In this issue:

- William Dieterle
- Adolf Keller
- Robert Riskin
- Pete Smith

DANTE, 1938

FEB. - MAR.
1938
A WORTHY INTERPRETATION OF A COLORFUL PHASE OF AMERICA'S HISTORY AT THE TURN OF THE 19th CENTURY

NOW PLAYING IN THEATRES THROUGHOUT THE NATION

A Cecil B. DeMille PRODUCTION
FREDRIC MARCH in THE BUCCANEER

A PARAMOUNT PICTURE WITH Franciska GAAL
AKIM TAMIROFF • MARGOT GRAHAME
WALTER BRENNAN • IAN KEITH • ANTHONY QUINN
DOUGLASS DUMBRILLE • BEULAH BONDI • ROBERT BARRAT
HUGH SOTHERN • LOUISE CAMPBELL • EVELYN KEYES

Directed by CECIL B. DeMILLE

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan
Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon


**The Adventures of Tom Sawyer**

**Selznick-International**

**Norma Taurog**

**Director**

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**A New Audience**

If it is to counteract the recession in a more successful and lasting way, the motion picture industry must follow more courageously and consistently the methods of some of its more far-sighted producers, who, during the past four years, have recognized a growing public demand for a more distinctive cinematic diet.

Since 1935, a new and influential group of "fans" has come into being, and is playing an increasing role in directing picture trends. By a careful analysis of the quality of productions supported by this audience, it is possible to define the modern trend more clearly and to suggest methods of fighting the depression.


Audience reaction to dramatic and comedy scenes in some of the revivals as well as the new pictures, reveals a very definite change in tastes and attitudes. This new "fan" yawns or laughs derisively at incidents which, not long ago, sent chills down the spine, even aroused tears. Now, he very easily detects the insincerity, unnaturalness, slow tempo, talkativeness, and overacting.

He gives his approval to the simple, "human interest" stories, to pictures with significant content, with striking and novel personalities presented in three-dimensional fullness. He applauds realistic details, incidents, and a variety of background. He stands in line at the box office to see dramas with music, song, and color and a consistent plot, with snappy dialogue and faster tempo. In a word, he knows what he wants—and goes shopping for it.

The Motion Picture Industry can overcome more easily business reces- sions if it will accept this two-fold approach already established by some of its far-sighted leaders:

1. Cooperate more sincerely and actively with the new motion picture-conscious audience, in order to distinguish and foresee its demands.
2. Seek new blood, train future artists and experts. Some intelligent producers and directors already insist on such training, and collaborate with youth by accepting as apprentices the best talent chosen from the well-trained and courageous new generation.

B. V. M.
HALF a million persons are directly dependent upon 187,000 employees of the largest steel company in the world, which pays them $312,750,000 in wages and salaries a year.

From the Alleghenies of Pennsylvania to the shores of California, down to Texas from the Great Lakes, over our whole continent are spread its vast enterprises and subsidiaries. Whole cities and towns are affected by this twentieth century industrial giant, which is the backbone of American progress.

Daily, men descend miles into the earth to extract natural resources, more precious than gold, while above the ground others toil amidst white flames of open blast furnaces, hardened like steel by their heat.

Into such "locations" went Director Roland Reed with a crew of cameramen and technicians to bring back a living document in natural colors of the men and the industry.

AMBITIOUS PROJECT

The most ambitious documentary film yet produced in this country, "Steelmakers," extracts the sounds of Bessemer converters, mingles them with human voices to the accompaniment of music by Robert Ambruster and a narration by commentator Edwin C. Hill. It will be released in the middle of March, through commercial moving picture houses, to an audience of 10,000,000. In addition, a longer version will be made available to schools, churches, business and social organizations.

It follows closely upon the heels of two documentary films made by Pare Lorentz.

Millions of Americans have seen and continue to see his "Plough That Broke The Plains," while the "River's" commercial possibilities have undoubtedly been recognized by the film industry, Paramount having undertaken the picture's release.

No, that wasn't something from Dante's "Inferno" you saw on the cover, but only its modern counterpart, "Steel Makers." 6-reel documentary film in technicolor which soon will be released through Selznick-International. First real documentary film ever to be produced by a major industry, it reflects the growing importance of this type of motion picture as a potent recorder and interpreter of the American scene. Even the federal government has turned producer. To the right are excerpts from the department of agriculture's much-discussed films, "The River," and "The Plow That Broke the Plains."

Thus, the roots of the documentary seem to have been planted in this country.

This type of film has a definite appeal to the American public, for it not only entertains, but also informs.

Who can forget the masterful strokes of photography, music and sound in the drama of the Mississippi in this last mentioned picture, once having witnessed it?

INDUSTRY AMAZED AT "THE RIVER"

It was only necessary to watch the reaction of a critical Hollywood audience of producers, directors, writers, musicians and technical men of every description as they held their breath in astonishment. Forgetting the controversy surrounding this film, they thundered an applause accorded only a "four-star" premiere. For no individual could witness and forget the drama of the Old River's merciless retribution for human waste and neglect. The camera magnified ordinary raindrops, until they seemed to be endowed with life on the screen. Suspense rose to a high pitch, as these multiplied drop after drop, like the ancient Chinese penalty, then surged into mighty floods which swept and ravaged helpless humanity.

With a few casual exceptions, none of these pictures employed professional actors, but presented men and women as the camera caught them in actual life.

Herein lies the essence of the documentary method.

DRAMATIZES LIFE

Distinguished from the fiction type of film, it presents ACTUAL experiences in every phase of life which have a SOCIAL significance. Its DRAMATIC appeal is inherent in its very material. It is a film which faces and meets REALITY, providing therefrom ENLIGHTENMENT as well as entertainment.

It thus contrasts with the ESCAPE story, which takes an audience away from life into a bloodless ab-
SCOVERS AMERICA

strict world. We do not mean to infer that all screen fiction is devoid of a measure of realism and should be discarded to be supplanted by the documentary "Messiah." For such proposals have indeed been made from time to time by seekers of film art forms.

The principal and in a great degree, just, ground of such individuals, has been the alleged failure of the majority of studio-made films to represent life's realities.

No doubt these charges are well based, if one pauses to reflect for a moment upon the extremes of illusion to which some films have gone. Even youngsters yawn at incongruous episodes which their immature but keen minds know are beyond the wildest possible imaginings.

HOLLYWOOD REALISTIC

And yet, the studio produced film can not be said to be devoid of reality. As is ably pointed out by Paul Rotha, a foremost English exponent of documentary, the American film has, from its inception, been characterized by the reality of its background. And, in truth, consider the mountains and prairies of the "Westerns," the living frontiers of the "Covered Wagon," those of "Cimarron," the realistic settings of "Texas Rangers" and "Wells Fargo." And even such fiction as Fritz Lang's "Fury" and Henry King's "In Old Chicago" embody an excellent documentation of the past. Films of the above mentioned type have accounted for the popularity and prestige of American pictures throughout the world.

To say, therefore, that fiction film has outlived its usefulness is as absurd as it is unjust. One might equally as well deny Hugo his "Les Miserables" on the same ground.

But on the other hand, following the example of overseas producers, we can make a wider use of the strictly documentary films.

Abroad, the documentary film has been firmly established during the past decade. Following efforts by Dutch, Italian, Russian and German pioneers, England is today the leader in the field.

