

they are said to have spent £500,000, is likely to prove the most significant picture of the year. The question whether Shakespeare can be made a success on the screen will probably be decided in the minds of producers by the reception given to the picture. About one-third of the original dialogue has been retained. Scenes which have been cut entirely are mainly those in which Friar Lawrence explains the business of the letter sent to Mantua; instead, one sees the events actually happening.

He Didn't Die!

DRACULA didn't die after all! That was the sensational discovery round which "Dracula's Daughter" is written, a Universal picture privately screened in Wellington the other day. But Professor von Helsing soon rids the world of this dangerous vampire by driving a stake through his heart. However, his daughter, the Countess Marya Zaleska, a beautiful young woman, is left to carry on her father's work, that of destroying human lives

Diamond Magnate Once Acrobat

Famous Barney Barnato

BARNEY BARNATO, diamond millionaire, who is one of the world personalities in "Rhodes in Africa," the Gaumont British film due for immediate release in New Zealand, was one time a vaudeville acrobat. With his brother he played a few engagements under the style of "The Barnato Brothers." But jobs were not plentiful, and Barney had to hustle in other ways for money. He found it good and plenty. Barney disappeared overboard while travelling between England and Africa.

by the customary method which leaves no clue—two small marks on the good old jugular. Otto Kruger, as the eminent Dr. Jeffrey Garth, of London, is very polished, and Gloria Holden as the beautiful countess, gets through a very difficult part commendably. "Dracula's Daughter" may be regarded as the sequel to "Dracula," and is every bit as thrilling, even to the dramatic unfolding at the castle in Transylvania.

About "Schnozzle."

"SCHNOZZLE" DURANTE, probably the world's most famous film and vaudeville star, has just concluded a most successful season of personal appearances in London and Dublin, and, at the present time, is on board the Queen Mary homeward bound for Hol-

lywood. Said the famous Jimmy to a London reporter: "There used to be a vaudeville in America. There used to be a Palace in New York. It was an honour to play at that Palace. But now it's all pictures. If you go to Bal'more you play in a picture-house. If you go to Cleveland you play in a picture-house. 'Turns' and 'acts' put in among the

pictures. They're non-stop shows, —never stop for a moment from the time they open in the morning until they close at night. You may have to do your act five or six times in a day. I don't like it—it's what you might call disheartening—to be just turned on like something mechanical, between one picture and the next, as though you was another picture."

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JOHN HALLIDAY
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ERNEST COSSART
Directed by Frank Borzage
From a comedy by Hans
Czekely and R. A. Stemmle
Produced under personal
supervision of Ernst Lubitsch

Paramount Picture

Paramount Picture

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