

# MOTION PICTURES

## AROUND THE MOVIES.

### Globe.

Acting on the principle that a laugh is a good thing these nerve-wracking days, the management of the Globe Theatre are starring a Keystone triumph in "The Waiters' Ball." In this picture Roscoe, or "Fatty" Arbuckle has made his greatest comedy. Without exaggeration it is one of the readiest laugh-makers the Keystone has produced. The cafe scenes are incomparably funny, and to hear the interpretation of orders is a scream in itself. Al. St. John and Kate Price take a hand in affairs, and make things more lively than ever. Then follows the ball, and to see Fatty in woman's clothes at the dance puts the finishing touch to hilarity. The dramatic side of the programme is of superlative value in the presentation of "Rupert of Hentzau." Elaborately staged and lavishly mounted, with its theme of romance and adventure, it is a fitting follower to the "Prisoner of Zenda," and has aroused unsurpassed interest. "The Littlest Magdalene," a story with an unconventional setting, will be screened during the latter part of the week.

### Lyric.

The war as it is to-day is being glimpsed at the Lyric Theatre in a magnificent series entitled "The Battle of the Somme." "All must see it," said Mr. Lloyd George, Secretary for War, under whose direction these pictures were screened in 40 London cinemas simultaneously, and hundreds of copies were sent all over England, causing sensational excitement, and arousing intense patriotic enthusiasm everywhere. They convey a most astonishing impression of the vastness of the offensive organisation. Nothing could be so effective as the sight of mile upon mile of bursting shells and shrapnel on the enemy lines. Many magnificent pictures show our great guns in action, pounding the enemy before the advance. Altogether it is an awe-inspiring production, vividly bringing home the realisation of the war with all its terrors and its splendours.

### Princess.

Offer a Metro, and there is no trouble about filling houses. "Her Reckoning," or "Tables Turned," the present attraction at the Princess Theatre, is well up to the standard of previous productions. It tells with dramatic intensity of the love of two men for one woman. One of them, Howard Sherbrooke, goes through what he believes is a bogus marriage with Ethel Stratton, but as a result of the other man's (Dick Leslie) intervention, it is really bona fide. All goes well for a time, until Sherbrooke wants to marry an heiress, and subsequently deserts Ethel on the ground that hers was only a hoax marriage. However, the latter turns up at the church to denounce her husband and swoons during the ceremony. Her faithful lover, Dick, explains the situation. There is great consternation, and the bridegroom, rather than be branded as a bigamist, shoots himself. The final scene shows Dick and Ethel happily married.

### Grafton.

Life in the trenches "Somewhere in France" is truthfully portrayed in a notable war picture entitled "Verdun." Included in its features are deadly German gas attacks, machine-guns in action, curtain of fire as French shells set the German trenches on fire, hand-grenade attacks, famous 75's in action, big 12in. mortars firing their deadly shells and ripping up the German trenches. An additional attraction is the Fox photo-play, "The Two Orphans," which concerns the destinies of two beautiful sisters, one of whom is blind. An abduction and a duel keep interest at fever point.

### Queen's.

"The Garden of Lies," adapted from Justin Miles' famous novel by Louis Reeves Harrison, is proving a strong draw at Queen's Theatre, and shares attention with "Verdun," a gigantic war picture disclosing 4000ft. of real action centred round the colossal battle.

### Grand.

"Martha's Vindication," a Triangle production, is having a most successful screening at the Grand. Expressive Norma Talmadge takes the leading part, and makes a dominant appeal in a virile drama. Support is given in a varied and entertaining selection. It is worth remembering that all patrons to the dress circle during day sessions are entitled to a dainty cup of tea free.

### Everybody's.

The War Office film of the "Battle of the Somme" is our realisation at last (wrote a reviewer in the London "Daily Mail"). If there are shrinking people who may say that some of these pictures are too heart-rending, the answer is that the sensitiveness of the spectator of these pictures is so little lacerated compared with the identical human sensitiveness of our heroes of the "real thing." These stern pictures are good medicine. The squeamish few can stay away; the great public whose hearts are beating for their boys at the front will pack the kinema theatres for this enthralling and terrible visualisation of real war. Monstrous howitzers nose vast muzzles in air and vomit their huge shells; smaller pieces, rapidly

## FACTS FROM FILMDOM.

"Let us fellow citizens visit the waiters' ball in our imaginations only, for what one thinks one cannot be censured for. On the other hand, old Dr. Killjoy, he says: "I have heard it whispered—in our set such things are only whispered—that, you'll pardon me, ah—these American waiters and their female associates are—how shall I express it delicately?—are, I repeat (in a whisper, mind you), a bit careless with the conventions, and, y'know, that would never do with us."—From the "Waiters' Ball," now showing at the Globe Theatre.

Mary Garden, America's famous actress, was lured to the screen by a picture made by Herbert Brenon. Her agent persuaded her to see "The Daughter of the Gods" in New York before she sailed for France, and before a week was out she had signed up with William Fox to start work on her first picture next February. "The Daughter of the Gods" is the marvellous spectacle in which Annette Kellerman features. It is a £200,000 Fox film, and 25,000 people are employed in it.