BRITISH FORGE AHEAD

There, in 1928, the Empire Marketing Board created a number of producing units. The films sought to acquaint the British and Dominion public with the problems and interdependence of industry, labor and consumers. A characteristic example can be found in Rotha's "Shipyard," a film of the marine industry and its effect upon the welfare of many people. Rotha and another Englishman, John Grierson, have contributed a great deal towards the creation of a "Buy British" conscience, through vivid illustrations of this nature.

In this form, of course, the documentary film was directed at the extremes of patriotic and economic propaganda. In its pure form, however, documentary film presents actual dramatized facts and is confined to an exposition of their meaning in the general scheme of living.

But in this country we are not without documentary credit.
A dramatic kaleidoscope of American life is the popular "March of Time" which, like a cinematic bloodhound, ferrets out every significant turn in current events, drives it home with forceful zest into the public consciousness. Here we see New York's Fiorello La Guardia enacting the story of his career for a recent release of the nation's leading news-documentary film.

The first substantial effort at artistic and dramatic documentation was made in 1920 by Robert Flaherty in "Nanook of the North." This feature length drama of the Eskimos' struggle against Nature won, in its time, popular and commercial success throughout the world.

Other Americans, notably Merrian C. Cooper, Ernest Schoedsack, and Mr. and Mrs. Martin Johnson succeeded in the documentation of life in the tropics and the jungles. But such fine pictures as "Chang" and "Grass" dealt with distant land and not the American scene.

A few occasional short subjects are made now and then by film companies and other organizations in this country. For example, Paul Strand, who photographed the "Plough That Broke the Plains," heads a non-profit motion picture organization producing realistic films of American life.

NEWS DRAMATIZED

Nor can we omit the "March of Time" which must be credited with much of the impetus to the documentary film in this country. Appearing at a time when the entertainment film was suffering from the world-wide depression, it helped to regain millions of patrons for the exhibitors. Its success has been phenomenal and well deserved. It has abbreviated some of the best elements of the documentary method, and at the same time has consistently maintained a policy of impartial illumination.

The "March of Time" is always eagerly greeted and received, for movie audiences today have grown more mature and interested in economic and sociological forces about them.

Its chief limitation is, of necessity, the brevity of its subject matter. It is thus deprived of the opportunity to penetrate into many phases and ramifications of the questions it seeks to present.

We have thus sketched briefly some aspects of the documentary film in this country.

It is evident that the documentary film is still in its infancy here. Because there is an increasing demand for this type of film the supply will not be long in coming.

The field of the documentary is not without its limitations. The film industry may, however, find it profitable.

In the meantime, because of the comparatively inexpensive cost of production, groups and individuals should be encouraged to experiment. Such groups, whether independent companies, government departments, etc., can make valuable contributions to the moving picture.

And a few final remarks. It need not be supposed that because the documentary contains realistic and social values, it is sordid and devoid of humour.

Its subject matter is not confined to robot steam shovels, ploughs, tractors, and burdened humanity. It can show human beings happily at work and play. Life is not always gloomy, but is replete with amusing situation, manners and customs which, on the screen, can create more laughs than many an invented "gag."

In the hands of imaginative directors, writers, and cameramen, everyday incidents which seem commonplace can be presented in a highly entertaining manner, as has indeed been done.

The picture at the top of the page is an illustration in point. It is only one of many amusing episodes from a documentary presentation of the activities of New York's colorful "Little Flower."

EDITOR'S NOTE: This is the first of a series of articles on the documentary film. Another will appear in an early issue.

Whether it's politics, labor, disaster, or the christening of a new battleship, the "March of Time" is on the job to take samplings from the cross-patch pattern that is life. Shown above is a scene paintedly familiar to Americans since 1929—in this instance, it is a mill shut-down in Manchester, N. H.

And now from poverty to plenty—or at least it looks like plenty. Actually, the money is counterfeit, the apparatus the property of a get-rich-quick gang. In dramatic re-enactment, the "March of Time" follows secret service man as they swoop down to break up the "fake" money-making business.
THE THEME'S THE THING

BY ROBERT RISKIN

IN THE APPROACH toward construction: First, on the assumption the story has a theme, most important is the method by which the theme is told. The most intelligent attack is one in which a play's dramatic content is brought to the consciousness of an audience—without the audience being conscious of it.

In "Lost Horizon" the idea was to lead an audience into the belief they were seeing an adventure story . . . a piece of fantasy—and send them out of the theatre with a message of hopefulness—tolerance—and the principle of "do unto others," etc., as their foundation for existence.

To do this—we bring them to a Utopia where such ideals are put into practice, and where peace and tranquility exist. To more forcibly project the idea—we create antagonists—people who are fettered by conventions—who are slaves to accepted concepts—they are the ones who create dramatic situations.

The struggle of a man, a product of our modern civilization—who inwardly longs for that Utopia where wars are unknown—where greed and lust—and self-aggrandizement are foreign characteristics—where life is lived by aesthetic and spiritual impulses . . . the struggle of this man whether to remain in such a "garden of Eden" and live beautifully and happily—or whether to leave with his brother who, not understanding, is miserable here—is the dramatic content of the second act climax.

To divide a scenario into three acts—as a play is generally divided—has proven most effective, except that in motion pictures our canvas is so much larger . . . and our scope so much greater . . . we can break each act up into a great many scenes, each having a small climax of its own, and all leading toward that greater climax—the end of the act. These small scenes should be approached as complete little acts by themselves. By that I mean, they should have a beginning—a middle—and an end.

In a picture, either a "dissolve" or a "fade out" substitutes for a "curtain" in each of these little scenes.

To return to "Lost Horizon"—the arrival of our principal characters into the sheltered Shangri-La after their spectacular and hazardous journey through the unexplored regions of Tibet—represented the first act curtain.

As described above, the struggle of Conway and his subsequent departure from Shangri-La constitutes the second act curtain.

The conclusion of the third act is naturally the third act.

Parallel action (if, in the use of it, we can be guided by a rule) should scarcely be used except in instances where the two actions are related to each other—story-wise. Or where some social observation is being made via action. There are probably other instances where parallel action is effective, but for the moment they evade me.

"Intercutting" is guided to a great extent by the same rule as a "parallel action."

The adapter of James Hilton's novel, "Lost Horizon," reveals a few trade secrets. One of Hollywood's best-known scenarists, Robert Riskin is New York-born, began his writing career at the age of 17, doing originals for Paramount, other studios. Eventually joined Columbia writing staff, turning out such successes as "Lady for a Day," "Broadway Bill." In 1934 he won the Academy award for the best adaptation with "It Happened One Night." Also author of hilarious farce, "Mr. Deeds Goes to Town." Is now at work on another Capra-directed picture, "You Can't Take It With You."

It is wise to know what the purpose of your scene is—and then to tell it in the smoothest—quickest—and most effective way. I have had scenes run for minutes at a time—and remained on a "two shot" until its conclusion—having found that it was more impressive this way. To disturb it with "close-ups" and "different angles" would rob the scene of its intended purpose . . . which leads us to a very important thing to remember—

THERE ARE NO RULES.

A writer's or a director's "dramatic instinct" is so much more important than all the rules that can be advanced. To be guided by rules is often likely to lead one into the habit of telling every story in like manner. The scene is too pregnant a medium to stagnate it with a set of rules.

