

TALKING OF TALKIES.

Real Killing Brought To Screen

Newsreel Sub-title Says "Shut Your Eyes" if You Don't Want to See Cuban Rebel Shot Down — "Oliver Twist" Least Pretentious But Most Enjoyable of Dickens Cycle — Gangsters Again.

NEWSREELS get gorier and gorier.

(There's probably no such word—but you know what I mean.) Latest efforts shows a Cuban rebel being executed. Blood gushes from his body as he falls riddled with bullets; blood forms a pool round him as he lies dead before the firing squad. The close-ups are ghastly. But Universal, having got into legal hot water over another newsreel, is being very careful with this one. Before the film comes on the screen there is a sub-title, which says: "Firing squad ends life of a Cuban rebel. You are about to witness a stark chapter in the Cuban Government's fight against insurrection. If you do not care to look death in the face, PLEASE CLOSE YOUR EYES!"

SOME time ago on this page I remarked that Dickens still had the laugh on the film industry. Now I am

changing my mind. The other evening "Oliver Twist" (yes, the film people are lining them up, one by one) was given a private screening and, while it is far from being the most pretentious of the Dickens cycle, it has much of the humour and homeliness that the other Dickens films lacked. "Great Expectations" was frankly disappointing; "The Old Curiosity Shop," while it was a marvel of authenticity, was oh! so dull; "The Mystery of Edwin Drood" was not even mentioned as being a Dickens adaptation—Universal weren't taking any chances with it; but "Oliver Twist," Monogram's contribution to the present cycle, has a sparkle and a wit that made it unpretentious but delightful entertainment. Dickie Moore looked a little too young for Oliver, but he was such an ingenuous child and so anxious to please everyone (including the public) that one could easily forgive that. The film marks the reappearance of several famous stars of the silent days—George K. Arthur plays

the part of Toby, and plays it well, while Alec B. Francis is Brownlow. But to Irving Pichel must be go the chief praise. He was Fagin—and when I say WAS, I mean it. His every mood, his every mannerism, brought the old nineteenth century rogue to life. Others in the cast include William Boyd, Barbara Kent and Clyde Cook.

GANGSTER films are back. The cycle was started off in New Zealand with "Passport to Fame," which had a run at the State Theatre, Wellington, last week. And if the others can be as entertaining and unexpected as this film—well, we're all going to like these Public Enemy talkies. Edward G. Robinson plays two parts; that of the mild-looking little clerk, Jones, and that of Mannin—killer, thief and traitor. Advance reports say that "G Men," a Warner Brothers film, is just about the last word in gangster pictures. If it's any better than "Passport to Fame," lead us to it!

A Wellington Artist Who Deserves to be Better Known



in S. P. Andrew photo.

LAST week a "Radio Record" representative listened to one of those treats that come all too seldom—a short recital by one of New Zealand's most talented pianists. The artist was Imelda Fama, a Wellington girl who deserves to be better known by the music-loving public. She has the mark of the great artist—the ability to interpret the most difficult works with an ease and vigour that would persuade the casual listener to believe that the playing of concertos and sonatas was the simplest thing in the world. She played Balakirev's "Islamey," an Oriental fantasy and one of the most difficult piano compositions ever written. And, what is more, she played it with a superb grace and strength.

Miss Fama studied abroad for five years, one of her masters in Vienna being Friedrich Wuhrrer, possibly Europe's foremost virtuoso. She has played before the great musicians of the world, and she has been compared with Myra Hess and Irene Sharrer, and is said to have some of the characteristics of Cortot. But she is, above all, an individualist, adding to her knowledge in the European school that trained Mosewitsch and Poushinoff. The former was one of the first to recognise Miss Fama's talent and to urge upon her the importance of studying abroad. She has a repertoire that would do credit to a world-famous pianist, and her interpretations of Bach and Beethoven are noteworthy. Miss Fama deserves a better hearing—here is a talented artist whose creative ability should not be allowed to run to waste. If New Zealand does not appreciate her the great musical centres of the world will.