

## FRIENDS SCREENING

Thursday 24 April at 7.00pm at the Archive's Media Complex in Taranaki Street

The Film Archive in association with the Friends of the Film Archive present:

### Kiwis in Italy: Battlefield Monte Cassino

Commemorating Anzac Day.

Film Archive projectionist Phil Greig's heartfelt documentary recounts the experience of his grandfather during the Italian Campaign in World War Two, using interview footage with his grandfather and contemporary archive footage. Supported by a short selection of NFU newsreels.

## ANZAC DAY

The Allies attempted to take control of the strategic Dardanelles from Turkey, allied with the Central Powers, in the so-called Dardanelles Campaign, which began in February 1915. ANZAC forces landed on April 25 and secured a beachhead at what came to be called ANZAC Cove, on the Aegean side of the peninsula. Despite additional landings by other troops during the succeeding months, the Allies could not capture the strait, and they suffered enormous losses from battle and disease. By December 1915 the Allied troops, including the ANZAC forces, had been withdrawn. Nonetheless, the ANZAC troops earned a reputation for valiant fighting, and they then served with distinction in France and in the Middle East. Later, in 1917, the Australian and the New Zealand forces were separated, and ANZAC thus ceased to exist.

In 1920 Australia and New Zealand created ANZAC Day as an official holiday to honour those who had fought in the Dardanelles Campaign. Since then it has been broadened to become a memorial day honouring all who served and died in World Wars I and II and in the Korean and Vietnam wars.

Encyclopædia Britannica Online : <http://www.britannica.com/eb/article-9389219>



Wiki Commons

New Zealand soldiers at Anzac Cove 1915.

## There was another conflict in 1915

### POOL SHARKS

<i>Directed by</i>	Edwin Middleton
<i>Produced by</i>	Franco Cristaldi
<i>Written by</i>	W.C. Fields
<i>Starring</i>	W.C. Fields Bud Ross
<i>Distributed by</i>	Mutual Film Corporation
<i>Release date(s)</i>	November 19, 1915
<i>Running time</i>	15 min.
<i>Country</i>	USA
<i>Language</i>	Silent

The film is notable for being the film acting and writing debut of W. C. Fields.

Fields and his rival vie over the affections of a woman. When their antics get out of hand at a picnic, it is decided that they should play a game of pool. Both of them are pool sharks, and after the game turns into a farce, a fight ensues. Fields throws a ball at his rival, who ducks. The ball flies through the window and breaks a gold fish bowl, hanging over the woman they are fighting over, soaking her and leaving goldfish in her hair. She storms into the pool hall and rejects both men.

Fields helped make this film taking time off from the Ziegfeld Follies. Vaudeville was Fields' primary vocation, and it would be nine years before he made his next known film (the 1924 film *Janice Meredith*).

This film is different to those who know Fields' character from his later films, with Fields wearing a fake moustache and acting more like Charlie Chaplin than his later, well-known personality from sound comedies. However, during one moment in the film during the picnic scene, Field's character does dump a small child out of a chair so that he can steal it to get closer to the women he is chasing after.

W.C. Fields in *Pool Sharks* (1915)

## W.C. Fields

Owing to a preponderance of fabricated studio publicity, as well as Fields's own penchant for lying about his past, most biographies of Fields are inaccurate. He did not, as has been widely reported, run away from home at age 11 after dropping a heavy wooden box on his father's head. Rather, he left home at age 18 after many years of practicing his craft as a juggler, and he was a headline star in vaudeville by age 21.

He starred in several mediocre silent film features during the 1920's that demonstrated how crucial sound was to Fields's screen success.

The advent of sound allowed for many of the comic devices for which Fields became renowned, such as his fondness for flowery verbiage ("What a euphonious appellation!"), silly names (Augustus Q. Winterbottom, Larson E. Whipsnade), convoluted logic ("Never mind what I tell you to do, you do what I tell you!" or "She can't tell me I don't love her! I'll break every bone in her body!"), and muttered asides ("Some weasel took the cork out of my lunch!" or "She's all dressed up like a well-kept grave"). He confounded censors by substituting "Godfrey Daniel!", "Mother of Pearl!", and "Drat!" for harsher expletives, and he raised the ire of parents by exhibiting an open disdain for children and dogs that nearly matched his fondness for alcohol.

He died on Christmas Day, 1946—ironically appropriate for a disbeliever who once confessed to be studying the Bible "for loopholes."