This should be applied to the most inconsequential characters in the story—in fact, PARTICULARLY for the inconsequential characters—for their appearance in your story is short-lived—and they are obliged to make an impression quickly. A characteristic of some kind will do the work. Besides they will register as "human beings" instead of just fictional characters.
Q. I suppose you have noticed the cycle of historic films that is sweeping the present-day cinema.

A. Yes—and with much interest. Although it has made much progress, till now the industry’s efforts to create moving canvases of the past have been largely superficial. But, of course, that is from an academic and historical viewpoint.

Q. I see. Then how do you account for the use of the word “authentic” in such large quantities to describe some of the recent memoir movies?

A. On the surface that is correct. Pictures have been mounted and set with unimpeachable backgrounds; costumes and accoutrements have been the result of the finest research. If history is to go only so far in our films, then “authentic” is the word for it.

Q. What is your point, Dr. Bettmann?

A. Just this: the re-creation of events and people has so far been approached only from the exterior. That in itself is an excellent thing, but not enough. Put a man in a Roman toga and audiences from Keokuk to Hoboken will deem him a Roman. Copy a gown from a Holbein painting and Miss Starlet will seem like Henry the Eighth’s dearest spouse. And no one can deny that sparkling armor represents a medieval joust at its most alluring.

Q. But you find it insufficient?

A. Yes. For the gestures, the smiles, the entire spirit and stage of human emotions reveal the 20th Century poseur.

Q. You mean that beneath the perfect dress and setting of the period, the people are forgotten?

A. Exactly. It is like the notorious doctor who performed a successful operation but the patient died. Let us take a case. In our script we have a lovely lady of the Middle Ages confined to her castle; she is completely isolated from any touch of urban life. Yet behind the scenario facts, the historian perceives the poise and gait of our 1938 actress rushing from her cocktail party to the studio.

Q. And I suppose her knight errant is fresh from a dinner party and a flying at the “Big Apple” . . .

A. . . . And accordingly, is anything but medieval in mind or manner. The major fault with our films is that there is too much aping of the letter and not enough of the spirit of historic times. In the English production of “Victoria, the Great,” for instance, trains, coaches and castles used by Victoria are part of the action; speeches and dialogues of England’s great statesmen are spoken verbatim. Now instead of such slavish devotion to technical accuracy, I feel that the character of the queen could have been deepened immeasurably and the real background of the times and the people emphasized much further.

Q. Could you give some examples to illustrate this point?

A. Gladly. We always see historic figures deplorably dressed and faultlessly groomed. This is a far cry from reality. In past centuries, women were wrapped into their clothes and more or less inhibited by them. They had no such freedom of movement as our modern actresses in period roles adopt. Dressing and undressing, with its wrappings and long series of petticoats, was an activity for hours and nothing but a miracle could permit such frequent changes of clothes.

Q. How about the men?

A. Did you ever see a ruff caught in the rain? Well, neither has anyone in the movie industry. Yet, ruff-wearers were caught in the rain and it would be interesting to show them destarched. I think our historic films have neglected the vast possibilities inherent in the physical inconveniences of past centuries. Our heroes, who are generally glorified, could be made more human and more heroic at one blow, by portraying the realistic difficulties of cold, darkness, lack of transportation, medical aid and all the other comforting things we know today that they were forced to do without. But getting back to ruffs, at the end of the 16th Century the “cartwheel” ruff was so enormous that royal diners had to be equipped with specially-long spoons to navigate the food to their mouths. And now, Mr. Bennett, suppose I ask you a question . . .

Q. Go right ahead.

A. Have you ever seen a film dealing with royalty that didn’t include a ten-minute dancing sequence in a magnificent ball room . . . ?

Q. . . . with Strauss waltzes. No, I guess not.

A. I admit they’re very colorful and picturesque, but it shows a lack of directorial imagination to continue making this stereotyped scene. Research sources are full of items that would lend

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Vigorous were studio denials that historical pictures are sacrificing the "spirit" for the "letter" of the times, as charged by Dr. Bettmann in the adjoining article. In an effort to present both sides of a controversial question, "Cinema Progress" has contacted the research heads of such representative studios as Twentieth Century-Fox, Warner Brothers, and Metro-Goldwyn-Mayer for their comment.

Says Miss Frances Richardson of Twentieth Century-Fox:

"Mr. Bettmann, of course, being a historian, would be more apt to notice errors than would the average person. Also, he would be aware of what was omitted, as well as what was inserted wrongly.

"I'm perfectly in agreement with Mr. Bettmann that more intimate details should be used. I like to see pictures done as thoroughly as they possibly can be. The primary aim of the research department IS to capture the spirit of the times, rather than the minute, inconsequential details, such as the buttons on a coat or the particular type of fork used in a particular period."

As much as she would like to see 'little incidents' included for atmospheric purposes, there must be a 'boiling down' and selection for dramatic values from among the thousands of items at hand, Miss Richardson points out. Consequently, there is often deliberate twisting of historical facts in order to make good drama.

In "Stanley and Livingston," one of Miss Richardson's recently completed assignments, every effort was made to be accurate, to capture the spirit of the times.

One incident, typical of the kind mentioned by Dr. Bettmann, shows a cock fight, a popular sport of the 1850's and 60's in New Orleans, where Stanley first landed, as a youth of 15, to seek his fortune in America.

Also shown in Miss Richardson's research book of photostatted pictures from autobiographies, contemporary magazine and newspaper articles, is Stanley at his first job—stenciling cargo boxes on the New Orleans waterfront. For authenticity's sake, it was necessary to get descriptions and photographs of stencil plates and instruments of the time.

The famous meeting between Stanley and Livingston at Ujjii, Lake Tanganyika, is depicted in a photostatted illustration from the "Illustrated London News" of the period. It is the only drawing of this momentous event personally endorsed by the explorer, who underneath the picture wrote:

"...the scene is as correct as if it had been photographed."

—Stanley,

In addition to incidents, many were the colorful details to be ferreted out by Miss Richardson and her busy staff—how Stanley dressed and the type of gun he carried; conditions of the London workhouses of the period, where Stanley, deserted by his parents, was forced to grow up, a la Oliver Twist; appearance of the New Orleans of the 50's, of the London street vendors and their dress, and of Stanley at various ages.

Even data concerning an early telegraph office, wherein 539 be-ruffled women were employed as operators, was obtained. Inscription underneath the drawing in a musty tome described them as "young and generally well-bred women, an experiment which has answered to perfection."

For the story of the "New York Herald's" famous search for the lost English explorer, Miss Richardson compiled two illustrated research books, comprising hundreds of photostatted pictures, drawings, and documents.

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FILMIC FLOW
By MARY JANE HUNGERFORD

Commercial development of the artistic dance film is a wide open field, but nevertheless, with the right backing, it could be made as profitable as the New York Philharmonic Orchestra is for Victor. Think of the preparation of an audience. A dance audience can make the acquaintance of an artist's work through the films before seeing an actual concert. The form of a dance can be analyzed with some accuracy and understood with some thoroughness through the continued repetition, the use of stops, and slow motion. The potential market is sufficient to give one pause: those eager to broaden their general culture, theatrical dancers wondering what the "Art Dance" is all about, and educational institutions, the fertile field where the contemporary dance movement is bursting into bloom. Above is a shot of particular cinematic graphic interest, a leap from a technical series showing two of the Johnson Group. What the motion picture has already done to develop our nation's progressive Kinesthetic sense is remarkable, but nevertheless this is scarcely begun.

