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peruse carefully.



*Programme
of the first public
Exhibition in England*

EXTRACTS OF
APPRECIATION OF THE PRESS
ON
"Britain Prepared"

A Grand Kinematograph Revue of the
Activities of HIS MAJESTY'S NAVAL
and MILITARY FORCES produced
at the EMPIRE THEATRE (Leicester
Square), LONDON, Dec. 29th, 1915

*Under the Patronage of
Their Majesties King George V. & Queen Mary*

Photographed by Messrs. Vickers, Kine-
macolor, Jury, Gaumont and Kineto, by
permission of H.M. ADMIRALTY,
WAR OFFICE and MINISTRY OF
MUNITIONS, under the direction of
∴ CHARLES URBAN ∴

Including the Address of the
Right Hon. ARTHUR J. BALFOUR
(First Lord of the Admiralty)



THE PROGRAMME



PART I.

“The New Army in the Making”

THROUGHOUT THE EMPIRE

1. Recruiting and Drilling of Volunteers.

Liberal response to the Recruiting Officers' appeal—Volunteers receiving their papers and marching to barracks—Emerging khaki-clad—The first drill—Drill of Army Instructors,—Who, in turn, drill the Recruits—Bayonet charge practice—Cavalry sword drill—Wagon drill—Games to keep the men supple—Route marching.

2. Making Ammunition.

The following pictures were taken by Messrs. Vickers, Limited, and show the activity of 100,000 men and women workers at their various plants :—

MANUFACTURING SHRAPNEL SHELL.

Steel rods being cut into lengths for forging—Carting the rough shell case stampings to machine shops—Turning a shell—Women working lathes—Making fuses—Assembling and filling shells—Packing the finished shells for transport—Armoured lorries convey same to destination—An army of employees leaving the works.

3. Trench Work (training in England).

The “spade” brigade—Digging trenches—Roofing a dug-out—Erecting barbed wire entanglements—Manning the trenches—New trench weapons ; the Lewis gun and types of catapults—Disguising trench from aeroplane—A communication tunnel—Rushing a trench—Throwing hand grenades and exploding bombs—Sapping and blowing up mines—Warfare in the chalk trenches—Enfilading trenches—Using portable steel shields, etc. etc.

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4. Cavalry, Artillery, and Mounted Infantry.

Cavalry in training—jumping obstacles—Charging a hill—Care of horses—Collecting fodder—Lance and sabre practice—Reconnoitring. **Field Artillery** on road—Advance—Unlimbering—Working the Guns. **Mounted Infantry** advance—Dismount—Approach—Retreat—To horse and away—Machine-gun section.

5. Royal Flying Corps and Field Telegraph.

Ascent of **Air Fleet**—Chasing a “hostile” Aeroplane (*photographed from a pursuing Aeroplane at a height of over 5,000 feet*)—Bomb dropping—The descent and landing—An aerial messenger. **Field Telegraph**—The Engineer Corps—The “reel” Mule and Driver—Preparing a station—Laying the wire—Tapping wire and sending message—Another station—Protecting a wire crossing a road—The Operator—Despatching messages.

6. Motor-Cycle Machine-Gun Battalion at Work.

Officers planning an Attack—The Advance—Awaiting orders—The Attack—Off to another position—Ammunition vans—Filling cartridge belts—Scouts locate the enemy—Bringing up a section—Defending a road—Finding and “telling” the range—Firing machine guns from concealed positions and trenches—Retiring of battery—The last cycle firing as it retreats—A rough road, etc.

7. Provisioning an Army.

This **Army Bakery** holds the record of turning out 172,000 pounds of bread per day—Mixing flour—Kneading the dough—Weighing and shaping into loaves—Inserting into ovens—Taking Tommy’s loaf from the ovens—“Some bread.” **Field Kitchens** en route—Feeding the soldier in camp and on the march—A well-fed Army.

8. His Majesty King George V.

Reviews a Contingent of the New Army—Off to the Front.

INTERVAL

A Short Address

was given by

The Right Hon. ARTHUR J. BALFOUR, M.P.
(First Lord of the Admiralty)

PART II.

“The Sure Shield of Britain and Empire”

NOTE.—Sections 12, 13, 16 and 19 are reproduced in their natural colours by the Urban Kinemacolor process.

9. Building and Launching a Battleship.

Scenes at the Naval Construction Works of Messrs. Vickers, Ltd.—General Views of Ships under construction on the Ship-way—Cutting deck and armoured plates by Acetylene flames—Riveting—The propellers—General deck, view showing turret positions, etc.—Launch of a battleship. **Making Naval Gun Shells**—Testing Shell—Making up charge of cordite for shell trial—Loading a 15-inch Gun with shell and cordite—Discharge of Gun—The effect of two shells bursting in proving chamber.

10. On a British Mine-Sweeper.

A fleet of “Sweepers”—Throwing the line to draw the sweep cable to the companion ship—Encountering “dirty” weather—A dog and a boy amongst the sweep cables—Mine sweepers working in pairs—Hauling in the cable.

11. “The Silent Sentinel”

Battleships and Cruisers—Coaling an armed Liner—A repair ship—Ingoing and outgoing Mails—Seaplanes—H.M.S. “Commonwealth” mooring—H.M.S. “Devonshire” “Agincourt” and “Emperor of India”—Arrival of the latest addition to the Fleet, H.M.S. “Canada”—Messengers going to and from the Flagship, H.M.S. “Iron Duke”—Admiral Sir John Jellicoe (Commander-in-Chief) on the quarter-deck—Jellicoe’s bulldog.

12. (Kinemacolor) "The Iron Grip"

H.M.S. "Agincourt"—H.M.S. "Dreadnought" (the original of the Dreadnought type)—H.M.S. "Zealandia," and "Commonwealth"—H.M.S. "Iron Duke" (Flagship)—Light Cruiser drying its flags—Hospital ship "Garth Castle"—An oil-fuel supply ship.

13. (Kinemacolor) A Battle Squadron at Sea.

Battleships and Cruisers under way, escorted by Destroyers—The second division in sight—Battle Cruisers rounding a Buoy.

14. With the Grand Fleet in the North Sea.

Light Cruisers encountering rough seas—Battleships in typical North Sea weather—(photographed from H.M.S. "Queen Elizabeth.")

15. "Jack Afloat."

General view of H.M.S. "Queen Elizabeth"—Raising the Standard while band plays the National Anthem—Morning Prayer under the big guns—Crew exercising on decks—Mending gun covers—Boys learning to tie knots—Rifle drill—Sunday inspection by Captain Hope—Lowering a launch—Liberty men going ashore—Taking in oil fuel—The stoker's promotion—Taking in ammunition—Hoisting 15-inch shells and cordite aboard—Lowering shells into magazines—Hoisting in picket boat—Raising anchor—Under way—Six-inch guns—Fore turrets and guns—"New Zealand" ahead—Directing the big guns—Firing shells, each weighing one ton, with a charge of 400 lbs. of cordite—Swabbing guns after firing—The crew on the fore turrets and guns—The cat's promenade.

16. (Kinemacolor) Life on H.M.S. "Queen Elizabeth" ("Big Lizzie" of the Dardanelles)

A "sample" of "Lizzie's" Crew—Captain Hope on the quarter-deck—Aft turrets and guns—Rifle Drill by Marines—Provisioning the ship—Commander Beasley—Sunday inspection of divisions—Flag and Semaphore signalling (the

square patch on the deck house plates covers a spot where a Turkish shell entered during the Dardanelles engagement)—Cable work—Morse code flash signalling—Tompion crest of the ship—Directing the guns—Man in gun, showing proportion of bore—"Lizzie's" mascot.

17. The Submarine Service.

Launch of a Submarine (*photographed by Messrs. Vickers, Ltd., at their Naval Construction Works*)—Speed trials—Under way—The Captain sights a fleet, and submerges—Officer views fleet through periscope eyepiece (the surrounding machinery is covered by sailcloth)—Magnified view of ships as reflected on periscope prism—Officer signals firing of Torpedo—Emerging and off to supply base—Transferring four Torpedoes from stores—Lowering Torpedo into Submarine—Cleaning periscope sight prism—Ready for another commission—Battening down the hatch cover.

18. The "Hornets" of the Fleet.

Destroyers screening the Fleet by circling round the ships—On Patrol Duty in the North Sea—Stern wave and bow wash (*indicating the speed*)—Inserting Torpedo into firing tube—Directing the tube and firing Torpedo—Torpedo "starring" and finding its course—Recovering spent Torpedo.

19. (Kinemacolor) "Watch-dogs of Empire in Action."

A glimpse of sunshine—Stern wash of the "Queen Elizabeth"—H.M.S. "Africa" and "Britannia" under way—Latest type of Light Cruisers—Bow waves and spray—Firing the 15-inch Guns of H.M.S. "Queen Elizabeth"—Broadside Salvoes from Battleships.

"ALL'S WELL."

(Sunset on Calm Surroundings).

"GOD SAVE THE KING."

(Portrait of His Majesty King George V. in Admiral's Uniform).

THE ADDRESS

OF

The Rt. Hon. ARTHUR J. BALFOUR,

which was published by practically
the entire Press (British and Foreign)

"The Times" (London), December 30th, 1915.

(Reprint of the article intact)

OUR SURE SHIELD.

MR. BALFOUR ON THE NAVY.

"BRITAIN PREPARED."

It was a pleasant sight to see the name of "The Right Hon. A. J. Balfour" put up as the 5.15 "turn" at the Empire Theatre yesterday afternoon, and enthusiastic cheers arose as the First Lord of the Admiralty was "discovered" in a grove of palms. But the incongruity of his frock-coat in this "somewhat unaccustomed theatre of operations," to use his own expression, was quickly forgotten as the large audience which had assembled to view the cinematograph films, entitled "Britain Prepared," which have been taken with the permission and co-operation of the War Office and Admiralty, listened to his description of what the work of the Navy means for the future of mankind. So far as the Navy is concerned, Mr. Balfour remarked that he had done his individual best to further the representations of life in the Grand Fleet, and it is to be hoped, as he said, that these pictures will do much in this and other countries to put the great operations of war that are now going on in their true perspective.