(edited from "Fields, W.C." Encyclopædia Britannica Online: [www.britannica.com/eb/article-9034215](http://www.britannica.com/eb/article-9034215))

## Sleeping Dogs

**Last September the Film Archive celebrated the 30th anniversary of *Sleeping Dogs* with two special screenings.**

The screenings were well attended and hugely popular but they did draw attention to the poor condition of the print itself. After thirty years of frequent screenings, in a multitude of venues, and with only one 35mm print available, the actual film print has deteriorated noticeably.

The Archive holds the master material for *Sleeping Dogs* and there are several options to create a new print. The Archive's Collection Developer, Geoff Rogers, says the different options would need to be explored, but either way a new print would cost several thousand dollars.

With a huge demand already on its preservation budget the Film Archive would struggle to cover the cost, but does recognise the urgent need to replace the substandard print. As Programme Developer, Diane Pivac says, "*Sleeping Dogs* is a benchmark film in our history and given the continued public interest and recognition of its importance we need to have the best possible screening print. This will ensure audiences for the next thirty years and beyond are able to view the film at its best."

The Committee of the Friends of the Film Archive has been approached in the hope that fundraising can be undertaken towards the cost of a new print.

***Sleeping Dogs*, New Zealand, 1977**

**Producer/director:** Roger Donaldson

**Production co:** Aardvark Films

**Screenplay:** Ian Mune, Arthur Baysting, from the novel *Smith's Dream* by C K Stead

**Director of photography:** Michael Seresin

**Editor:** Ian John

**Art direction:** Roger Donaldson, Ian Mune

**Music:** Murray Grindlay, David Calder, Matthew Brown

**Production manager:** Grahame Mclean

**Camera:** Paul Leach

**Sound:** Craig Mcleod

**With:** Sam Neill (Smith), Ian Mune (Bullen), Warren Oates (Willoughby), Nevan Rowe (Gloria), Donna Akerston (Mary), Bernard Kearns (Prime Minister), Raf Irving (Reporter), Cass Donaldson (Cass), Ian Watkin (Dudley), Don Selwyn (Taupiri), Melissa Donaldson (Melissa), Tommy Tinirau (Old Maori man), Bill Johnson (Cousins), Roger Oakley (Assassin leader), Clyde Scott (Jespersion), Laurie Dee (Special Sergeant), Davina Whitehouse (Elsie)

**Made in association with:** Broadbank, Development Finance Corporation of NZ, Television One, with assistance from Queen Elizabeth II Arts Council

## On the Road to Passchendaele

Along with *New Zealand Boys in Sling Camp* the Film Archive holds more than 40 films documenting New Zealand's participation in the First World War, as well as a number of films that explore the post-War experience: the memorials, ANZAC Day parades. Most are from the official record but several are amateur travelogues shot in the 1920s and 1930s of return visits by veterans to the battlefields of Northwest France and Flanders.

The most dramatic footage – artillery shell bursts in a countlessly blasted no-man's land, lines of heavily burdened infantry going "over the top" – appears in the rare number of films shot during the hazardous conditions of battle. Consequently many of the films show the soldier's life away from the front-line: raw recruits training with bayonet, Lewis Gun and bomb (*Snow Man's Land*, 1918); crowds farewelling troopship departures; the experience behind the front lines, enduring the seemingly endless round of visiting dignitaries and parades, the mud and boredom relieved and enlivened by sports matches especially rugby or sightseeing trips to Paris (*Seeing Sights of Paris Before a Football Match*, 1918). More somberly the films record the skill and dedication of New Zealand's medical and support services.

Regrettably a number of the films that were sent to New Zealand were lost in the intervening years though thankfully copies have been located in archives in the United Kingdom. And other films featuring New Zealanders have also been acquired.

With funding assistance from the New Zealand-France Friendship Fund the Film Archive's mediaplex manager, Steve Russell, undertook a week-long programme of visits to Paris-based

audio-visual archives (Gaumont Pathe, ECPAD - Ministry of Defence Audio-Visual, the Cinémathèque Française and INA - National Audio-Visual Institute) to undertake research into their collections to identify and view similar NZ-related material. In addition to several new films recounting the generally winning records of New Zealand army rugby teams that played against British or French selections throughout 1918 and 1919 Steve located footage of General Godley watching a parade of Otago Mounted Rifles and New Zealand troops inspecting a captured German tank. Steve was also able to alert ECPAD staff to a momentary "antipodean" confusion on their database: the "All Blacks" in one rugby film are in fact Australians as evidenced by the large Wallaby prominently displayed in their jerseys...