The Renaissance of the dance and its development into full-fledged independence among the arts today is of tremendous significance to the motion picture. Recording the works of great artists of our time on film, like recording the voice of Caruso on phonograph discs, will mean the personal acquaintance of future generations with the finest products of our times. This is the work of Ralph Samuels of Los Angeles, showing the Virginia Johnson Modern Dance Group in "Promenade."

With the development of dance notation, together with dance films, a young dancer can cut her artistic teeth by following the motion picture sequence of a dance with notation running simultaneously at the foot. Above is more of Samuels' work. This is from the Johnson Group's "Songs of the City" Suite. No longer will the young dancer outside of New York be completely isolated and forced to depend only upon wordy description, still photographs, and infrequent glimpses of, at most, half a dozen artists on tour. With a mastery of notation, the dancer can even learn and reproduce the compositions of our leading artists and measure himself against the movie camera record. For instance, the dancer who learns Graham's "Frontier" or Weidman's "Kinetic Pantomime" will have the opportunity of comparing his or her rendition with the film record of the artist's own performance quite as the pianist can compare his Beethoven Sonatas with Schnabel's on the phonograph record.
PITY THE LOCATION MAN!  
An Unsung Hero of the Industry Gets His Due at Last  
By IRVING M. MOSS

It was John Milton who said, "They also serve who only stand and wait." Not so with the Location Manager. He "also serves," but he does little standing and waiting. In fact, he is on the "go" so much that he seldom gets a chance to sit down and tell people about himself. The general movie-going public is entirely unaware of his existence, yet upon him rests the responsibility for one of the most important features of a moving picture—the selection of its background, or locale.

For his total lack of screen credit, the location manager is appeased with a traveling expense account. And this he uses to excellent advantage. So that, as the result of innumerable scouting trips, compiling and adding constantly over a period of years, he fills filing cabinet after filing cabinet with stills and descriptions of every possible imaginable place. And when a director says, "Get me a place that looks like such-and-such," (and directors certainly can imagine such-and-such places) it's dollars to doughnuts that the location manager has on tap, not one, but several places that fit the description of such-and-such!

If, however, it happens that there may be such a place, but the location manager has no record of it, then he has this way of finding out: he calls up the location manager at another studio; For, you see, there is a Location Managers' Association, whose membership consists of the location managers of most of the big studios, and whose purpose is cooperation for greater efficiency. This is quite an ideal set-up—especially as far as the public is concerned—for it means increased entertainment value.

It means further, that the facilities of any one of these studios, when not in use, are available to any of the others. For instance, Columbia Studios has on its ranch near Burbank, California, besides permanent sets of Western Streets and typical English, Italian, French, etc., quarters, a huge water tank, balanced neatly on hydraulic jacks, and capable of creating, at the touch of a director's finger on a button, waves, storms, and even ship wrecks. In "Captains Courageous" and "Souls at Sea" this tank was used, as in a good many other pictures.

But what isn't on the set must be found. Frank Capra wanted a waterfall for "Lost Horizon," and Ralph Black, Location Manager at Columbia, spent weeks hunting waterfalls and submitting pictures of them. They were all rejected. Then one of the other location managers informed Mr. Black, who is, incidentally, president of the Location Managers' Association, of a waterfall near Palm Springs. And Palm Springs is practically desert country. But such is the reliance of one location manager on another, and such is his devotion to duty, that Mr. Black went to Palm Springs. Five miles beyond he found his waterfall, took pictures and submitted them. The "Lost Horizon" company moved to Palm Springs.

Jane Wyatt rides into the scene on a white horse, looks back over her shoulder to see whether she is still being followed, and then rides in under the waterfall (making one of the most beautiful shots in the picture). Ronald Colman enters the scene, looks around for the path Jane took but, of course, can't find it.

There is a hail from above; the camera tilts upward; and Lo! Jane sits astride her horse at the top of the waterfall!

Well, the inside story is that it took five full days of arduous labor to make that "Lo!" happen. First, niches and ledges had to be dug out of the hill-side so that the crew could carry enough equipment to the top to build a hoist and raise the horse. After that, all the equipment had to be dismantled and removed so as to be out of the way.

Rheinland castle is the romantic structure in the distance. It is Castle Pathe where, on occasion, plumed knights and gentle ladies re-create history among "stone" halls and "moated" environs that are much closer to the Los Angeles River than they are to the Rhein.

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Neither is this the square of an old English town. It is a section of the Columbia Ranch where whole cities and civilizations are destroyed one day and rebuilt the next.

Shangri-La? Oh cruel disillusionment! it is none other than Taccquitz Falls, just a few sage-brush miles from Palm Springs, Calif.

Columbia's "Lost Horizon" company spent several days here, shooting location scenes.
1812, Pictured by

Fredric March, 1938 version of Jean La Fitte.

HISTORY, to be used successfully by the screen, usually requires a story about a well-known popular or national character. How, then, should one handle a story about the comparatively unknown Jean La Fitte, buccaneer, an unsung hero? Specifically, how should one translate pictorially for the motion picture audience of 1938 a story of a pirate and his cut-throat band?

Of La Fitte Byron wrote:
He left a corsein's name to other times,
Linked with one virtue and a thousand crimes.

Certainly the activities of this fiery leader and his men were dramatic enough. The question was: could La Fitte be made into a romantic hero? Shakespeare himself, in two of his greatest plays, portrayed Cleopatra as a glamorous Egyptian when actually she was a Greek.

FILMIC LICENSE

"History always has been subject to alterations when conveyed to the stage, screen and novels," Cecil B. De Mille, director of "The Buccaneer," declares. "One must take certain liberties in seeing life of the times through a certain group of characters. These characters may see and do things in one way, according to the available information we have on them, while some other group of characters would have an entirely different viewpoint. History is full of controversies—even recent history—and no eye, no ear, no memory is infallible. Things happen as they really happen only once. If you don't believe me, go to court and hear the testimony in a traffic accident case which happened a week ago. Then you'll understand the problem of being accurate concerning incidents which occurred one hundred years ago."

The stages of development in the preparation of a modern film production are too numerous to trace in an article of this nature. There may be ten or a hundred steps in converting an original idea into an external or pictorial result.

Certain problems in the art direction and costuming for "The Buccaneer" were typical of any work portraying events of the past; others were peculiar to the story itself.

HANDSOME HEROES

In the earlier days of the screen the leading male character could make up in a manner which now would be considered heavy. Possibly Rudolf Valentino's characterizations were an influence in changing the popular conception of the romantic lead. At any rate, modern producers who have their fingers on the pulse of the box-office assert that a romantic leading man can no longer wear beard and whiskers. Such would not be tolerated by the present day audience, it is said. If this is true, the public, having become accustomed to a certain type of male beauty, prefers to have its heroes handsome. Jean La Fitte might fare badly at the box-office if he were sold as an unrefined original.

"The flavor of the period," says Dwight Franklin, artist and authority on historic costume, "is the most important quality for which to strive in historical films; exact duplication of all details obviously is not always possible or desirable. However, the appearance of leading characters, especially in the relationship between make-up and costume, becomes a major consideration due to the great number of close-ups in the average motion picture."

