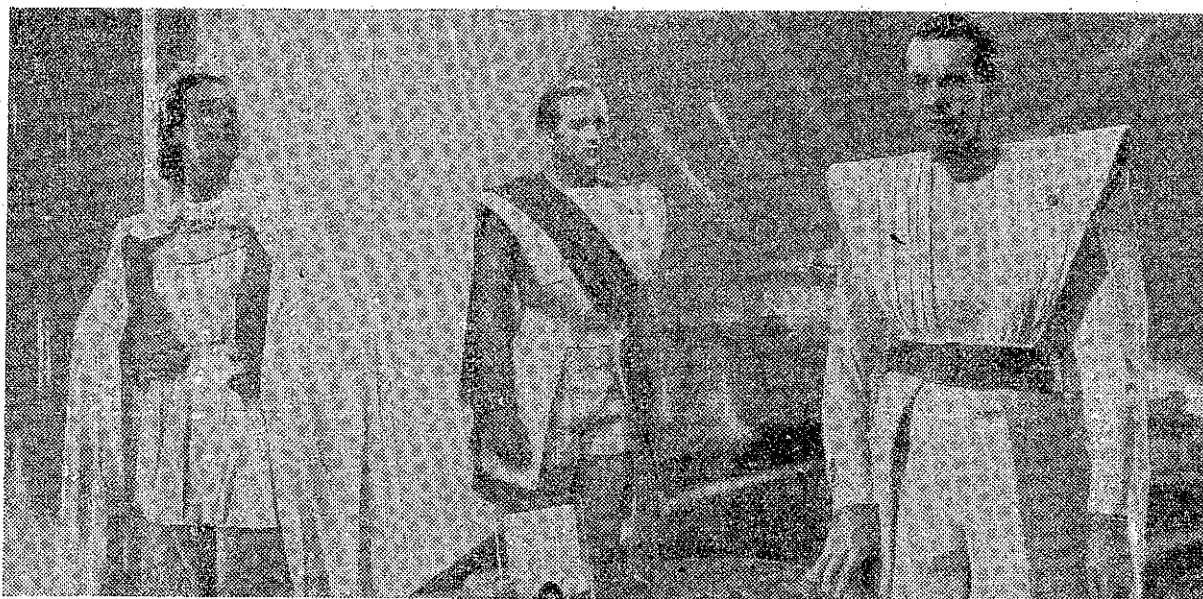


The FILM WORLD

By
TREVOR LANE

Selfish, Comfortable Individualism Or Ceaseless Struggling and Sacrifice?



A scientific crusader and two young people who are willing to sacrifice their lives for the "civilisation" of the year 2036—Pearl Argyle (left) the famous ballerina, Raymond Massey (right), and a featured player in a scene from H. G. Wells' "Things to Come," the costliest and most ambitious film to come out of England.

SELFISH, comfortable individualism or ceaseless struggle and sacrifice to conquer the universe—which is it to be?

"Things to Come," Korda's gigantic film conception of H. G. Wells's "The Shape of Things to Come," privately screened before Members of Parliament in Wellington last week, does not set out to answer these questions, but it gives one furiously to think—and it shows where unbridled ambition will lead—is leading—the world. Having speculated long upon the future and having tempered conjecture with his knowledge of past history, Mr. Wells envisions a world destroyed by a war which will begin in 1940 and continue for 30 years. By that time civilisation will have been toppled by feudal war-lords, petty dictators of petty regions.

Conflict—Always.

BUT somewhere in that ruin of disease and dictatorship science will have found a retreat, and out of that body of purposeful men a new mechanical civilisation will arise to "clean up things" (as Wells puts it) and create a new order.

Even then there will be conflict, with the artists and believers in self-expression at war with the scientific crusaders who regard man merely as a mollusc that has no meaning, no dignity, no purpose unless it leaves the shell of its acquired knowledge upon the countless other shells of human lives and so builds up a store of wisdom, experience and power. Imagina-

Three outstanding films are reviewed in this film section to-day—"Things to Come," the Korda-Wells picture that has its New Zealand premiere this week, "The Country Doctor," a fine, human story that introduces the Dionne Quintuplets, and "Sutter's Gold," a picture based on historical fact.

tive and fanciful though "Things to Come" may be (and it is the most ambitious film to come from a British studio), it must provoke discussion wherever it is shown.

Same Old Way!

SAID a Member of Parliament, leaving the private screening of

"Things to Come" in Wellington last week: "Well, thank goodness they still kiss in the same old unhygienic way—even in the year 2036!"

They Take a Bow.

FROM the chromium plating and cellophane of Everytown, the fanciful city of H. G. Wells's world of 2036 A.D., I did a double somersault into the backwoods of Canada in the year of antiquity, 1933. This time it was the adventures of a country doctor—none other than a movie-gilded story of the famous Dr. Dafoe, the man who gave the five Dionne babies the chance to take a bow. To right and to left of us sat doctors and matrons—some of them a trifle grim-lipped, others rolling hilariously round in their seats, as the screen gave us intimate details of natal moments on the great American Continent.

Heroes.

"THE COUNTRY DOCTOR," without the Dionne quintuplets, would still be a film of more than ordinary interest. Jean Her-