At the Gaumont Pathe Archives in Paris an especially significant fragment has been located. Simply catalogued as a newsreel film, "Scenes of Maori Life", the footage originally formed part of the larger feature film *The Romance of Hinemoa*. Shot in 1925 on various locations around Lake Rotorua and on White Island by Danish director Gustav Pauli, the Film Archive thought it held the only surviving footage (the opening scenes of the film) discovered in a garden shed outside London in 1981. The new footage, albeit brief and when seen alongside the extant material held at the Film Archive, is likely to be from a scene or scenes fairly early in the original feature's narrative. As Gaumont was the original distributor of the film in Europe it is not altogether surprising that their Archive holds at least this fragment. The Film Archive plans further investigation in the Gaumont Pathe Archives to hopefully identify further material.



Photo credit: Frame enlargement, *New Zealand Boys at Sling Camp* (NZ, 1917)

## SCHEDULED FRIEND'S SCREENING FOR 2008

**Thursday, June 19 at 7.00pm**

***Wellington in the War Years***

The home front during World War Two, as depicted in the popular National Film Unit newsreel *Weekly Review*, and seen by our parents and grandparents. In association with Heritage Month 2008: War and Heritage, presented by the Wellington Heritage Promotion Council.

**July 18 - August 3**

***37th Wellington Film Festival***

Visit [www.nzff.co.nz](http://www.nzff.co.nz) for regular updates on what's hot on this year's Wellington Film Festival programme.

**Monday, 11 August at 6.15pm**

***Safety Last!*** (USA, 1923 G cert)

*Paramount Theatre, Courtenay Place, Wellington* (note venue)

The Wellington Film Society invites Friends' members to join them for a rare screening of the classic Harold Lloyd comedy, *Safety Last!*. With live piano accompaniment by Adrienne Roberts.

**Wednesday, August 20 at 7.00pm**

***The Bush Cinderella*** (NZ, 1928)

More live cinema, at its best! The Film Archive and the Friends celebrate the 80th anniversary of the release of Rudall Hayward's popular feature, starring Miss New Zealand Dale Austen, "who combines Hollywood experience and technique with a faultless photographic face." — *The Sun*, 27 August 1928.

**Thursday, August 21 at 7.00pm**

***SPIN: Political posturing, 1911 - 2000***

An election year special, from the earliest soapbox electioneering by Labour candidate Mr McLaren in 1911 to contemporary footage of politicians. This programme includes a speech from Michael

Joseph Savage, a 1949 National Party production condemning the evils of socialism, a newsreel heralding the 1954 Elections, made with a whimsical, rhyming commentary, a tipsy Sir Robert Muldoon announcing the 1984 snap election, and your "favourite" election campaign advertising...

**Thursday, October 23 at 7.00pm**

***Canterbury Ham & Oysters on Toast: NZ culinary delights, 1927 - 1985***

A programme of films looking at our food habits through the decades. The programme includes early advertising (for biscottes and fresh pak whipping cream) along with appearances from well known TV chefs Graham Kerr and Alison Holst.

**Thursday, November 13 at 7.00pm**

***After the War Was Over***

A screening programme that explores the various ways the Great War has been remembered and commemorated: ANZAC Day services, parades, memorials, personal pilgrimages to the battlefields, rehabilitation etc) with live accompaniment. Co-curated with Stephen Clarke, Historian, RSA and to commemorate the 90th Anniversary of the Armistice of 11 November 1918 and the end of the First World War.

**Thursday, December 18 from 5.30pm**

***Friends Annual End of year Function***

The renowned Victorian parlour art of the Magic Lantern, complete with extraordinary slides and sound effects presented by William Main.

*All screenings in the NZ Community Trust Mediatheatre, Film Archive, cnr Taranaki & Ghuznee Streets, Wellington (unless otherwise indicated)*

### New Zealand Feature Project April – May 2008

NZ Feature Project screenings, Wednesday nights at 7.00pm, in the NZ Community Trust Mediatheatre, Film Archive, cnr Taranaki & Ghuznee Streets, Wellington

**Features for Kids [of all ages]**

- 16 April ***Footrot Flats*** (1986 PG cert) Dir: Murray Ball
- 23 April ***The Silent One*** (1984 G cert) Dir: Yvonne MacKay
- 30 April ***Alex*** (1993 G cert) Dir: Megan Simpson
- 7 May ***Flight of the Albatross*** (1995 G cert) Dir: Werner Meyer
- 14 May ***Bonjour Timothy*** (1995 G cert) Dir: Wayne Tourell
- 21 May ***Whole of the Moon*** (1996 PG cert) Dir: Ian Mune
- 28 May ***Grampire*** (aka *Moonrise*) (1991 PG cert) Dir: David Blyth

### DID YOU KNOW

That one of the benefits of being a Friend is that you can by producing your membership card obtain 20% on Archive merchandise (NZ film themed books and DVDs) from the Media Complex?

#### FRIENDS OF THE FILM ARCHIVE COMMITTEE CONTACT DETAILS

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