One of Franklin's chief responsibilities in the preparation of "The Buccaneer" was to work with De Mille and Natalie Visart in transforming cut-throat La Fitte into a palpable, even romantic figure. Skillfully using the curly, almost tousled hair dress and costume of such men of the period, he evolved a new physical characterization for Fredric March. Miniature sculptured figures, retouched photographs, and numerous make-
Hollywood, 1938

Many are the problems of the art department in preparation for a historical production

By LESTER E. LANG

up tests, were steps in the process. Result: a departure which, for historical productions of the future, may well relieve the long succession of neatly brushed collar advertisement leading men.

PUBLIC KNOWS HISTORY

"Whether or not it is due to the increasing leisure in modern times," Franklin states, "it is evident that thousands of people through their personal interests in hobbies and collections, are gradually developing a more general knowledge of history, of how characters from well-known periods should appear. It may be true that the public as a whole knows relatively little about historic costume in its technical aspects, but I do believe that the film audience senses correct costuming insofar as it captures the flavor of the period."

De Mille casts his pictures from "visualizations."

These most frequently are drawn by artists such as Dan Sayre Groesbeck or Dwight Franklin, at De Mille's direction. He first visualizes in this fashion, the characters as they probably looked, then tries to obtain players who in make-up resemble them.

Franklin used straight photographs of many players and painted on the hair, garb and whiskers, if any, of the historical characters for which they were being considered. De Mille desired physical resemblance as well as sound acting talent in his selections. With the aid of Franklin's retouched photographs, the field was narrowed down to March for La Fitte, Tamiroff for Dominique You, Miss Byington for Dolly Madison, among others, to complete the cast of principals.

Dwight Franklin, artist and authority on historic dress, who says that film audiences sense correct costuming insofar as it captures the flavor of the period.

JACKSON LIVES AGAIN

Hugh Sothern, found portraying Andrew Jackson in a Hollywood Federal Theatre troupe, was chosen for the role of "Old Hickory" since he was the exact height and weight of Jackson and a distinguished actor as well.

The selection of the numerous extras required weeks. The bigger the men, the more exotic the women, the better was their chance of acceptance. Appearing on all casting sheets was the statement: "Men without stomachs and women without red fingernails."

Art directors Hans Dreier and Roland Anderson of the Paramount studios had their problems, also. Most of the scenes in the film were exteriors, scenes of the Louisiana swamps, fight scenes at sea, along the shore at Barataria, or the fight with the British at Chalmette field. Only a limited number of scenes were to be played in-doors.

All available material indicated that La Fitte and his men lived at Barataria in small mud hut dwellings, none of which seemed large enough or suitable as pictorial backgrounds. To satisfy the requirements of the dramatic action and subsequent camera angles, a larger, more integrated collection of buildings was devised, sketched, and presented to De Mille.

(Continued on Page 28)

Roland Anderson, Paramount art director, surrounded by three drawings which show successive steps in the simplification of the design for La Fitte's stronghold at Barataria.

Governor Claiborne of Louisiana, as portrayed by Douglas Dumbrille, and as recorded by an old print.
The Great God Box-Office
Three of the Industry’s Leaders Speak Their Mind

DAVID SELZNICK

Believes improvement in manners and morals of public is quickly reflected in a demand for improved moving pictures.

And the secret of his success in making these pictures admittedly lies in the fact that he insists on starting to build his work on the structure of an excellent story.

Selznick’s favorite hunting ground for story material is among the classics. By making “A Tale of Two Cities” and “David Copperfield,” Selznick proved that old stories were still good, and later, with his own company, he went on to screen successfully “Little Lord Fauntleroy,” “The Prisoner of Zenda,” and “The Adventures of Tom Sawyer.”

Any improvement in the manners and morals of the public is quickly reflected in a demand for improved moving pictures. I think it is only fair to the industry to remark here that a consistent showing of good taste by the public is more welcome and more genuinely heeded than an occasional demand for a film product of questionable taste or doubtful ethics. Co-operation from newspapers, women’s clubs and other outlets for the expression of public opinion is always welcomed by the honest producer and his faithful eyes and ears in the publicity department.

Above all, the personnel and facilities of the public schools as an influence for better pictures should not be neglected. As in most movements for the advancement of culture and public welfare, co-operation can usually be obtained from school teachers and officials, as well as from that large and impressionable section of the population that is enrolled in the schools.

WILLIAM DIETERLE

“Not how much a picture brings from the box-office, but how much it gives to the audience should be the measure of its worth.”

Today, “Box-office” is the “Cain’s mark” of motion pictures, as an art. I say “today” because it was not always so, and, for the sake of the cinema, should not always be. “Box-office” dictates, and decides whether a picture is good or bad. This brings to my mind the remark of a famous European stage producer who, when asked about the opening night of a certain play, answered, “Well, the play is fine, but the audience flopped.”

How often this could be said about pictures! To think that a work of art can be judged by the amount of money it brings is ridiculous. Imagine a “best seller” being called the best book! It can be, naturally, but it can just as well be the worst book—or the worst picture—which in the past has been proven over and over again. Not how much a picture brings from the box-office, but how much it gives to the audience should be the measure of its worth.

A bad picture will be forgotten soon, but a good picture will remain with a person as an experience. The claim that pictures of higher quality do not bring financial returns, is absurd and can be proven so. If bad pictures were to vanish, the good ones would bring fortunes, and of cleaner money than that by speculation on the lowest instincts of the masses.

Motion pictures must find their true mission—to entertain without misleading. If pictures have power to influence toward that which is vicious, they also have power to influence toward that which is constructive, and we should passionately search for ways to lead people toward the solution of social problems—that is, toward the changing of the spirit of the individual—to surrender his exaggerated pretensions for a new notion of human society.

PETE SMITH

Greetings to the readers of “Cinema Progress.”

This is the time of the year when Hollywood pledges anew its sincere intention to bring to millions of motion picture fans the best screen entertainment that brains and money can create.

To its critics, if they are sincere, the motion picture industry offers a respectful bow and welcomes honest, constructive ideas for its improvement. That it is willing and eager to better itself in every conceivable direction is evident by the progress it has made in barely more than a quarter of a century of its existence.

Certainly motion pictures can use better stories. Hollywood needs approximately 700 stories a year. It spares no effort to get its story material. A successful novel, play or short story is snapped up by one studio or another the moment it appears. Studio story editors are given full rein to do nothing but look for material. The search covers the literary markets of the entire world.

One of the outstanding developments in motion pictures, tending to increase audience interest in theatres and cultivate new “fans,” has taken place in short subjects. Within the last few years one and two-reel pictures have taken on a new importance. Factual types of pictures have all but shoved the old-fashioned slapstick comedies into oblivion. Historical and psychological subjects have a great audience interest.

How can the new type of “fans,” who are interested not only in actors but the improvement of pictures as a whole make their contribution toward better productions? By showing their support of these new pictures at the box-office and letting their likes and dislikes be known to theatre managers.
"The Eyes of the World" is more than a slogan. The newsreel brings the swift contemporary scene and situations significantly close—in a few brief moments dramatically presents a comprehensive, understandable panorama of world events. The receiving phase is becoming an almost universal, and a rarely analyzed, experience. Only now and then in the relaxing semi-darkness, before or after the "feature" that is made believable, do question marks come to the fore. What, out of the kaleidoscopic events that fill each caught moment in history, do the newsreels selectively bring? Do they continually emphasize one phase of the world picture to the exclusion of others? Is the influencing impression an overbalanced or a rounded one?

