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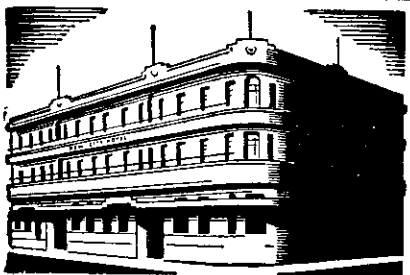
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FIRST pictures of Charlie Chaplin's new film, "The Dictator," came to New Zealand last week by Pan-American Clipper from the Commercial Service's representative in Hollywood, Howard C. Brown, who supplies the Hollywood News heard from the ZB stations. These stills are among the few just released from a studio which has been secretly busy for two years in the making of the film. The details of the plot are not known.

The stills indicate clearly enough, however, that Chaplin as Hynkel and Jack Oakie as Napaloni will be as unpopular with the Gestapo and the Blackshirts as they will be popular here when the film reaches this country.

As the Dictator of the Double Cross and the Dictator of the Two Dice (total seven), Chaplin and Oakie will only need to look as they look in this film to get a laugh for themselves as loud as the laugh against Hitler and Mussolini.

The musical score is supposed to be "terrific." For originating most of the ideas in it—as well, of course, as in the film—Chaplin is mainly responsible. He cannot read music, has had no musical training, but plays the piano amateurishly well and is very good with the violin and concertina. To put his musical ideas into form he has used the services of Meredith Willson, shown with him in one of these pictures. Chaplin hums or strums his idea of the tune and Willson writes it down as music.



Hynkel the Great Dictator and the little Ghetto barber are both played by Chaplin in the film. Jack Oakie is Napaloni. The likenesses to Herr Hitler and Signor Mussolini are, of course, purely accidental. The satirical situation in the plot is created when the little barber, a Jew, becomes the great dictator, and is accepted as being immaculately Aryan for as long as the bluff holds out. Many newsreel pictures of that more fatal clown were studied by Chaplin so that he could mimic the totalitarian gesture. The gesticulation enlivens a stream of guttural noises resembling the German language, with which Chaplin mimics Hitler's frenzied public speeches.