

which was the system of block booking that, in the course of years, has strongly entrenched itself. The old Gaumont Company, whose English activities had begun in 1898, had once again taken the lead among the surviving handful of British producers, and, far from giving ground, slowly but surely forged ahead until relief came with the Cinematographic Act of 1927, which annihilated the block booking system and established the British quota.

In the meantime, for all that the industry was fighting grimly to regain lost ground, its laboratories were conducting an additional campaign totally different in direction and highly technical. In England scientists had mastered the problem of photographing sound waves and for years had striven for a satisfactory means of projection and reproduction on the screen. By 1926 some measure of success had rewarded the pioneers and two years later further improvements, originating in America, gave that country a brief lead in the production of talkies. England, however, was very close on her heels. On the British public the reaction of the imported talkies was unfavourable owing to the harsh resonance of American speech—and it is interesting to note, in passing, that up to the present day the American studios have zealously played up to the desires of British audiences everywhere, by using English artists whenever possible.

Serious production of English talkies also began in 1928, and with them came

for reasons quite apparent in the light of the foregoing, the real emancipation of the British film industry. In the six years that have elapsed since then,

## IN SEVEN YEARS

### Big British Talkie Successes

The following list, taken over the past seven years, gives a very brief idea of British film successes since the talkies were introduced:

- 1928: "Atlantic."
- 1929: "Sally in Our Alley."
- 1930: "Rookery Nook."
- 1931: "The Middle Watch."
- 1932: "My Wife's Family."
- 1933: "Sunshine Susie."
- 1934: "Henry the Eighth."
- 1935: "Blossom Time."

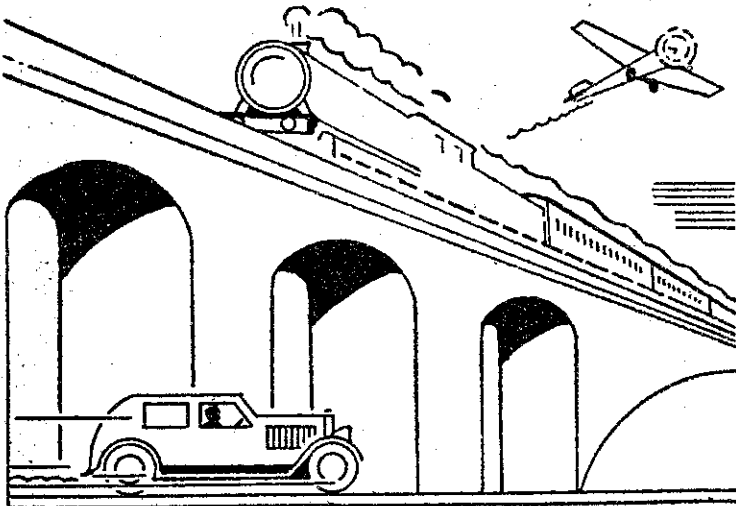
the makers of British films have written the most spectacular chapter in modern industrial history. At their head stands the huge Gaumont-British Corporation, powerful descendant of that sturdy veteran, the old Gaumont Company,

which gave it its heritage of leadership. The enormous development, which has long become international in scope, and even now is winning new laurels in the largest of all English-speaking markets, namely, the United States, with the distinctiveness no less than the quality of its product.

Gaumont-British alone has invested a large amount of money in the distribution of its product throughout the United States, and reports to hand show that the company has broken records in the largest New York cinemas with each of its first three pictures, namely, "Little Friend," "Chu Chin Chow" and "Jew Suss."

"**BREWSTER'S MILLIONS**," Jack Buchanan's new starring film for British and Dominion Films, which will be directed by the American, Thornton Freeland of "Whoopie" and "Flying Down to Rio" fame, is to be produced on the most lavish international scale. Lili Damita, the glamorous continental actress, will appear opposite Buchanan in this production. The theme of the famous American play about a man who has to get rid of a fortune in order to inherit a much larger one, is being supplemented by a special musical setting, providing songs and dances for Jack Buchanan and Lili Damita. Jack Buchanan will be provided with a background of the most beautiful girls ever seen in a British film, and much of the action of the story will be concerned with two luxury yachts.

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