It is more important to put these questions into circulation than to answer them. Of the three major molders of opinion shaping reactions today—the newspaper, the radio and the motion picture—the third has the most in elements of power at its disposal, and the least likelihood of critical check by its ultimate consumers. The newspaper pressures are through the printed word and pictures; its scream is restricted to the enlarging of headlines; the radio exchanges spoken for written word and adds the color, persuasiveness and modulation of the voice; but the newsreel pyramids with the living image, studio-adapted sound effects that utilize the whole range of the emotional key board, running comment which, relieved of the responsibility of giving news, need only highlight it. It alone has the benefit of a controlled receiving situation. Power, and problem, and responsibility are inherent in the very nature of the instrument.

Such a series of realizations formed the backdrop for a study of the international content of the newsreel, carried on through systematic, recorded observation over a five-month period. The results, in their specific percentages, are given as tentative and suggestive, primarily for the problems they spotlight, and to mark a path for objective evaluation. The major relationships in the emergent pattern of content have been rechecked under variant circumstances and found to hold true, with the always high proportion of the military and political-military rising steeply with the advent of war in any part of the world.

In the course of the initial survey, one involving the newspaper and radio news as well as news of the screen, 50 newsreels from 5 different companies were analyzed in a period of comparative international normalcy—that is, when no active war situation existed. The data asked included:

By GLADYS MURPHY GRAHAM

Date, Producing Company, Country Concerned, Subject (synopsis of content), preceding and following sequences, Comments. Only a sample of the findings, drawn from initial and subsequently gathered data, can be given swiftly here.

Illustrative of the scope of the newsreel is the fact that in only two instances was there no international news. In 48, then, some beyond-the-country sequences were given. Of these, a shade under 16% had to do with international sports. Foreign scenes, as such, and travel sequences accounted for an additional 10%. The remainder falls significantly into the four categories used in the analysis of newspaper and radio news content—POLITICAL, ECONOMIC, MILITARY, GOSSIP—with the Military decidedly leading, taking over 26% of the total, or within less than 3% of the combined totals for the Political (22%) and the Economic (6%). To this must be added the evidence of the Subject column that some 60% of the Political news had a war outlook. Of all the items classed as international, one-fifth, or 20%, were given over to the trivial and insignificant, the Gossip of the screen news.

Classifying as to geographic area, it was found that about 68% of the international news was concerned with Europe, while a scant 10%, in what we knew to have been a pre-crisis period, dealt with the Pacific Area.

Of the significant conclusions emerging from the findings, only two can be underlined in this too skeletal account: first, that the military and political-military, even in periods of normalcy, far outweigh all else in pictured news.

The search for cause led to a second realization: that the drama of adjustment of international problems, in a world feverishly seeking a formula for such adjustment, has not yet been found by the camera. With war-making it knows how to deal—highlighting, intensifying; with the other side of the picture, it does not.

And the problem is a real one. Diplomats walking into or out of conferences aren't dramatic, aren't exciting or even, in isolation, significant. The navy, the ways of planes in the air, soldiers marching, make excellent "shots"; international conferences don't. The challenge lies in the fact that there is real drama in the fight-for-adjustment side of the contemporary world struggle, if the camera can only catch and record it.
CELLULOID DIPLOMACY

Can the film overcome language barriers, lead to better world understanding? Yes! says representative of Swiss government, here in America to study educational possibilities of motion pictures.

By DR. ADOLF KELLER

It seems, sometimes, as though international conflicts result mostly from difficulties of translation. Lack of mutual understanding is responsible for the growth of a war spirit quite as much as conflicts of interest, and political and economic rivalries.

Political language is, in many cases, a misinterpretation of the true character and aims of a nation, because not only words have to be translated into another language, but also feelings, ideals, deep half-conscious aspirations. Who translates the mystical enthusiasm of a young conquering nation into the terms of a mildly conservative national temperament? How can we interpret the heroic life ideal of totalitarian states into terms of traditional democracy?

The official language which we use for such purposes is, in most cases, inefficient because its logical structure is not capable of expressing those subconscious values which possess real motive power in the life of the people.

One of our commission, Lord Dickinson, was once received by the president of the French Republic. Addressing the president in moderate French, he said:

"Monsieur le President—Je parle en mauvais francais, mais le mauvais francais est le langage internationale."

Indeed, bad French, bad English, bad Italian, bad German are the international languages, leaving untranslated the best and innermost thoughts which the other would like to express. This deficiency of translation is largely responsible for the psychology of fear which is so characteristic of the present international situation. Because nothing is feared as much as that which we cannot understand.

The film complements the insufficient language of words by visual elements which are more directly understandable than concepts. The language of visual impressions is more primitive, nearer to the subconscious sources of our inner life than thought, and is charged with a dynamic power of penetration which abstract thinking does not possess. A foreign and primitive mind is more easily inclined to be identified with a life picture than with a doctrine or an intellectual challenge. Hence the instructive power of the film. Such a process of identification is certainly more persuasive than the convincing power of strong fists or of bombing.

The film has, therefore, a tremendous importance for the visualization of foreign life and, consequently, for international understanding and co-operating. Learning to know, to see one another, is perhaps the best way toward loving one another. A visual impression of inner values of a people is an avenue towards the love forces of another nation where political programs and cautious treaties have the effect of frightening ambush.

I sat, once, in a picture house in Finland and observed the sombre faces of a race which is not as ready to smile as the American people. An American film was being shown. It was delightful to observe the human propaganda of the American smile and to realize that if America would teach the sombre world nothing but how to keep smiling in a frightening situation, it would be a great lesson in peace.

The powerful systems of world propaganda know this. They try to conquer not only the political thinking of other nations, their social or economic interests, but to conquer the eyes of the world because they know that the best way to reach the intellect, according to Linne, is THROUGH THE SENSES. A translation of political ideals and doctrines into the world of pictures is today taking place, and is one of the most powerful means of international propaganda ever known.

In a central country like Switzerland, for instance, the film is the meeting place for political propaganda. A new problem is rising here which we could call: Democracy and Film. Pictures are, in themselves, a democratic method. They do not appeal to the aristocracy of intellect, but to the oldest and most general means of understanding, THE EYES. Communism, fascism, cannot only be taught, but SHOWN. And the question is, therefore, for most countries, whether democracy as a political objective, as a life ideal, as an educational method, can be MADE VISIBLE LIKewise.

Democracy is imperilled today. Even the French statesman, Tardieu, wrote a book on the lie of democracy. It is imperilled because it is nowhere quite realized. Democracy is an article of faith more than a reality. It is faith in liberty, in the right of men, in the wisdom of the people. This faith has an educational value. It can be visualized, expressed by the symbol of pictures.

The dictatorial states have understood afresh this dictatorial value of symbols. They have a missionary propaganda while the democracies hold a self-sufficient faith. Their public life is expressed, not only through political systems but by symbols, while democracies are satisfied with institutions and ideals.

In nearly all countries which come under the influence of the democratic ideal, we find such visualization of liberty, the right of men, the wisdom of the people. When we see it, we have not to do simply with the anonymous masses, with an avalanche of emotions. Something invisible becomes visible; an inner state of mind has been translated into the language of the eyes. A language as a linguistic system is quite as much a barrier as a bridge. The language of the eyes is universal and offers, therefore, new avenues of instructional, understanding, and peaceful co-operation which, up until now, has been lacking.
CINEMA-A WORLD FORCE

Progress of an intensive research into the international aspects of the cinema is told by the chairman of the International Relations Committee of the American Institute of Cinematography.

