It was originally our intention with this program to show one complete feature, and a number of excerpts illustrating other Australian films of the period - a typical slapstick comedy, a romantic drama, and so forth. Unfortunately, after great deal of screening of material, it didn't seem to work: the slapstick comedy was too long and the romantic drama much too short, such as the quite charming "It Isn't Done" with Cecil Kellaway and Ann Richards, really had to be seen in toto or not at all, and they just weren't quite good enough to warrant it. So we are showing "The Squatter's Daughter", complete, as originally announced, and with it another complete feature - not dissimilar - titled "Boomerang". If not illustrative of the variety of Australian production, this double bill is certainly typical of the bulk of that country's product. In fact, Australians themselves tend to resent this kind of film, merely because it has come to be a kind of "image" of Australia for the rest of the world. Their feel, and rightly, that there is much more to Australia than kangaroos and sheep farms - just as there is more to America than the cattle herds and saloon fights of the Westerns. On the other hand, films like today's do represent in some ways the best of Australian films because they rely so little on the cramped and limited facilities of Australia's studios. The comedies of George Wallace (which Australians, and critics too, seem to feel are among the best and most durable of Australian films) are severely hampered by the most inept of back projection and production crudities. They seem not only cheap but amateurish today, whereas the outdoor actioners do have not only speed, but somewhat more polish as well. Even the later, more elaborate, 'travelling-Australian co-productions like "The Overlanders" and "Bush Christmas" were so successful at least in part due to their staying in the open air and away from the studios. Tonight's two films are hardly important ones, and certainly cannot approach the artistry of the silent "The Sentimental Bloke" which we showed a few months back; but in their own naive way, they are rather charming. Expect little, and you may be very pleasantly surprised.

The Squatter's Daughter (Cinesound, 1933) Directed by Ken G. Hall Screenplay by Gaye Dexter and E.V. Timms from the play by Bert Bailey and Edward Duggan; Camera: Frank Hurley; George D. Malcolm; Production Manager, John Warwick, 5 reels

With: Joselyn Howarth, Grand Lyndsay, John "Warwick", Fred Macdonald, Lane Bayliff, Dorothy Dunckley, Owen Ainsley, Kathleen Esler, George Cross, Katie Towers.

The first major outdoor Australian talkie, "The Squatter's Daughter" was a huge commercial success, one of the biggest of their most reliable "commercial" director Ken G. Hall, who made his last film in 1946. It has literally everything in it, and has the same delightful naivete of the big Indian extravaganzas; there are serial-like thrills, slapstick, an involved plot with long-lost sons, even an Aborigine bush band playing music on the leaves of trees. Its action sequences are borrowed American western agitation themes for the musical score. Old-fashioned and subtle, it's fast and rather pleasant. Leading lady Howarth later became Hollywood's Constance Worth and wound up in rather menial circumstances; production manager and villain John Warwick became one of the most oft-used of Britain's lesser leading-men; Bert Bailey, author of the original play, himself became a successful character comedian in films. The film photography confirms previous Australian appraisals of Frank Hurley as being that country's best cameraman.

"Boomerang" (also known as "The Flying Doctor") (20th Century Fox, 1935/36) Directed by Miles Mander; Original screenplay by J.O.G. Orton, dialogue by Mander, from a novel by Robert Waldo; Camera: Evrol Hines; 7 reels

With Charles Farrell, Mary Maguire, James Baglan, Joe Vallee, Margaret Vyner, Eric Colman, Tom Lurich, Haudie Edwards, Katie Towers, Philip Lytton, Andrew Bresford, Jack Clarke, Don Bradman (the cricketer) and Miles Mander.

When Miles Mander died "Sight & Sound" carried a number of tributes testifying to his under-rated and little-known directorial ability. "Boomerang" doesn't really live up to these claims perhaps, but it's hardly fair to use it as a yardstick. Its one really interesting bit of "technique" - a series of jump cuts used subjectively as a man approaches a house - is obviously borrowed from Macbeth: "Exeunt", then a current cause-célèbre. For the rest, it is the kind of wildy improbable and geographically extended romantic melodrama that the unknowing assume to be typical of the silents, stretching coincidence far further than Dickens or Griffith ever did! Lovely leading lady Mary Maguire later made films in Britain and Hollywood; Margaret Vyner married Hugh Williams, the British actor and they are now (and have been for some years) a highly successful team of writers for the London stage.