

not matter very much—the charming girl who is taken into a wealthy household as a servant, falls in love with and marries the only son, is discharged, fights an annulment case in court, and comes out triumphs in the end. But the way the story is handled lifts it right out of the usual run of nice-young-girl-defending-her-honour type of picture. The settings are splendid. Loretta Young and Robert Taylor make as delightful a “team” as I have seen, Basil Rathbone is splendidly unpleasant, and Patsy Kelly makes the welkin ring every time she appears. Be sure to have a look at this film.

## Splendid Film.

**DIAMONDS** and gold made a tidy fortune for Cecil Rhodes in Africa toward the end of last century—the sort of fortune one dreams about. But instead of sitting back and just spending it or speculating in oil and steel on the stock exchange or cornering the bird-seed market like so many millionaires have done since, he used a lot of it to develop his own dreams of

great territorial possession in South Africa. He was a remarkable man. Doomed, according to his doctor, to die within a short time, he outwitted that fate for much longer and went eyes out on making his dreams come true, with a personality and energy which defied all barriers. That is the theme of “Rhodes of Africa,” new Gaumont-British film, to be released at the Wellington Plaza this week. It's a splendid historical picture with a romance about it that laughs at sentimentality. In the “mob” scenes the negroes thoroughly enjoyed themselves. Oscar Homolka made a great job of his Kruger characterisation—Paul Muni standard. Rhodes's death scene was unnecessarily long-drawn out, but otherwise Walter Huston's acting was powerful and even. The film has a nice balance of action, excitement and drama.

## “Gigli is Coming.”

**CONGRATULATIONS** to the Embassy Theatre, Auckland, and to United Artists for the preliminary publicity that has worked up such interest in the first film of Gigli, the famous Italian tenor, to be released in Auckland this week. A poster,



**NO... she's not  
being murdered  
... she's singing!  
.. it's your  
TUBES!**

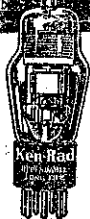
Your radio is perfect only if your tubes are perfect. Have all tubes tested twice each year. Your Ken-Rad Dealer will test them FREE!

**Replace with . .**

**Ken-Rad**  
**Radio Tubes**  
DEPENDABLE LONG LIFE

**A SIZE FOR  
EVERY CIRCUIT**

Complete range of  
the new metal and  
glass valves from:



**DEALERS ALL OVER N.Z.**

Wholesale Distributors:

**H. W. CLARKE, LTD.,**

Corner Taranaki and Cable Streets and  
Jervois Quay, Wellington.



**BENIAMINO GIGLI.**

*Auckland thought he was appearing  
in person.*

“Gigli is coming to Auckland,” has been prominently displayed, together with another containing just the one word, “Gigli.” So great has been the interest that Lewis Eady's booking office has had numerous inquiries from people wanting to book seats at His Majesty's Theatre for what they believed was a personal appearance in Auckland of the singer. Gigli's film is called “Forget Me Not”—an interesting story quite away from the traditional film featuring famous singers.

## Toward the Macabre.

**KARL GRUNE** is a director with a leaning toward the macabre. After

an outstanding career in Germany he was taken to England by C. M. Woolf, the king-pin of Associated Distributors, and already he is earning for himself a reputation for unusual productions. His latest film, privately screened in Wellington last week, is “The Marriage of Corbal,” a story of the French Revolution adapted from Sabatini's book. The picture opens a little slowly, but it builds up well, and—rare in films of the revolution—it shows touches of delightful humour. Nils Asther, Hazel Terry (a granddaughter, I think, of Ellen Terry), Hugh Sinclair and Noah Beery have the leading parts. Unusual shot: the guillotine knife, polished mirror-bright, reflecting the revolutionary banner with the words, “Liberty, Equality and Fraternity.”

## They Clapped!

**I LIKE** enthusiastic audiences. The Regent Theatre, in Wellington, which has been packed to the doors for the past fortnight by crowds flocking to see “Show Boat,” has been experiencing a most unusual thing in these days of blasé cinema fans—applause every night. The programme opens with the Queen Mary arriving in New York and setting out again on her homeward voyage. The house

## “Annual Fight With Goldwyn”

### Cantor and His New Film

**EDDIE CANTOR** has begun what he terms his “annual fight” with Samuel Goldwyn. He has started work on his new film, “Pony Boy.” Cantor's services were sought by Warner Brothers for their film of “Three Men on a Horse,” the amazingly successful Broadway play that will be staged in New Zealand within the next few weeks. But Sam Goldwyn wouldn't let Cantor go, although “Three Men on a Horse” would not be released until long after “Pony Boy.” Incidentally Goldwyn offered Warners 170,000 dollars for the “Three Men” script, but there was nothing doing.

broke into applause. And then the screen showed King Edward at the Trooping of the Colour. Again applause. In the big picture Paul Robeson sings “Ol' Man River” as it has never been sung before. For the third time handclaps swept the house.