The theatre was crowded, and among those present were: The Chinese, Argentine, and Brazilian Ministers, Mme. Vandervelde, Lord Derby, Lord Halsbury, Lord Mersey, Lord Cheylesmore, Lord Emmott, Lord Pirrie, Sir Edward Ward, General Sir Neville Lyttelton, Sir Seymour Fortescue, Sir Sidney Lee, Mr. T. McKinnon Wood, M.P., Colonel Arthur Lee, M.P., Sir Gilbert Parker, M.P.,

Sir Alfred Pearce Gould, Vice-Admiral Wilkinson, Mr. A. Shirley Benn, Sir Edward Cook, Lieutenant-Colonel E. D. Swinton, Commander the Hon. W. Cozens-Hardy, and Mr. C. F. G. Masterman.

Mr. Balfour, who spoke just before the naval part of the film was shown, said:—

"Though I appear on this to me rather unaccustomed theatre of operations (laughter), it is because in my judgment the spectacle you have already witnessed and I think even more the spectacle you are about to witness is something much more than an afternoon's amusement for idle folk. The wonderful photographs that you have seen and those you are about to see, marvellous as examples of the photographer's art, are big with lessons of the deepest import to us and to the world. (Cheers.)

THE NAVY AND MILITARY SUCCESS.

You have already seen the training of the Armies which Great Britain and the Empire are in process of creating in support of our Allies on the Continent. You are about to see photographs of a portion of the Fleet on which, as I think, the success of the land operations ultimately depends. (Cheers.) It is unfortunately impossible even for the most modern forms of photographic art to represent to us the great battles that have actually taken place. What would we not have given for a permanent record of the great deeds done by our Army in Flanders, or of such marvels of heroism as the Australians and New Zealanders have performed at Anzac? (Cheers.) Unfortunately that is impossible, and so far as the Army is concerned it is rather their training for war than their operations in war that it is possible to represent.

The portion of the Grand Fleet which you are about to see is actually engaged in a great operation of war. On it, as you will see it represented to the life, depends the whole of the operations carried out by the Allies from Archangel in the north far round to the Persian Gulf, because were the British Fleet removed, the Allied Nations who are now banded together against the tyranny of the Central Powers would have no means of intercommunication. They would be cut off from the outer world; they would be cut off from each

other. The means of communication between the far-distant operations of this unexampled war are protected by the Navy and are provided by the Navy. What a wonderful system of internal communications does for Germany and Austria, the Navies of the Allies, and we may say without undue self-laudation, in the first instance, the British Navy, do for the Entente Powers. I doubt whether in our ordinary moments we conceive the magnitude of the task which is thrown upon the British Navy and which so far the British Navy has triumphantly accomplished. (Cheers.)

OUR DEBT TO THE GRAND FLEET.

The Grand Fleet, which as a Grand Fleet has never yet had the opportunity of being in action, nevertheless has, from hour to hour and day to day through all the months of this war, been the foundation on which everything else has rested. But for the Grand Fleet you could not have driven the enemy's commerce from the seas, you could not now be strangling her economic position, you could not now be transferring your troops freely backwards and forwards from Great Britain to France, from Canada to Britain, from Australia to Egypt; you could not now be carrying on military operations thousands of miles from our shores, absolutely secure from every species of attack by any vessel other than the submarine.

That you owe to the Grand Fleet, and it is not all that you owe to it. You owe to it that we can freely import what we require from abroad and freely export what we produce at home. Our economic stability, not less than our military operations, depends upon the British Fleet, as the rest of the British Fleet depends for its very existence, its power, its utility upon the Grand Fleet, a portion of which you will be privileged in a few moments to see represented before you. Mark it well. Silent though it may be, not engaged in actions of romantic heroism such as those which have been performed by our submarines in the Sea of Marmora or the Baltic, nevertheless it is at this moment performing not for Britain alone, nor yet for Britain's Allies alone, but for the whole world, a most important part in the drama now being played out for the freedom of the world. (Cheers.)

Every man, woman, and child in this country when they enjoy their daily meal and carry out their ordinary avocations, when they feel that their shores are protected from the brutal attacks of an unscrupulous enemy, should remember that they owe these

incomparable blessings to the British Navy and to the Grand Fleet. No more need be said. No greater things, in my judgment, can be said than those which I have truthfully brought before you this afternoon.

'TRUE PERSPECTIVE.'

Our imaginations may be somewhat sluggish. We may not easily feel how much we owe to our sailors at this moment. We may find it difficult to realise the lives they lead and the work they do. **I am convinced that such representations as you are about to see, which I have done my individual best to put further, will do much in this and in other countries to put the great operations of war that are now going on in their true perspective.** In that true perspective the most important place is undoubtedly occupied, and ought to be occupied, by the British Fleet. To us who have always looked on that Fleet from our youth upwards as the protection of our liberties these lessons may be easy to learn, though I think they have not all been learned even by citizens of the Empire. **The world has yet to know, and it does not yet know, how much it owes to the British Fleet,** and how the assured victory which is coming to us in the future is coming at least as much as the gift of the British Navy as it is of the splendid valour of the Allied troops, whether British or foreign.

That is the lesson which I desire to inculcate this afternoon, and if what you see after I have left this stage gives you a clear and concrete image of the general and abstract truths which I have to the best of my ability tried to lay before you, I shall feel this entertainment is something more than an entertainment; it is a deep and vital lesson to all who are interested in the future of mankind."

FILMS OF THE NAVY AND ARMY.

FIGHTING FORCES AT WORK.

Of the pictures themselves it may be said without hesitation that they are the finest thing of the kind ever produced in this country, and are calculated to create alarm and despondency in the minds of any Germans who may happen to see them. **The British public has never had a more**

magnificent opportunity of realising what kind of work is being done by the soldier preparing for the front, or by the sailor who, as Mr. Balfour said, is actually engaged in warlike operations all the time.

Nor is the work of the civilians who are equally serving their country in the making of munitions forgotten. One of the finest series of pictures in the military section is that taken at the works of Messrs. Vickers (Limited), in which the stereoscopic clearness of the photographs renders every detail clearly visible. The huge shops full of women making fuses with lightning-like rapidity, the turning of shell cases, and many other similar operations give a vivid idea of the speed and abundance with which munitions can be produced when people are really in earnest.

AIRPLANES IN ACTION.

Of the purely military pictures, the most attractive, perhaps, are those of the Royal Flying Corps, who are shown engaged in evolutions not only perilously near the ground, but also high up in the air. One particularly beautiful film shows the chase of a "hostile" airplane taken from a pursuing airplane at a height of over 5,000 feet. Other machines, again, come at the spectator like driven partridges, and at the very last moment skim just over his head. Another excellent series shows a motor-cycle machine-gun battalion at work.

Among the thousands of infantry which appear upon the screen the splendid physique of the men is very noticeable. There are several interesting trench-digging and bomb-throwing scenes, and as a whole the activities of all branches of the Service are admirably represented.

THE WARDENS OF THE NORTH SEA.

But for beauty and emotional interest, quite apart from their immense educational value, the naval pictures naturally surpass those of the Army. Here several of the films are in colour, and they succeed very marvellously in conveying an idea of the steel grey or slaty murk of the North Sea, with the foam of the bow waves or the flying spray gleaming white against the dark hulls of the ships. The lovely atmospheric effects frequently evoked the applause of the spectators.

Two films in particular will interest the public—that of a submarine at work, diving and emerging, with the officer in command at the periscope and the view of what he sees when he looks into the eyepiece, and that of a battleship firing broadside salvos from her heavy guns. But whether it be the handling of coal, oil, and ammunition, or mine-sweeping in dirty weather, or squadrons of battleships and cruisers under way at sea, or life on board, or the firing of guns and torpedoes, or the impressive scenes on the spacious decks of the "Queen Elizabeth," every phase of the activities of the Grand Fleet is illustrated, and illustrated in a manner alike worthy of the subject and creditable to the stout stomachs of those who took the photographs.

Mr. Balfour's laudatory reference to the pictures and his assurances as to the efficacious work of the British Navy were the subjects of long editorials and leading articles in *The Times*, *Daily Telegraph*, *Daily Chronicle*, *Pall Mall Gazette*, *Daily Mail*, *Morning Post*, *Westminster Gazette*, *Sunday Times*, *Referee*, *Weekly Dispatch*, *Manchester Guardian*, *Liverpool Courier*, *Sheffield Telegraph*, *Sunday Chronicle*, *Yorkshire Herald*, etc., etc.

The Pictures.

Articles and Extracts from the British Press.

"*The Evening News*," December 30th, 1915.

PATRIOTISM IN PICTURES.

Official Films at the Empire.

By W. G. FAULKNER.

The cinematograph has swung itself into a position that its greatest admirers could never have hoped for it a couple of years ago.

It established itself yesterday afternoon at the Empire Theatre, Leicester Square, as the official pictorial historian—if one can use such a word to denote a recorder—of the great war. And it received an official blessing from an ex-Prime Minister and the nation's present chief of our Navy.

When some three weeks ago I was talking to Mr. Charles Urban about the eagerly awaited moving pictures of our Navy and Army in war time, he confidently told me that **when the pictures were shown every man and woman who saw them would be tremendously proud of being a Briton.** He is right. The pity of it is that every man and woman cannot see them now—this week. **They ought certainly to be shown, not only in every part of the British Isles, but throughout the Empire and in every neutral country the world over.** There would be no need for any other propaganda; no literature could effect half as much good as these pictures.