"FATTY" ARBUCKLE, chief laugh-maker of the Keystone Triangle comedies. "Fatty" (as he is familiarly known in the film world) has made his greatest hit to date in "The Waiters' Ball," now being screened at the Globe Theatre, Auckland.

firing from hidden emplacements, look like venomous black snakes striking and recoiling. "Plum puddings" hurtle from trench mortars. Machine guns join in the inferno. More than ever the wonder and awe is felt that men can live and endure under modern artillery fire. Then comes the attack; the last nervous moment, the word, the clamber, the leap—and two men fall under the very eye of the camera. At last the civilian sees War. Such is the great picture showing at Everybody's Theatre.

A Danish actor who is in America has been talking interestingly about film censorship in various European countries, and makes the statement that with the exception of Russia, America has the most liberal censorship in the world. In Germany, he says, no woman is permitted to appear in a picture attired in a decollete gown or a night robe, and scenes with artists' models are prohibited. Russia's censorship is purely political. Britain and France, he says, have tighter censorships than America.

"The Whip" is being done on to films by the World Company, and "Bought and Paid For" is also being produced.

Daisy Jerome, who has left Australia for America, may shortly join the ranks of the "movies" artists.

Mr. W. E. Crome, the well-known Christchurch musician, has been appointed to take charge of the new instruments imported by the New Zealand Picture Supplies, Ltd., Wellington, for their picture theatres. This type of instrument, which is largely used in America, has been installed in the Empress Theatre, Wellington, at a cost of £1500.

"How do you feel about your new venture in the motion picture world?" an interviewer recently asked Nance O'Neil, one of the stars of the William Fox productions. "Why, the work is delightful," replied Miss O'Neil. "I love it because it is work. To me the most appalling thing in the whole scheme of creation is idleness. My picture of hell is a place where there is nothing to do and nothing to think about—mental starvation, in other words. Everyone must have work and toil at it. Work is happiness. Lack of it—stagnation."

"What with conscription and increased taxation hanging dark and menacingly over our heads, and pocket books, and war pictures, I feel the time most opportune to drop my bundle of smiles, grins and roars among you good Aucklanders, to cheer you up.—Yours gratefully, Mack Sennett, Master of Ceremonies, Entertainment Committee."—Introductory note to "The Waiters' Ball," by the Keystone director.

According to a writer in the "Motion Picture," practically every company experiences great difficulties in obtaining really qualified extras. One thing that puzzles them is studio slang, which the producer uses instead of plain English. Whenever he wants the players to stop for a moment or so to read a letter, or for some other purpose, he calls out, "Hold it!" which, in other words, means to keep back the action. Well, recently a director handed a bomb to an extra and told him when to light and throw it into the picture. The director resumed instructing the principals in the background; then came the command, "Hold it!" The novice thought the order was meant for him, so he held the bomb. He spent several weeks in the hospital recovering from injuries.

In support of its movement for the banishment of needless nudity from the screen, the American National Board of Review has adopted a new rule, which provides that hereafter no picture in which the nude female figure appears may be reviewed by a Review Committee of the National Board, but must be presented to the Appeal Board. All such pictures will be carefully considered and important reasons for using the nude figure will be required in order that such pictures may be passed. Indeed, the whole tendency of the board is to eliminate nudity entirely.—"Moving Picture World."

Dignity stood in the way of a film record being obtained of the British Cabinet. An offer was made with "big money" attached for a picture of the National Cabinet, taken in the Cabinet room. At first the offer was well on the way to acceptance, the payment of the Cabinet members being diverted to charities. But "The Times" led the onslaught against this violation of the sacred dignity of the Imperial Cabinet, and the pride of one or two of the members refused to go on the film, and the thing fell through.

"There's real art in photo-playing—splendid, finished art. Do you realise that every day we photoplayers tell stories to deaf mutes, and stories they understand? Has that ever been done on the speaking stage? And isn't that a slight indication that there must be artistic work done?"—Henry B. Walthall, star of the cinema.

Madame Olga Petrova, Metro's famous star, was born in Warsaw, Poland. Her father was an Englishman, and her mother was Polish. She was married in Indianapolis, got her stage training in London and Paris, and has achieved her greatest success in New York, on both the screen and stage.

## NEW ZEALAND SCENIC.

A New Zealand scenic film has been completed for the Tourist Department by Mr. S. Taylor, cinematograph photographer on the staff of the Agricultural Department. It is intended to place the film on circuit in the Dominion, and send copies to Melbourne, Sydney, and to the High Commissioner in England.

The picture is descriptive of a tour from Timaru to Fairlie, thence to the Hermitage, and all the surrounding beauties—the glorious mountain peaks, and the Tasman and Mueller glaciers. Then the camera was carried over the Copeland Pass at a height of 7700 feet, and the West Coast reached by a most beautiful route through bush and fern. Visits to the Franz Josef and Fox glaciers and to Lake Mahinapua are also included. Mount Cook is seen at close quarters, and the whole extent of some of the glaciers is shown.

A trial run in the presence of several Ministers of the Crown and members of the Press was held in Wellington, and hearty congratulations were given to the Hon. Dr. McNab and Mr. Ben. Wilson, general manager of the Tourist Department, upon this admirable form of advertising the splendid tourist attractions of the Dominion.