By J. EUGENE HARLEY

HE late Will Rogers, humorist, actor, and philosopher, was fond of saying that it is difficult to hate a person whom you really know. In the international field, it is well known that personal contacts and acquaintanceship have aided in the solution of difficult problems. Growing is the realization that there is now far too much hatred, intolerance, fear, and misunderstanding among the nations of the earth.

Aware of the importance of the cinema as a powerful factor for good or evil, the American Institute of Cinematography has created a Committee on International Relations to carry on continuous research on the international aspects of the cinema. National in scope, it includes such well-known figures as Rufus B. von KleinSmid, President of the University of Southern California and director of the Institute; Malbone W. Graham, professor of political science, University of California at Los Angeles; W. W. Mendenhall, president, Whittier College; Mrs. Thomas G. Winter, Motion Picture Producers and Exhibitors of America; Walter E. Disney; James T. Shotwell, chairman of the American National Committee on Intellectual Co-operation; Raymond L. Buell, president of the Foreign Policy Association; Denys P. Myers, research director of the World Peace Foundation; Leo S. Rowe, director of the Pan-American Union; Elbert D. Thomas, United States senator from Utah and member of Foreign Relations Committee of the Senate; Kenneth W. Colegrove, Secretary-Treasurer of the American Political Science Association. A number of college presidents and professors of courses bearing upon international affairs complete the Committee.

Production and distribution of more and better films that fairly portray aspects of the life, problems, and culture of the various nations is one of the chief projects of the committee. Its influence will naturally turn against films that tend to arouse hatred, suspicion, and misunderstanding, and to foment international discord.

Attention is being given to bibliographical materials in the cinematographic field. These include books and articles, and available films (16mm., 35mm., sound, color). It is felt that one of the real needs is for an adequate system of distributing films of an educational nature which would promote better understanding between peoples of different nations. Indicative of the possibilities along this line are the new films produced under the auspices of the Pan-American Union. Dr. Leo S. Rowe, director of the Union, has recently announced the availability of a new film on Mexico, "Rollin' Down to Mexico." It records a trip over the Pan-American Highway from Laredo to Mexico City. Although this film may be secured from the Union for a small charge, covering freight and carriage, yet few teachers or clubs know of its existence; there should be developed a plan of distribution so that such films can be accessible to all interested schools and groups.

A new film bearing upon the organization and work of the League of Nations is nearly completed. It was produced in Hollywood under the auspices of the League of Nations societies of Southern California, and the National League of Nations Association of New York. In 16mm. silent film, it is a fifteen-minute reel of about 1,600 feet.

Shown are peace scenes before the outbreak of the World War, the Archduke of Sarajevo, the outbreak of the war, the fourteenth point of President Wilson providing for a League of Nations for peace, the Paris Peace Conference, the tremendous carnage, and the cost of the war in men and money, the creation and organization of the League of Nations, the work of the Council, Assembly, Secretariat, and the various humanitarian efforts in the field of health, arresting the use of narcotics, improvement of conditions of labor, and the magnificent new $8,000,000 buildings of the League, with the $2,000,000 Rockefeller Library. Miscellaneous scenes of the city of Geneva complete the picture which features the plaque given by the city of Geneva in honor of President Wilson as "founder of the League of Nations." A talking version of the film is contemplated soon.

Setting a new pace in the history of the subject-matter of treaties, the governments of Italy and Germany on April 10, 1937, signed the text of what is probably the first film treaty between two nations. This treaty provides for cultural cooperation in the field of motion pictures and is designed to further the distribution of the products of the film industries of the two nations.

A wholesome contrast to the unhappy events now going on in the Orient is furnished by a significant statement made in Los Angeles in June, 1937, by Haruo Kondo of Tokio, general secretary of the International Cinema Association of Japan. Kondo stated that "it is our plan to foster production of films with Japanese stories and played by Japanese actors who will speak English; the plays so presented as to be understandable and interesting to American or English audiences."

One by one the nations are ratifying the world treaty concluded in Geneva, October 11, 1933, providing for duty-free circulation of educational films.

The Committee on International Relations welcomes suggestions and comment. The world is so big, the problem is so vast, that the doors must be kept open to helpful ideas and practical suggestions from all who may be in a position to contribute their best thought.
PRODUCT of an age that believes in streamlining of ideas as well as in streamlining of machinery is moviedom's rapidly growing short-subject industry. Not only informative but entertaining—and good money-makers—the one and two-reel "miniature features" soon may spell the doom of the much-criticised double-bill program.

Living in a hurry-up century that places a high premium upon economy of space and time, people have become "headline-conscious," and want their facts spotlighted, thrown into bold relief. First to sense public demand for condensation and brevity were the newspapers. Then came radio with its terse commentators, followed shortly by the omnipresent lens of the newsreel. News and picture magazines rushed to the fore. The "March of Time" zoomed to the heights.

"ALL KNOWLEDGE IS ITS PROVINCE"

Now, delving into every field of knowledge—sociology, science, psychology, history, music, sports—has come the short subject, humanizing as it goes, literally hurling into the public consciousness a more complete understanding of ideas heretofore unknown or misunderstood.

What is radium? What is the story behind the "seeing eye" dogs that aid the blind? Why is Dr. Carver, renowned Negro scientist, so revered by his race? Who was the Man in the Iron Mask? What became of France's Lost Dauphin? Was Captain Kidd's treasure ever found—or does it exist?

These and many other questions, odd, interesting, and little-known, are today being dramatized on the screen by M-G-M, a leader in the short-subject field. Included in its 64 one and two-reelers per year are the well-known Pete Smith productions, the "Historical Mysteries," and the "Crime Does Not Pay" series.

Of great interest to a nation whose crime bill tops that of the world are the two-reel "Crime Does Not Pay" productions, which expose rackets costing the American public millions of dollars annually.

"The Romance of Radium"... Taking no chances was this worker who handled the potent mineral in the first motion picture ever made of radium. He was protected not only by a shield, but by a suit of lead armour during the filming of the Pete Smith novelty.

"The Story of Dr. Carver"... Still on the subject of science, the two-reel "miniature feature" here portrays the life of the noted Negro savant, once a slave-child, who has discovered in peanut oil a property that can revive muscles wasted by infantile paralysis.

"LAW COOPERATES"

"We are receiving the utmost cooperation from J. Edgar Hoover and the Department of Justice in Washington," declared Harry Bucquet, director of the series. "Also, we are receiving valuable aid from local police and judicial officials, who have given us many suggestions, as well as access to their files."

That every effort is made to be authentic, was emphasized by Bucquet, who pointed out that while names and places are fictitious, every story is based upon fact.

In preparation for his coming film on juvenile delinquency, Bucquet spent three days on the bench with a judge in the Los Angeles juvenile hall. To study the effect of environment upon the child, he visited homes with relief authorities. In addition, a federal investigator from New York furnished further information.