If the English language were not so poverty-stricken in adjectival expressions, one might attempt to convey some idea of the impressions the pictures make upon the beholder. **To say that the whole series is marvellous, wonderful, stupendous, magnificent, and so on, would fall very short of the real truth.**

I shall have to be content with saying that if the blood of the British civilian is warmer than that of a fish, Leicester Square will hardly contain the people who will line up every day to book seats.

THE DRIVING POWER OF WAR.

He will never really understand anything worth knowing about the war, unless he sees these pictures. The lecturers who talk with wall maps and pointers are, compared with these pictures, mere chatterboxes. The columns of the military experts, however good they may be, do but faintly spell war, leaving the rest to the imagination. **These pictures give us a vivid presentation of the driving power of war, a thing which cannot be imagined, but must be seen.** The great value of these pictures to us who are civilians lies in the fact that they give to our one pair of eyes that which has needed dozens of pairs to collect for us, arrange, and present with that touch of professional skill which brings life to seemingly inanimate things. **There is the touch of the artist in photography in every picture, the knowledge of the right thing to film, and the best way to do it.**

But while the knowledge of how to take these pictures and what constitutes a picture is revealed on almost every foot of this film, **there is something more in it than a moving picture record of the training of our Army, and something bigger than a revelation of the way in which our Navy keeps open the North Sea, and our enemies from our coasts.**

That something is an embodiment of the strength and spirit of the nation. And none of us until yesterday could have but a faint idea of the greatness of either. Britain at war has become a spectacle of power, such as no British civilian could have conceived. **It is recorded on the film, not only for us, but for the generations that come after us.** We are too near the heart of things to get the magnificent perspective of this war. That will be the heritage of our children. The question: What did Britain do in the great war? is answered. **These pictures do for this generation what nothing else could have done to answer that question.** The Admiralty and the War Office have given us the opportunity of answering it.

PRIDE THAT IS THANKFULNESS.

Who among us has not some friend or relative in one or other of the services? See them converting the raw recruit into a finished soldier, and deny if you can that national service would be an untold blessing to the youth of this

country. Watch the muscular workmen in the steel forges and realise how much we owe to their muscle and skill, before discussing his rates of wages. Realise what a power the women in the workshops are. You do not need to argue about it; you see it for yourself.

Do you read about trenches being taken, about enfilading, and about bombs? Then see the wonders of trench construction, the queer weapons of war, the way trenches are hidden from the view of an aeroplane observer. And when you have watched the Royal Flying Corps, the field telegraph, the motor-cycle machine-gun battalion at work, see 40,000 bayonets proudly carried by men of the new army marching like Guardsmen past the King before they leave for the front. As the troop train moves slowly out of the station, its windows crowded with cheering troops, you must sit erect even though a catch brings a lump in the throat. You have seen Britain's army in the making, and you are proud with the pride that means thankfulness.

But if the process of converting the raw recruit into a trained soldier holds you enchained, what can these pictures of our Navy do for you? The title of the pictures is "Britain Prepared." The naval section represents the latter word.

Whether it is at Vickers' works that you watch the building of a battleship and look down upon its decks while a host of men hammer and cut as the ship takes shape, whether you watch the launching of a leviathan that is going to battle for you and for me, or the making of one-ton shells, the patient work of mine-sweepers in a stormy sea, the majestic sailing of great cruisers, whose names are already written large upon the pages of our naval history, or the lightning dash of the hordes of destroyers as they cut through the rolling seas, you insensibly become affected with a growing and glowing pride in our incomparable Navy such as you never felt before. The "Queen Elizabeth" herself, the "Lizzie" of the Dardanelles, and elsewhere, deserves and gets a couple of "chapters" of this pictorial record to herself.

THE TRINITY OF NAVAL POWER.

Is it the submarine which fires your imagination? Then there is —, which obligingly manoeuvres in front of the camera, submerges, and comes to the surface, after you have been peeping through the periscope, and watching all that is going on upon the surface of the sea. Do you want to see a torpedo discharged? You can see it before your eyes, and watch it as it travels at great speed through the sea.

Save and except death, which no one wants to see, especially from the comfortable position of a seat in a theatre, **there is war here as it is at this moment. The guns roar. The red flashes from the muzzles of the guns of the big ships are so real that for a few moments you seem to be watching the ships in action.**

Brains, mechanism, and muscular skill form the trinity of naval power. There is complete harmony; **these pictures demonstrate it. One cannot forget it.**

Mr. Balfour did well in his address to lay stress upon the fact that it is to the British Navy that we owe our comfort and the freedom of the seas over which we can import what we need and export what we make, with the freedom of the seas to all the nations of the world, except to those with whom we are at war. **That is the central fact which these pictures teach us.**

In the afternoons—unfortunately only five each week—that these pictures are shown at the Empire Theatre, London can do something more than see our Navy and our Army at war: her people can witness a spectacle that can be seen in no other country in the world, and in seeing it thank God and take courage.

Note.—Since the above was published, the Empire Theatre Directorate have decided to reserve Saturday Afternoons for “Britain Prepared” Matinees.

“*The Daily Telegraph*,” December 30th, 1915.

LIFE IN ARMY AND NAVY.

Of the films, it may be said that they give an admirable presentation of the life of the soldier and the sailor. That dealing with the Army portrays the soldier's life from the moment he is appealed to by the recruiting sergeant to the time when he entrains for the front. He is seen at work and at play, and his gradual development into a first-class, well-set-up British soldier cannot but arouse intense interest. There are also pictures showing the activities of munition workers, the Royal Flying Corps, and field telegraph at work, and the Army bakery in operation. Lastly, there is a photograph of His Majesty reviewing a contingent of the New Army now at the front.

That section of the film which depicts the life of the Navy is, if possible, even more interesting, because it reveals something about which less is known. Except for the fact that an actual sea battle is not included, it would be well-nigh impossible to get a better idea of what the Fleet is and does. From the building and launching of a battleship to a portion of the Grand Fleet actually engaged, as Mr. Balfour said, in the great operation of war, the film from beginning to end is unique. Admiral Sir John Jellicoe is seen pacing the deck of the “Iron Duke,” actively engaged in the duties of the moment; the ships are seen manœuvring in the North Sea; a submarine is shown submerging and locating distant vessels; the “hornets” of the Fleet are seen screening the Dreadnoughts. In short, the sailor's life in foul weather and fair is depicted in detail.

Among the interested spectators of the films were the Earl of Derby and the Earl of Halsbury.

“*Morning Post*,” December 30th, 1915.

NAVY AND ARMY READY.

Fine Spectacular Exhibition.

Mr. Balfour on the World's Debt to the Fleet.

There was presented yesterday afternoon for the first time, to a company which filled the Empire Theatre, a magnificent series of moving pictures under the title of “Britain Prepared,” constituting a truly impressive and inspiring record of the activities of our Navy and Army in war time. The films were

produced, by arrangement with the Admiralty and the War Office, by the Kinemacolor Company, Kineto, Messrs. Jury, and Messrs. Gaumont, and are beyond question the most authentic and comprehensive series of war pictures which the public has had, or will have, an opportunity of seeing. To witness them is not only an entertainment of the first class, but their exhibition will have an educative value of importance not only to the British people but to the inhabitants of Allied and neutral countries, where the gigantic task which is being daily achieved by the British Fleet especially is but imperfectly realised. The series is in two parts, the first portraying scenes in the training of the new armies and the feverish activities of the munition works, and the second carrying the spectator amidst the ships of the Grand Fleet, where he gets vivid impressions of its power. During the interval between the two parts the First Lord of the Admiralty delivered an address in which he emphasised the significance of the spectacle. Before the pictures were shown, a very fine rendering of the National Anthem was given by Madame Kirkby Lunn, the spectators joining in the last verse.

MR. BALFOUR'S SPEECH.

Mr. Balfour, in his address during the interval, said . . . (already recorded)

THE PICTURES.

The art of the camera has seldom been put to such useful purpose as in the production of the photographs now being shown at the Empire. Every technical aid towards perfection seems to have been availed of, and the results are wonderful, especially so in the sea and sky effects in the naval films. The military pictures enable one to realise better than any written description how vast and varied is the work of training an army. Cavalry, infantry, artillery, flying men, service troops are all shown in the making, from the preliminary drills to the most realistic field work, including the modern bomb-throwing and the use of some of the novel devices which unexpected methods of warfare have recently evoked. In the pictures taken at one of the large works of Messrs. Vickers, thousands of male and female workers are seen engaged in the manifold processes of shell-making, and the military portion of the exhibition concludes with a stirring representation of a review by His Majesty of a contingent of one of the new armies before its departure for the front. Several of the Navy pictures are reproduced in natural colours by the Urban Kinemacolor process, and very vivid and striking they are. Having first seen some incidents in the building of a battleship, we see her launched, and afterwards are introduced to the leviathans of the Grand Fleet as they keep watch and ward in the North Sea. The all-important and ceaseless work of the mine-sweepers is represented, and extremely interesting is the cruise of a submarine, which submerges on sighting destroyers, and then reappears, the spectators meantime seeing an officer observing through the periscope and giving the signal for the discharge of a torpedo. Life on board the big battleship “Queen Elizabeth,” and the working of her 15-inch guns are portrayed in a series of splendid views, and many other battleships, cruisers, and destroyers are shown in motion, as well as hospital ships, supply ships, patrol boats, and other auxiliaries, the whole conveying an impression, inadequate, of course, but extremely effective, of the splendid work of the Navy in war time.

"The Globe," December 30th, 1915.

KITCHENER'S ARMY MACHINE ON THE SCREEN.

THE GRAND FLEET FILMED.

The pessimist is hardly a desirable person, yet it would have done one's heart good yesterday to see as many of him as possible packed between the walls of the Empire Theatre. The occasion was the first public presentation of the official films of the New Army (in England) and the Grand Fleet (or a portion of it) at sea. As Mr. Balfour said (he established a notable precedent by attending to deliver an address), **the exhibition is more than an entertainment. And most earnestly must one reiterate that.**

It is only on seeing these films that one realises the full nature of the effort England has made. We have become accustomed to a war going on all round us in the strictest secrecy. Here in England nearly 3,000,000 utter civilians have been turned into soldiers, yet so swiftly and silently does Kitchener's wonderful machine work that one is only faintly aware of what is going on.

And now at last through the Great Eye of the cinema we are shown almost minutely how a huge army has been made in a year and a-half. No one knew before it could be done, and it is hardly too much to say that it is **only on seeing these pictures that one comprehends that it has been done.**

All this army-making, however, would have been useless, even impossible, but for the Navy. That Grand Fleet disappeared the night war began, **but the cinema's Great Eye found it, and now we see the marvel before our eyes.** Mr. Balfour spoke very earnestly in this connection. The magnitude of the task the Navy has accomplished is not yet even faintly understood, he declared. It is right that it should be known; upon it the destinies of the Allies eventually and finally depend. **It was for this reason that he gave every facility for the films to be taken. The result is a series of pictures incredibly fine—a spectacle which it is difficult to look on without a tightening of the throat.**

Everybody must see these pictures. They ought to be shown at the schools. They must certainly be sent to our Allies; then we should hear no more of Russia's great heart having grown cold . . . And how we should glory in knowing that the spectacle (could it so be) had seared the eyes of even one Hun!

"Pall Mall Gazette," December 30th, 1915.

WITH THE ARMY AND NAVY.

War Pictures on the Film.

Many important personages assembled at the Empire Theatre yesterday afternoon to witness the production of "Britain Prepared," a cinematograph review of the "activities of His Majesty's naval and military forces." The film, a very long one, is divided into nineteen sections, in the making of which four different cinematograph firms have been engaged. **For this work they have**

had the permission and encouragement of the Admiralty and the War Office, and on this first occasion of its exhibition Mr. Balfour delivered a short address to an audience which included many distinguished Service men and politicians.

The film covers every possible phase of life in the Navy and the Army. It sets off with a pictorial account of the recruiting and drilling of volunteers, showing the response to the recruiting officers' appeal, recruits emerging khaki-clad from the barracks, the first drill and subsequent courses of training. It follows with a record of the activities of a munitions factory. One sees the shrapnel shell first as a mass of steel rods ready to be cut into lengths for forging; then the removal of the rough shell cases to the machine shops; the turning and lathe work, with women at the lathes; the making of fuses, and the packing and transport organisation.

IN THE TRENCHES.

The next section is given to trench work, part of the soldier's training in England. The "spade" brigade is seen at work digging trenches, roofs are fitted to dugouts, and barbed wire entanglements are erected. The audience then watches the manning of the trenches, sees how a trench is rushed, and notes the bombing activity during the charge. New Trench weapons are shown, like the Lewis gun, and new types of catapults. Sapping and mining enterprises are worked out, and a very realistic exhibition of a trench-enfilading attack concludes the section.

COMMISSARIAT.

One of the most interesting "chapters" of this long romance is that which records the methods of provisioning an army. The Army bakery which posed for the photographers holds the record of turning out 172,000 pounds of bread per day. The pictures show the men mixing flour, kneading dough, weighing and shaping the loaves, and cooking them; they also make clear the rather puzzling task of feeding large bodies of soldiers on the march.

In the next section His Majesty the King reviews a contingent of the New Army off to the front. Part II. is given over to the Navy, "the sure shield of Britain and Empire." Four of these sections **are reproduced in natural colours, with wonderful effect, by the Urban Kinemacolor process.** The building and launching of a battleship at the works of Messrs. Vickers is shown in full detail, followed by the manufacture of naval gun shells, the loading of a 15-inch gun, and testing effects, etc., etc.

"Evening News," December 29th, 1915.

Mr. Balfour said the films were big with lessons for us and for the World.

"The Morning Advertiser," December 30th, 1915.

BRITAIN AT WAR.

And now Prepared.

As Lord Randolph Churchill pointed out thirty years ago—when we were too late to save Gordon, and as Mr. Lloyd George apparently discovered within the last few weeks—a Liberal Government is prone to be "too late" in measures

of national safety. Their political opponents have usually had to remedy their blunders. Not too late, however, will it be to repair substantial oversights in the direction of enlightening neutral nations, together with our own dominions, upon the extent of our present and our increasing preparedness. **That this forms one of the objects contemplated by means of the great filmed revue, "Britain Prepared," shown for the first time at the Empire, Leicester Square, yesterday afternoon, seemed to be implied by a passage in the short address which Mr. Balfour delivered on the occasion, and which is reported on another page.**

The First Lord spoke from the stage at the close of the interval between the first and second parts of the programme. The curtain drew up and he came on alone, and very simply but very earnestly and impressively he reminded the world—for it is a compendious penetrating statement of the matter which must re-echo through the world—of what the British Navy means in the situation to which the world has now arrived. Exclusively devoted to illustrations of British Naval power, as Part I. has been occupied exclusively with the preparations of the British land forces, Part II. depicted pretty nearly every aspect of the Fleet at sea. Mr. Balfour sketched in half a dozen vibrant sentences the immense purpose of that Fleet. "Mark it well," said he. Devoid of emotionalism in either voice or gesture, he nevertheless thrilled his audience deeply with his terse allusion to the primary part the British Navy plays "in the drama now being fought out for the freedom of the world," and to the universal conviction amongst his countrymen that an "assured victory" is coming to us.

It has been by permission of the Admiralty and the War Office that this "grand revue of the activities of His Majesty's naval and military forces" takes its place as an unimpeachable portraiture of "Britain Prepared." The Kinemacolor, Jury, Gaumont, and Kineto photographs are remarkably diversified and extraordinarily vivid . . . The Kinemacolor process reproduces in the natural colours, and most picturesquely, the singularly effective groups of battleships and cruisers under weigh, escorted by destroyers, the Dreadnought class, incidents in the daily life on board "Big Lizzie," and the sunlit cruise of the latest light cruisers and super-Dreadnoughts. Broadside salvos from the Battleships wind up the brilliant Kinemacolor films.

With the Grand Fleet in the North Sea we realised yesterday something of the meaning there was in Mr. Balfour's unforced tribute. Also we began to comprehend, from a landsman's distance, the "iron grip" which Admiral Jellicoe never relaxes.

"Daily Chronicle," December 30th, 1915.

OFFICIAL CINEMA SHOWING OUR NAVY IN ACTION.

Mr. Balfour again voiced the gratitude of the entire nation at the great work of our glorious Navy in a speech yesterday at the Empire Theatre, on the first representation of the official Army and Navy Films.

The First Lord of the Admiralty had a distinguished audience, including Sir John Simon, Lord Derby, Lord Halsbury, Mr. Masterman, Mr. McKinnon Wood, Sir Edward Cook, Mr. J. Hodge, M.P., and Colonel A. Lee, M.P. The whole of the especially invited company were given the first public view of a series of some of the most wonderful pictures ever seen, the production being under the direction of Mr. Charles Urban, etc., etc.

"Daily Mirror," December 30th, 1915.

MR. BALFOUR'S DÉBUT.

I went to the Empire after lunch yesterday to applaud Mr. Balfour's "first turn on the halls," in other words, to hear his speech at the first performance of those wonderful films of the Army and Navy, "Britain Prepared." The First Lord seemed quite at home on the Empire's classic boards and gave us rather a pleasant little chat on the glories of the Navy than a speech.

THE ROLLING SEAS.

In the stalls I saw Lord Derby and near him Lord Halsbury, Lord Mersey and Lord Cheylesmore. There were numbers of other important people there too, and they all seemed to enjoy the rough sea pictures the most. And those pictures showed "some" seas, too. It would be dangerous for a very bad sailor to see them, I imagine.

"Daily Mail," December 30th, 1915.

WAR SCENES FROM THE GRAND FLEET.

OFFICIAL FILMS.

Dreadnoughts at Battle Work.

How little England knows of the progress of the war or of the means and methods of warfare! At the Empire Theatre in Leicester Square yesterday there was presented under the title of "Britain Prepared," a series of kinematograph representations of naval and military preparations and operations.

Many of the pictures were magnificent examples of photographic art, but they deal with elementary matters of warfare, and none of them reveals any secret that is not well known to the Germans. And yet by a mixed British audience yesterday afternoon they were received with as much wonder as delight. Etc., etc.

The pictures have been taken by permission of, and are exhibited under the auspices of the Admiralty and the War Office. The naval pictures, of which many are in Kinemacolor, are especially realistic and enthusiasm-stirring, and the final representation of a great battleship at battle work is as splendid and thrilling a picture as has ever been projected upon a screen.

The exhibition has the advantage of being accompanied by appropriate music and illustrated by ingenious and realistic "effects." The swish and roar of the foaming waves through which the warships dash are reproduced by mechanical devices, and the flash of the discharge of a battleship's big gun is followed at an appropriate interval by a big drum's booming note. It is an exhibition that the boys home from school will flock to see and admire.

"Daily News," December 30th, 1915.

INSTRUCTIVE DISPLAY IN LONDON THEATRE.

An entranced audience assembled at the Empire Theatre yesterday afternoon—by special invitation—to see the new films of our soldiers and sailors training and fighting on land and at sea—a series which will be available to the public to-day and onward. **It was a magnificent show**—"The New Army in the Making" and "The Sure Shield of Britain and Empire"—this second part being of course the Grand Fleet at its grim and silent work in the North Sea. . . .

Mr. Balfour closed his address with: "That is the lesson I desire to inculcate this afternoon, and if what you see with your eyes, after I have left this stage, gives you a clear, concrete image of the general and abstract truths which I have to the best of my ability tried to lay before you this afternoon, I shall feel that this entertainment is even more than an entertainment—that it is a deep and vital lesson to all who are interested in the future of mankind." (Loud cheers.) . . .

But when, to the lilt of a deep-sea chanty, the "Iron Duke" steamed grimly across the screen to change in a flash to the quarter-deck of Jellicoe's famous flagship, with the Admiral himself standing there, with his great grim bulldog, and welcoming us all on board—then the undivided attention of the great audience was gripped and held, and they cheered again and again.

And so it was to the end, through all of the thrilling North Sea scenes—the battleships, cruisers, the torpedo craft, the mine-sweepers and the swift and gull-like seaplanes. **It was all so good and so fine and so confident that it stirred everybody to get up and sing lustily "Rule, Britannia!"** and to cry good luck and good hunting to Jack in his great task.

"Daily Express," December 30th, 1915.

"GRAND FLEET IN LONDON."

Mr. Balfour's Fine Tribute.

Mr. Balfour gave an emphatic send-off on the stage of the Empire Theatre yesterday to the fine cinema representation of our Navy and Army at work.

"Britain Prepared" is the title, and the films have been made by Kinemacolor, Jury, Gaumont, and Kineto: they are produced under the direction of Mr. Charles Urban. The pictures have been taken by the permission, and with the assistance, of the Admiralty and the War Office.

Mr. Balfour, First Lord of the Admiralty, came on the stage in the interval, after the showing of the Army pictures, and before those of the Navy. He made a fine survey of the supreme importance of the British Navy in this world-war. He said . . . etc.

PERPETUAL VIGIL.

All who would understand the war, and the way our Navy and Army wage it, and who would read their daily papers with increased knowledge and interest, should see, "Britain Prepared." The pictures are triumphs of clearness and intimacy. They bring the training of our Army and its war work, the daily and nightly vigil and movements of the Grand Fleet in the North Sea, straight home to the eyes and hearts of the beholder.

From the recruiting meeting to trench practice, thrilling bomb-throwing, position-rushing, swift motor machine-gun attacks, great cavalry sweeps, the filmed story takes the multitudes of khaki heroes through their training. The pictures of thousands of alert, deft women at work turning out deadly munitions are striking examples of the art of photographing intricate and vast machinery in action.

It was the films of the Fleet, however, that brought the loudest applause. The spectator is taken on board the "Queen Elizabeth" and other mighty ships, down in submarines and up to the surface to see torpedoes fly from great vessels, strike the water and throw a foaming path on the surface of the tumbling seas.

One of the silent lessons of the films is the fact that while the German fleet is bottled up inactive, our Navy, all these long months, is having constant sea practice in all weathers, in all seas, from great storms to the still, ceaseless watch on beautiful moonlit waters.

"Daily Graphic," December 30th, 1915.

"BRITAIN PREPARED."

The War in a Magnificent Series of Moving Pictures.

The enthusiastic audience which filled the Empire Theatre yesterday afternoon heartily echoed Mr. Balfour's description of "Britain Prepared" as conveying "a deep and vital lesson to all who are interested in the future of mankind."

The production is under the direction of Mr. Charles Urban, and certain of the naval sections are reproduced in natural colours by the Urban Kinemacolor process. Altogether the public have an unique opportunity at the Empire Theatre of obtaining a brilliant and vivid idea of the preparedness of our brave defenders alike on sea and land. Madame Kirkby Lunn sang the National Anthem at the opening of the entertainment.

"Evening Standard," December 29th, 1915.

The wonderful photographs and films, marvellous as examples of the art, were big with lessons of the deepest import to the whole world.

"Daily Chronicle," December 30th, 1915.

WARSHIP'S BROADSIDE.

Coloured Pictures of Actual Naval Warfare.

For sheer realism as well as for spectacular effect the picture of the big battleship firing a series of broadsides—which occurred at the end of the film, "Britain Prepared," shown at the Empire yesterday—has never been surpassed.

The photographs of this incident are in natural colours, taken at comparatively close range, and to see the battleship wreathed in black smoke and the guns spitting out shafts of yellow flame is to secure a vivid, first-hand impression of a warship in action—a thing one often reads about but seldom, if ever, has the luck to witness.

Many of the incidents are photographed in colour, and one picture of the firing of the guns on H.M.S. "Queen Elizabeth" is remarkable for the strange hues which the smoke assumes as it gradually clears away.

The decks of the "Lizzie," indeed, served as the platform for the operators to work from in filming several of the activities of the fleet. And the onlooker is shown numerous aspects of the life on board this huge fighting ship. A glimpse, too, is obtained of Admiral Jellicoe with his favourite bulldog on H.M.S. "Iron Duke."

Nobody should miss an opportunity of witnessing "Britain Prepared," the photographs having been taken by Messrs. Kinemacolor, Gaumont, Jury and Kinetograph, with the sanction of the Admiralty and War Office.

"Daily Mirror," December 30th, 1915.

"WATCHING OUR SEA MIGHT ON FILM."

What a Submarine sees.

The naval films to which Mr. Balfour referred are remarkable and thrilling indeed to a Briton.

To see the mine-sweepers or the light cruiser squadron nosing straight into the huge waves and taking the spray clean over their funnels was a sight landmen are seldom privileged to view.

One of the most impressive features of these films was the tremendous idea of strength they conveyed. Always, it seemed, hovering in the misty background of the horizon was line after line of ships, black and ominous.

Admiral Jellicoe is seen several times during pictures taken on his flagship,

the "Iron Duke," and one section in kinemacolor is devoted to life aboard the "Queen Elizabeth."

There is, too, an intensely interesting submarine section, during which a view as the observing officer sees it through the periscope is shown.

"The Standard," December 30th, 1915.

"The pictures demonstrate in a striking manner the power and efficiency of the British Forces on land and sea."

"Financier and Bullionist," December 30th, 1915.

To-day begins at the Empire Theatre a series of matinees at which will be presented one of the finest and most inspiring cinematograph spectacles ever presented to the public. Under the title of "Britain Prepared," there has been grouped together a succession of films comprising a grand review of the multitudinous activities of the naval and military forces of the British Empire. In Part I, the spectator is shown the new armies in the making throughout the King's Dominions, and from the moment the new recruit responds to the recruiting officer's appeal until he leaves for the front, a trained and efficient soldier, there are hardly any of his manifold experiences that are not vividly displayed on the screen. Many pictures are strikingly impressive and all are of extraordinary interest. Even more inspiring is Part II., which is devoted to the wonderful work of all units of the mighty British Fleet. The performances, which will be given daily, should prove one of the biggest popular attractions of the present holiday season.

"The Sportsman," December 30th, 1915.

"BRITAIN PREPARED."

As the Right Hon. A. J. Balfour observed in the course of his admirable patriotic speech after the interval yesterday afternoon at the house in Leicester Square, those who filled the vast building were doing something more than enjoying an afternoon's amusement. The pictures presented in the course of "Britain Prepared" were not only highly interesting, but immensely instructive. They must have struck the chord of patriotism in the heart of the most callous of onlookers—if there were any such present—whilst they afforded indisputable evidence of the vastness and thoroughness of the work which the British Empire is called upon to perform as its part in this great war. Without wishing to detract one iota from the heroism of our men under arms, the First Lord of the Admiralty emphasised and impressed on his audience and the Empire at large his view that it was on the "silent work" of our Senior Service that we and our Allies depended, and that it was performing the most important part in the drama now being played in the cause of freedom.

"Sporting Life," December 30th, 1915.

MR. BALFOUR ON THE BRITISH NAVY'S WORK.

First Lord's Address at the Empire.

There was a distinguished gathering yesterday afternoon at the Empire Theatre, on the invitation of Mr. Alfred Butt, to witness a superb series of motion pictures, entitled "*Britain Prepared*," a revue of the activities of our naval and military forces, photographed by Kinemacolor, Jury, Gaumont, and Kineto, by permission of the Admiralty and the War Office, and produced under the direction of Mr. Charles Urban.

Among those who accepted invitations to be present, in addition to the Right Hon. A. J. Balfour, M.P., were Lord Derby, Sir Edward Ward, Sir Seymour Fortescue, the Earl of Halsbury, Sir Sidney Greville, Sir Anderson Critchett, Lady Cory Vincent, Mr. C. Vickers, Mr. Albert Vickers, Mr. J. P. Boland, M.P., General Sir W. Nicholls, Captain Sir Douglas Brownrigg, Lord Mersey, Colonel Hankey, Lady Nairns, Lord Cheylesmore, the Right Hon. Charles Masterman, the Right Hon. T. McKinnon Wood, M.P., Sir Gilbert Parker, the Right Hon. Sir J. A. Simon, K.C.V.O., and many others.

During the interval, the Right Hon. A. J. Balfour, M.P., First Lord of the Admiralty, addressed the gathering.

He said . . . etc., etc. The pictures, especially those of our Grand Fleet, are full of colour and romance and imagination, instinct with life, with power and might, and they convey, as words cannot adequately do, the might and majesty of our floating fortresses, of which the Germans are so afraid that they will not come to grips with them in open waters."

"Belfast Northern Whig," December 30th, 1915.

Profoundly impressive are the illustrations of our mighty power at sea, and the entire exhibition is one at once thrilling and instructive. Colour is in many cases introduced with happy and satisfying effect. The pictures should prove very helpful to recruiting.

"Manchester Guardian," December 30th, 1915.

THE GRAND FLEET.

SERIES OF VIVID PICTURES.

Mr. Balfour on the Navy's Guardianship.

LONDON, WEDNESDAY.

The wonderful series of film pictures of the British fleet which have been taken with Admiralty sanction were shown at the Empire Theatre this afternoon.

Mr. Balfour, First Lord of the Admiralty, was present, and introduced the exhibition of navy pictures in the following speech. . . . etc.

BATTLESHIPS AT WORK.

Hitherto we have been dependent for our news of the fleet largely upon the descriptions of favoured foreign journalists. The film records which Mr. Balfour has allowed to be taken give an incomparably more vivid and convincing impression. One hopes that they will be sent not only all over the Empire but to any neutral countries where the German-fed delusion about the inactivity of the British fleet may still linger.

The kinema men have gone everywhere about the sloping and slippery decks in rough and smooth seas, turning their magic handles under the "Lizzie's" big guns, or thrusting the cameras over the side of a destroyer thrashing through the sea at 30 knots or more. Inactivity? The whirr of the magic handles could not keep up with the disciplined fury of action on the ships.

The Kinemacolor man had his great chance on board the "Queen Elizabeth." the pride and glory of all Britishers. He recorded the vast greenish wash left by the giant ship in her wake, and, moving his camera a little, he caught a majestic procession of Dreadnoughts, splendid grey creatures looming out of mist and striding sullenly over the water. He was there when they were firing the renowned 15-in. guns—the colossal guns that you see nosing delicately about and aiming with the precision of rifles—so that he caught for us claret-coloured cordite smoke.

For a final picture there were the Battleships firing broadsides and lighting up a great glare over the sea. There was a picture of a battle squadron at sea showing a long line of capital ships thrusting through the high seas like hounds on a trail, escorted by snaky-looking destroyers, their bows wreathed in foam. Then came the "Iron Duke" disappearing into a wintry sky, the white wings of seagulls dancing past like butterflies against a rock.

THE SAILOR'S DAILY ROUND.

The domestic glimpses aboard the "Queen Elizabeth" and Admiral Jellicoe's flagship brought us very near the daily round of the sailor. You saw Jellicoe marching along the deck with businesslike tread, his grey head silhouetted against the filmy bulk of another battleship, and then a group of delighted sailors making the Admiral's bulldog pose for the camera.

Morning Prayer on the "Queen Elizabeth" is another scene—the sailors ranged stiffly in the avenues left by the huge guns, their hymn papers flashing white as they turn to the next verse. Then there are the "Lizzie's" men posing in a huge pyramid, lines of them seated on the guns as on a fence, with the ship's mascot, a sedate Persian cat, in the place of honour on the muzzle of a fifteen-incher. You see Captain Hope at Sunday inspection raking the lines of men with a keen eye, and afterwards, when there is time for fun, a sailor squirms his way into the gun to show the size of the bore.

You see the crew keeping fit by running round the decks, and, by way of light relief, a black stoker promoted to an oil ship comes up and performs for the last time with a grin the ceremony of polishing his shovel. Gun crews are shown dandling fifteen-inch shells, nursing them into the breach, and practising incessantly for "The Day."

There is an interesting submarine series, including an extraordinary photograph of ships as they appear reflected on the periscope prism. The concentrated life of the men below the sea is conveyed by films recording their

daily rehearsals as they dodge up and down again among the whipped seas. The "fringes of the fleet" are not forgotten. You see sweepers in rough weather policing the sea in pairs and working the steel cable that acts as a broom for scattered mines, seaplanes taking wing from a tumbled sea, and one of the best is the snapshot of a torpedo leaving the firing-tube of a destroyer, looking like a young Zeppelin. The note of it all is incessant disciplined action, a machine achieving beauty by the perfection of purpose.

The first half of "Britain Prepared," as the show is called, records the New Army in the making, from the haul of the recruiting sergeant to the parade of the finished product before the King.

"Liverpool Courier," December 30th, 1915.

TOLD IN FILM,

The Story of Britain's Part in the War.

Great Work of the Fleet.

Mr. Balfour on the "Assured Victory."

There was a very large and distinguished gathering at the Empire Theatre, London, yesterday afternoon, at the first performance of the grand revue "Britain Prepared," a series of beautiful films showing the activity of His Majesty's naval and military Forces. The photographs are by Messrs. Kinemacolor, Jury, Gaumont, and Kinetograph, and they were taken by special permission of the Admiralty and the War Office. The production, which is under the direction of Mr. Charles Urban, is one of the finest of its kind ever seen in London.

Additional interest attached to the initial show by reason of the presence of Mr. Balfour, who during the interval delivered a brief address. Lord Derby was present, and among others who accepted invitations were Lord Halsbury, Lord Mersey, Lord Cheylesmore, Lord Pirrie, Lady Paget, Sir John Simon, the Chinese Minister, the Brazilian Minister, the Argentine Minister, and a number of naval and military officers representing the War Office and Admiralty.

The first part of the programme was entitled "The New Army in the making throughout the Empire," . . . etc.

The second part of the programme was entitled "The Sure Shield of Britain and the Empire," and dealt specially with the Grand Fleet in the North Sea. There were excellent kinemacolor pictures of a battle squadron, and broadside salvos fired from the big Battleships. H.M.S. "Queen Elizabeth" was shown in action, and a "sample" of the "Lizzie's" crew, with Captain Hope on the quarterdeck, made a wonderful spectacle in colour. Other interesting features were pictures of the submarine service and H.M.S. "Iron Duke," with Admiral Sir John Jellicoe, and his bulldog on deck . . . etc.

Voicing the Opinion of the Trade.

"The Kinematograph and Lantern Weekly," January 6th, 1916.

A NATIONAL ASSET BEYOND ALL PRICE.

An Appreciation of the Great Naval and Military Film.

Those of us who were present at the first public screening of the great Naval and Military films at the Empire last week—and the house was packed from floor to ceiling by an enthusiastic, and in some respects, a quite noteworthy crowd of sightseers—were treated to a unique experience. During an interval between the showing of the grand film revue of the activities of His Majesty's naval and military forces a name took the place on the ordinary number board which has never before appeared in any music hall in this country. It was that of the Rt. Hon. A. J. Balfour, the First Lord of the Admiralty.

AN AWE-INSPIRING SPECTACLE.

The film which gives such a marvellously vivid picture of the Empire's might provides a complete and highly instructive entertainment in itself, for allowing for the necessary break during which Mr. Balfour delivered his stirring speech, and a brief rest during which tea was served, the films took over two and a-half hours to screen. Of the 2,000 people who were privileged to be present, there could not have been a single one who was not deeply impressed by the magnificence of the spectacle presented by these extraordinarily realistic pictures. They provide, as nothing else can, a wonderful object-lesson of Britain Armed. At times the realistic note struck was almost awe-inspiring. To see our vast armies in the making, their training and their feeding; to stand in imagination at the side of His Gracious Majesty as the flashing bayonets carried by this mighty army marched past, to follow the exhibitions in miniature of trench warfare, and to see our men advance to the attack; to accompany our intrepid airmen in their flights, and to even be the onlookers at a grand attack above the clouds, was to realise in very truth how stern is the task to which this mighty empire has put her hand; how great are the preparations necessary to its successful accomplishment.

A NATIONAL ASSET BEYOND ALL PRICE.

Every man, woman and child in this country should be afforded an opportunity of seeing what is, regarded from any point of view, the most remarkable film of its kind that has ever been thrown upon the screen. To see it is to thank God that one is an Englishman, and we venture to assert that "Britain Prepared" affords the most liberal education of the meaning of the might and majesty, and the wondrous resources of an empire upon which the sun never sets. It has been said that England is slow to move; that the vials of her wrath have yet to be poured out. 'Tis true; but during all the long months that followed the declaration of war England has been slowly but surely preparing the means to crush for all time the menace of the militarist mad

monarch of Potsdam. Here we have a record of the great work that has already been accomplished, and we regard its possession as a national asset beyond all price. Copies of this film should be sent far and wide throughout the world, in order that every neutral country may realise what the manhood of Great Britain has done, and is doing, in the cause of Civilisation.

TURNER AT HIS BEST.

Even Mr. Balfour could not restrain his admiration of the spectacle which these magnificent pictures brought before us, and we do not think it too much to say that it was thanks entirely to the work of Messrs. Kinemacolor, Jury, Gaumont and Kineto, acting in conjunction, under the direction of Mr. Charles Urban, that this wonderful pictorial record was rendered possible at all. Without singling out any of the scenes for special mention, we cannot refrain from expressing our admiration for the beautiful effects reproduced by Kinemacolor. The subject lent itself peculiarly well to this particular method, and some of the pictures are so delicate, so artistic and so remarkably vivid in their detail, so perfect in their composition, that they irresistibly call to mind the work of Turner at his best.

A RIOT OF REALISM.

This is specially true of the pictures illustrating the remarkable and ever-changing activities of the Navy. This mighty arm of defence is seen under every conceivable condition. Cruisers race hither and thither, shielded always by the natty and dangerous-looking little destroyers. In rough seas and calm we see Jack at work. We see him at prayers, and at play; we are silent witnesses of gun drill on board the "Queen Elizabeth," and we see Admiral Jellicoe pacing the deck of the "Iron Duke" in company with his faithful bulldog. Of the two, the naval films are far the most interesting, and naturally so, for these great ocean leviathans are always in a state of preparedness, ready to engage the enemy at a moment's notice. There are realistic touches, too, in these pictures, which bring home to us with unerring certainty the meaning of war and all that it entails upon the brave men of the Fleet guarding the coasts of our island home. Jack is a cheery mortal under all circumstances, and even when mountainous seas set all awash on deck, and almost fling him overboard, he does not turn a hair. **How some of these pictures were taken almost passes comprehension.**

At times the camera man must have been in danger of meeting with a sudden and awful termination to his adventure. Among all these pictures of naval activities the most remarkable are those showing the actual discharge of a torpedo whose course we are able to trace as far as the eye can see, and the firing of the guns of the "Queen Elizabeth," which afforded a crowning example of the marvels of cinematography. As the great guns belched forth their tongues of angry fire, followed by dense clouds of smoke—and a very realistic touch from the orchestral drum—one almost felt that one was an onlooker at the scene of action and in imagination one saw each shell find its billet in the sides of an enemy craft.

We finish as we began by saying that "Britain Prepared" is the most remarkable film of its kind ever recorded, and in years to come it will be regarded as a national record of the stirring times through which this country is now passing. Our chief hope is that every exhibitor in the country will be given an opportunity of putting this historical subject on at his own house. He cannot ask for more; as a patriotic Briton he cannot do less.

The Educational Value.

"*Liverpool Courier*," December 30th, 1915.

SEEING IS BELIEVING.

Lacking the advantage of geographical unity, which has so far been a great asset of the Central Empires, the Allied nations must naturally be at a loss to visualise what each partner is doing for the common cause. This inevitable predisposition of the Entente peoples towards mutual misunderstanding is unfortunately not uniform. In France, for example, it is practically a negligible quantity because the French people have probably a more vivid idea of Great Britain's military strength than we have ourselves. They realise also that it is the British Navy which has kept the French ports open for supplies from abroad. But if our gallant Allies in France appreciate at its full value the mighty military power which has been piled up by this country before the German trenches in Flanders, owing to the naval supremacy maintained by the fleet, there are millions of individuals among our Allies who are still only dimly aware of the stupendous efforts the British people are making to strike with victorious effect in the near future. It could not well have been otherwise. There are thousands in this country who cannot readily picture the conditions on the Russian front in winter, or the varied types of men who have fought so gallantly and victoriously against the Germans in Poland and Galicia. If all the advances and retreats, the victories and reverses in the East have failed to do more than momentarily stir the imagination of Englishmen, it is certain that nothing but the most vague notions of what Great Britain is doing on land can be held by the vast body of the Russian people outside the readers of influential newspapers like the *Russkoe Slovo* and the *Bourse Gazette*. On the other hand, it seems probable that the British submarine activity in the Baltic and in the Sea of Marmora has done something towards bringing our Russian friends to visualise the value of our naval supremacy. That much may be achieved in the task of making the Allied peoples better acquainted with each other's activities was illustrated yesterday by the remarkable spectacle, "Britain Prepared," attended by Mr. Balfour and other Ministers in London. This wonderful series of Kinemacolor films, revealing the activity of Great Britain's naval and military forces, has been prepared by official authority. We hope they will be shown not only at home, but in all Allied and neutral countries. An arrangement of great educational and political value might easily be made between the Entente Governments by which similar Kinemacolor films could be taken of the other Allied armies and navies engaged in Armageddon for exhibition primarily in Russia, France, Italy, and Great Britain. There is some pertinent truth in the old saying that seeing is believing.

MR. BALFOUR'S "TURN."

When it was announced that official films of the Fleet and Army were being taken under the direct auspices of the Admiralty and the War Office some people were inclined to grumble.

It was argued that we were not waging war to make a Cockney holiday. **But the films, presented for the first time at the Empire Theatre this afternoon, carry their own justification.** As Mr. Balfour said in the admirable little address which he delivered to those invited to see the presentation, **the films convey a great lesson.** Especially is this so in the views which are given of the Grand Fleet at its work in the tumbled waters of the North Sea. Mr. Balfour observed that neither at home nor in the countries of our Allies is the work which the fleet is doing appreciated. It should be. If these films are shown, as I assume they will be, in the cities of France, Russia, and Italy, ignorance of the part we have played, are playing, and are going to play in the war can by no possibility continue to exist. It was strange to see the First Lord of the Admiralty figuring as a "turn" at the famous theatre of varieties in Leicester Square.

WONDERFUL WAR FILMS.

In respect both of the Fleet and the Army, it is a wonderful series of pictures that has been brought together, wonderful alike for the subjects and for the artistic sense which they show. If anything could help enlistments, these films should certainly gladden the heart of the recruiting sergeant. We see Kitchener's Army in the making, women turning out shells at the munition factories, Tommy Atkins taking his first lesson in trench digging, the Royal Flying Corps and field telegraph operators at work, and, most thrilling, perhaps, of all, a motor cycle machine of one battalion engaged in evolutions besides which the work of horse artillery going into action seems positively tame. The Admiralty pictures bring us more nearly in contact with actual war conditions. From your comfortable stall you see the whole Grand Fleet passing in review before you. The "Queen Elizabeth" is there, and the "Iron Duke," and on board the latter you catch a glimpse of Admiral Sir John Jellicoe, with the inevitable telescope under his arm and his famous bulldog frolicking with the seamen. **Of the submarine pictures it is hardly possible to do justice.** One film gives a magnified view of ships as reflected on the periscope prism, and as you survey this fleet you appreciate the final signal "All's well."

"Pall Mall Gazette," December 30th, 1915.

"SEEING IS BELIEVING"

The picture-theatre is admittedly in its infancy as a medium of education, but the exhibition of naval films, at which the First Lord of the Admiralty was present yesterday, suggests the immense possibilities which that form of entertainment already offers as an influence upon the mind and feeling of the community. Imagination is the faculty which has most to do with the moulding of character, and it is scarcely possible to deny that the "living picture" lays a deeper hold upon the average human being's power of conception than the cold letter of the printed page. It is not wholly absurd to speak of a time when

the function of the daily newspaper as a record of the world's progress may be largely superseded by the vivid pictorial transcript of actual events thrown upon the spectator's retina. But however that may be, **the cinematograph is even now one of the widest and most direct avenues to public interest and intelligence.** It is not to be neglected by those who are concerned for the promotion of clear thinking and right feeling among the masses of their fellow-countrymen.

There is no subject better fitted for exposition upon the film than the part which our Fleets play in the war. Land warfare is never difficult to realise in a fashion, and to-day, when every family has its members or intimates in the camp or in the trenches, there can be no lack of vividness in its comprehension. But with the doings of the Navy most people are connected at a remote second-hand, and the silent pressure which it is the chief business of its commanders to exercise is a subtle affair to grasp even from the most elaborate descriptions. The assistance which the film can render to public instruction is well expressed in the adage that "Seeing is believing." Those who have watched upon the screen the evolution of our mighty Dreadnoughts, the rush of our impetuous destroyers, and the uncanny apparition and submergence of our submarines, will not find it so easy to forget that the supremacy of the Navy is the foundation of all our other efforts in war—that it represents the continuity of our economic life, the communications which lend effectiveness to the great alliance, and the power which we enjoy of throwing our military strength alike into the nearest and the furthest theatres of operations.

"The Referee," January 2nd, 1916.

ON THE FILM.

"Britain Prepared."

Stirring Pictures at the Empire.

Nothing more calculated to stir the feelings of all patriotic people could well be imagined than the series of cinematograph pictures entitled "Britain Prepared." The films presented for the first time at the Empire Theatre on Wednesday afternoon, were taken with the permission and co-operation of the Admiralty and the War Office, and **are undoubtedly the finest pictures of the kind we have ever had.** In the military series we are shown the new Armies in the making; and a wonderfully inspiring sight it is. The training of the recruit is depicted from the moment he "joins up" until he leaves for the Front, a competent, efficient soldier. Route-marching, trench-digging, bomb-throwing, cavalry dashes, and bayonet charges are all in the day's work and on the screen. This and constant and strenuous physical drill go to make Tommy the man he is—straight as a dart, fit as a fiddle, and hard as nails. Then we are shown another and an equally important side of the War—munition-making. At one of Messrs. Vickers's factories thousands of men and women are seen working, some making fuses and turning shells with wonderful quickness and skill, and

others engaged on such operations as assembling and filling shells, and packing the finished articles for transport. **Nothing could make one better realise how enormous is the output required by the Allies to carry the War to a successful issue.** Other pictures in the first half of the programme include those of the Royal Flying Corps at work. One sees the ascent of an air fleet; the chasing of a "hostile" machine (photographed from a pursuing aeroplane at a height of 5,000 feet), bomb-dropping, and the descent and landing. A really fine exhibition of our aviators' skill.

The second part of the series is entitled "The Sure Shield of Britain and Empire," and is, of course, devoted to naval pictures. Before the presentation of these pictures on Wednesday the Right Hon. A. J. Balfour addressed the audience, and (regarding the films) said that so far as the Navy was concerned he had done his individual best to bring about these representations of life in the Grand Fleet. **He hoped that the pictures would do much in this and other countries to put the great operations of War that are now going on in their true perspective. Deeply interesting as are the military films, the naval pictures are even more so.** This, perhaps, is only to be expected, for the general public is given, by permission of the Admiralty and through the enterprise of Mr. Charles Urban and some of our leading cinema firms, the opportunity of seeing our great Navy under actual War conditions—and within the sphere of War. It is a stirring sight and one which should prove a most valuable object-lesson to the rising generation. Many of the pictures—particularly those taken in Kinemacolor—are extremely beautiful, and some remarkable effects in light and shade have been obtained. Grim grey battleships ploughing through the seas, submarines and destroyers dashing along, and mine-sweepers engaged in their perilous work are all to be seen. And there is much more besides, for on board the majestic "Queen Elizabeth" one is given a most comprehensive representation of the life of Jack afloat. **Most wonderful and thrilling of all is the final Kinemacolor picture, entitled "Broadside Salvoes from Big Battleships."** The belching forth of the flames from the muzzles of the mighty guns lends such realism that one could well understand the rousing cheers of the distinguished company present on Wednesday afternoon. "Britain Prepared" is being presented at the Empire at 2.30 every afternoon.

"EMPIRE PICTURES."

There was a wonderful gathering of naval, military, political, and social celebrities at the Empire on Wednesday afternoon, when Mr. Alfred Butt gave a private view of the pictures, entitled "Britain Prepared." Additional interest was added to the pictures, elsewhere fully described, by the presence of Mr. Balfour, who—however disconcerted by his appearance in "an unfamiliar theatre of operations"—spoke up for the Navy, on which, under God's good providence, the safety of this Realm doth depend. I don't think the right hon. gentleman used these words—in fact, I am sure he didn't. But, of course, he meant them, for no one could have laid greater stress on the importance of "Our Sure Shield" and what we owe to it. Since Wednesday "Britain Prepared" has been granted the patronage of the King and Queen, and drew crowded houses on Thursday and Friday afternoons. It is announced that from time to time these remarkable pictures will be amplified by further films from the various scenes of active operations.

TRISTRAM.

"*Westminster Gazette*," December 30th, 1915.

"BRITAIN PREPARED."

Mr. Balfour's Eulogy of the Grand Fleet,

A "revue" of an unusually impressive character was performed for the first time yesterday afternoon, at the Empire Theatre. It is entitled "Britain Prepared," and is described in the programme as "a grand revue of the activities of His Majesty's Naval and Military Forces."

Mr. Balfour, who was present, declared it to be "something more than an entertainment; a deep and vital lesson to all who are interested in the future of mankind."

The "revue," in fact, consists of a very remarkable series of films, issued by permission of the Admiralty and War Office, illustrating at length the process of making the new British Armies and giving us a thrilling glimpse of the Grand Fleet.

The pictures would serve as well in neutral countries, and would give to the general public in the countries of our Allies also a more vivid impression than is possible in any other way of the great and potent war activities for which this nation is responsible.

The films that depict in training the masses of men who have enlisted in our new Armies are remarkable enough, but the sea pictures would stir any audience to enthusiasm. They are fine, indeed, and embrace not only the life that is lived on "Big Lizzie," but actually show us an officer viewing a fleet through the periscope eyepiece of his submerged submarine (with the picture as he sees it reflected on the prism), and signalling for a torpedo to be fired! Some of the films are in natural colours; while all are inspiring, some are of outstanding magnificence and grandeur.

It was natural that Mr. Balfour, in the short speech that he made, should address himself more particularly to these naval pictures . . . etc., etc.

"*Sunday Times*," January 2nd, 1916.

The King and Queen have graciously given their patronage to the grand revue of the activities of His Majesty's Naval and Military Forces, entitled "Britain Prepared," now being presented every afternoon at the Empire Theatre.

"*Sheffield Telegraph*," December 30th, 1915.

THE FLEET'S PART.

WHAT THE ALLIES OWE OUR NAVY.

A World Service.

There was a very large and distinguished gathering at the Empire Theatre, yesterday afternoon, at the first performance of the grand revue "Britain

Prepared," a series of beautiful films showing the activity of His Majesty's naval and military forces. The photographs have been taken by special permission of the Admiralty and War Office. **The production, which is under the direction of Mr. Charles Urban, is one of the finest of its kind ever seen in London.**

Additional interest attached to the initial show by reason of the presence of Mr. Balfour (First Lord of the Admiralty), who, during an interval, delivered a brief address. Lord Derby was present, and among others who accepted invitations were Lord Halsbury, Lord Mersey, Lord Cheylesmore, Lord Pirrie, Lady Paget, Sir John Simon, and a number of naval and military officers representing the War Office and Admiralty.

The first part of the programme was entitled "The New Army in the Making throughout the Empire," etc.

The second part of the programme was entitled "The Sure Shield of Britain and Empire," and dealt specially with the Grand Fleet in the North Sea. **There were excellent kinemacolor pictures of a battle squadron and broadside salvos fired from our big Dreadnoughts. H.M.S. "Queen Elizabeth" was shown in action, and a "sample" of "Lizzie's" crew, with Captain Hope on the quarter-deck, made a wonderful spectacle in colour.**

"Sunday Chronicle," January 2nd, 1916.

It is quite in the fitness of things that the Empire is chosen for the exhibition of the "Britain Prepared" cinematographic pictures which will be seen there every afternoon henceforward. Half a dozen firms co-operated in procuring the pictures, but Mr. Charles Urban is in general control. It was at the Empire, twenty years ago, that the cinema "boom" began. What its expansion was to be none then imagined. The "Britain Prepared" pictures have the sanction of the War Office and the Admiralty. **They are incomparably the finest pictures we have had of military life and movement—aeroplanes in serious action, military operations on a vast scale, gunnery, but in particular pictures of submarine warfare, the real thing that make the marvels of Jules Verne's "Twenty Thousand Leagues under the Sea" pale into insignificance.**

"Yorkshire Herald," December 30th, 1915.

Mr. Balfour as the boomster of a kinematograph film is a surprising development of the activities of this versatile statesman, **but the film was no ordinary one and the show not in its essence one for pecuniary profit.** He appeared to-day at the Empire Theatre to witness the first public presentation of the film "Britain Prepared," the official kinematograph record of the British Army and Navy in being and doing their particular jobs in the present war, and, as Mr. Balfour remarked in a short speech, **the film is truly a remarkable one,** and the pity is that it did not occur to some of the unimaginative minds in Whitehall to publish it broadcast months ago. Among those who witnessed the performance was Lord Derby; **what would he not have given to have had the film shown in every picture house in the United Kingdom when his recruiting campaign was in progress?**

"Weekly Despatch," January 2nd, 1916.

The year ended on the patriotic note. "Our imaginations may be somewhat sluggish," said Mr. Balfour, when talking about the Army and Navy pictures, first shown at the Empire Theatre on Wednesday, "but I am convinced that such representations as you are about to see will do much in this and other countries to put the great operations of war in their true perspective."

In this first selection of official war pictures the range of subjects is so vast that our mere civilian imagination is staggered by all the infinite details of the war machinery.

The series begins with the making of the man into the soldier. We see him drilled into his appointed place; we see him become inured to the routine and to the many hardships; we see him become one of an army of beavers, building trenches, burrowing, and living underground, and attacking other such beaver-burrows; we see him throwing, hurling, and slinging implements of destruction. Chalk, loam, sand, rock—it is all one to him. He becomes a horny-handed son of toil.

Mechanical traction is shown in the motor-cycle machine-gun battalion. Lightning-like advances and withdrawals, wheeling movements, covering screens—all take place with the exactness of a vast quadrille.

The second part shows us the Wardens of the North Sea, the Grand Fleet, thanks to which, as Mr. Balfour said, everyone of us enjoys his daily meal. In France they have a habit of calling their army "La grande Silencieuse." The Great Silent One with us is the Fleet. We see ships doing the housemaid's work of sweeping up the mines; staggering through the flying rift. Long, low-lying, iron-grey hulls pass noiselessly along the horizon—four funnels, three funnels, two funnels, one funnel—each to its appointed task.

Here come the "hornets" of the Fleet, the destroyers with their razor-edged keels cutting the seas into flying scud. We are in a submarine, whose commander has sighted the destroyers through his periscope. He submerges, ready to use his torpedoes, in case they prove to be enemies. But these are only small fry. "Big Lizzie" is the high-born lady, who leads the dance. On her immaculate board, from Captain Hope to the handyman, and even to the ship's mascot, sleekest of cats, everything is just so, and has to be. We see the "Queen Elizabeth" having oil fuel pumped into her hold by a hose. The dirty business of stoking is bygone. **It does us good to have the war brought home to us like this.**

LORD DERBY ON "BRITAIN PREPARED."

With reference to the naval and military pictures, entitled "Britain Prepared," now being presented every afternoon at the Empire Theatre, Mr. Alfred Butt has received the following letter from Lord Derby:—

"I must thank you for the opportunity you gave me of having a private view of the kinematograph pictures "Britain Prepared." The films were most interesting, and I feel that everybody who takes an interest in our new Army and Navy—and who does not at the present moment?—should see them, and realise what an immense amount of training is required before our new Armies are fit to take the field."

"BRITAIN PREPARED."

What do the films portray?

THEY DEPICT in concise form, the almost unbelievable task of the Empire creating an efficient Army of over three million volunteers from the civil population of Britain and her Colonies within the short period of fifteen months.

THEY FULLY TELL THE STORY of the making of this wonderful Army—from the recruiting sergeant's successful efforts, the drill of the recruit in the work of all branches of the Army—to the "finished" soldier being reviewed by his King, and sent "off to the front."

THEY ARE AN "EYE-OPENER" as to the doings of our Navy—ITS SHIPS, ITS GUNS, and ITS MEN—all working under war conditions.

THEY ARE CONVINCING as to the activity of the munition worker, the gun maker and the ship builder "everywhere" in Britain and the Empire.

THEY SHOW, in a convincing manner, to the people of the British Empire, in the countries of her Allies, and the peoples of Neutral Countries, what Britain has accomplished in preparing herself to help her Allies win this war.

THEY ARE THE PICTURES which EVERY patriotic Cinema Manager and Theatre Proprietor should give his Patrons an opportunity of viewing.

You are thus performing a worthy act by enlightening the people as to the strength and efficiency of our Fighting Forces, and gaining for your theatre an enviable reputation, with corresponding increase of Box-office receipts.

THE GREAT VALUE of "Britain Prepared" as a film production of absorbing interest cannot be further emphasised by reprinting the thousands of similar Editorials and leading Articles which appear in the Press throughout the British Isles and the Foreign Countries.

No film ever issued in any country in the history of the trade has been so spontaneously welcomed and universally endorsed as "Britain Prepared."

THE EMPIRE THEATRE IS OVERCROWDED DAILY.

FOLLOW UP ITS SUCCESS, AND GAIN NEW LAURELS FOR YOUR THEATRE, BESIDES DOING YOUR "LITTLE BIT" FOR THE BRITISH EMPIRE.

THESE FILMS WILL BE SHOWN EVERYWHERE. You might as well BE THE FIRST in your district to secure an Exhibition licence for these Official pictures.

For Terms apply to—

GAUMONT CO., Ltd., 5, Sherwood Street, W.

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J. BROOKE WILKINSON, *Secretary*.