"All we need is some interesting ideas or fact and we can build a story," explained Bucquet, who collaborates closely with his writers on the scripts. "For instance: Mr. Dewey cleans up the restaurant racket in New York. Immediately, two men, who do nothing but research, get all the data available on that type of racketeering. Newspaper and police files are searched. Police judges and other authorities are interviewed. Soon we have a story showing the racket in operation, the events that led police into the case, and finally, the capture of the criminals."

"INSURANCE RACKET DRAMATIZED"

"Torture Money," showing the operation of the fake accident racket, which has cost insurance companies millions of dollars, was based upon an actual incident, wherein two men were beaten and thrown in front of an automobile. An undercover investigator took a licking in order to catch the gang. When the film was released, insurance companies throughout the nation cooperated in a campaign, which, according to Bucquet, "woke up the public to the facts."

"It May Happen to You," a film illustrating how criminals, through their greed and selfishness, may ruin an innocent community, is depicted through the eyes of a young man who wanted to be a "big shot" racketeer. Based, also, on fact, it shows the theft by a gang of valuable sides of beef, which they stored on ice in a warehouse, preparatory to re-selling it. But despite
precautions the beef spoiled, poisoned those to whom it was sold, and led to the gang's capture. In real life, the meat was the property of a large market. Because of improper care, the beef spoiled, poisoning dozens of persons who later bought it.

"Behind the Criminal," recently designated "Short of the Week" by BOX OFFICE, national trade publication, is the latest release. It is based on the theory that criminals cannot operate without the cooperation of smart attorneys, who are responsible, more than any other factor, for keeping law-breakers at large.

"Soak the Poor" is an expose of racketeering in relief tickets. To combat this menace, the federal government is now issuing checks, instead. But, even so, much "funny business" still goes on, according to Bucquet.

Soon to be released is "What Price Safety," which deals with the building racket. To insure accurate treatment, Bucquet visited the California Institute of Technology, getting slides and plates showing the various textures and requirements of steel.

LABOR GANGSTERISM
In preparation now is a film on labor racketeering, showing how gangsters move in on a union, gain control, and then start an Employees' Protective Association. As Bucquet points out, they are thus enabled to "play both ends against the middle."

Another story will expose the quack doctors who prey on persons' fears, operating barely within the law, through clever advertising.

Still another deals with a bank investigator who learned so much about criminal methods that he thought he could commit "the perfect crime." It was "perfect"—until he began spending the stolen money too soon.

CAUTION NECESSARY
"We always have to be careful, in this business, not to step on anybody's toes," declared Bucquet. "From the censorship point of view, we must be certain that we are not teaching methods of committing crime. We have to get our points over to the audience without seeming to be preachy, so we try to get material that will make them think: 'That thing could happen to me.' We want to show the normal person, who perhaps may think that HE can get away with it, that he can't.

"Why did we begin the 'Crime Does Not Pay' series? Probably because of the switch in public taste from gangster pictures to the side of law and order. Also, crime is one of the most vital issues today."

Technique of directing shorts is considerably different from that of directing features, explained Bucquet, who has done both.

ECONOMY OF ACTION
"The short subject is to the feature what the short story is to literature. We have to learn economy of action, to stage without becoming static. It is necessary to give flow and movement to the action, and to have characters speak their lines 'on the fly.'"

"For instance: in a recent film a delivery boy brings a package into a flower shop, gives it to the proprietor. Now, ordinarily, the person receiving the package would take it to his desk, pull out a pair of scissors, cut the strings, and open it. But in 1800 feet of film, where every word and action must progress the story, there is no time for him to do this. Therefore, as soon as he receives the package, he begins to open it AS HE WALKS TOWARD THE DESK, and by the time he gets there the contents are revealed."

Writers prepare their scripts without a sense of space or time limitation, the story being allowed to "take care of itself." However, tempo—giving scenes the proper timing, be it fast or slow—must always be kept in mind, in order to get the best effect possible. Next step is to go through the dialogue and see what can be eliminated. Every word spoken must progress the story; every technical device used must be of value. There can be no retrospects, or other fancy trimmings employed by the features. Montage is often used, however.

Occasionally it is necessary to introduce many characters—there are 19 in "What Price Safety"—but there is no time for character development.

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Someone once called newspaper writing "literature in a hurry." Similarly, one might term the product of Hollywood’s highspeed, but efficient composers "music in a hurry." Certainly, Beethoven, Schubert, Wagner, would be amazed at the rapidfire technique which produces the "little classics" of the motion picture. For some of them ARE classics, in their own right.

Although processes vary from studio to studio and from picture to picture, the general procedure is revealed to no better advantage than in Paramount’s ambitious transportation saga, "Wells Fargo." This straight dramatic production contains a greater number of musical sequences than any non-musical film produced by that studio within recent years.

Nevertheless, music is not used except where it will assist in expressing the scene. Written by Victor Young, it is of such a character that it could be revised and used for concert purposes. The amount of time required to play just the music in "Wells Fargo" is between 80 and 90 minutes, considerably more than one would hear in an average symphony. Compositional time was less than three weeks. But even this is not an unusual feat in the industry, since the time for the average picture is usually 5 or 6 days! One should not infer, however, that there is any lack of thorough, pains-taking technique. It is quite the opposite.

Music is not usually written until after the picture has been completely filmed. Main exception is the musical, where such a procedure would not be possible.

OFFICIALS VIEW FILMS

When the picture has been completely filmed and edited, it is placed in the hands of the music department. A time is set and the picture is shown to the director of the music department, the director of the picture, the scorer, the assistant scorer, the composer, and the conductor. Other important members of the music department usually are also present. During the showing, the picture is stopped after each reel, and a discussion follows in which all express their ideas of where the picture seems to need music, and what type would be most suitable.

The picture is then divided into musical sequences. A sequence from the standpoint of the music department is a scene or group of scenes about which a central musical idea is needed to express the scene or the thought behind it. These sequences vary in length from several seconds to four or five minutes, and the music may be continuous, or it may stop and begin again, according to the needs of the scene.

The assistant scorer takes these sequences, selects stock music tracks made for previous pictures, and fits them to the scenes of the new picture. Music tracks are made separate from the picture itself, and a library is kept of these tracks.

SELECTION DIFFICULT

The work of selecting sound tracks and fitting them to the scenes in the new picture often presents many difficult problems. In the first place, music is written to fit the particular actions and the particular moods of the picture for which it is intended. If there is a sudden change of mood in the scene, the music will change to correspond. Consequently, when the assistant scorer picks out tracks for his picture, he meets problems such as cutting out several measures of music in which the mood changed suddenly in the original, but does not change in the new picture. The cutting of a number of measures out of a music track and splicing it so that no noticeable music break is present, is one of the most common problems which the assistant scorer faces.

Another is the fitting of these tracks so that when a highly emotional action presents itself, highly emotional music will come at that precise spot. Of course it is not always possible to find stock tracks which can be fitted perfectly to a picture no matter how much they may be cut and spliced. In fact, for some scenes in this stock track job, it is necessary to have original music written and recorded; however, this is avoided whenever possible for this first piece of work.

When the stock track job is completed, the picture is ready for its first sneak preview. This usually takes place at a theatre located in Southern California within driving distance of the studio. The knowledge of where this preview is to be shown is never given out. Even the men in the music department are not told; they are taken to the theatre. This is kept secret in order that the audience will be an average one, and not contain press representatives and other individuals whose impression would be quite different from that of the average theatre-goer.
Speed, good workmanship of movie composers told by writers after month and a half on Paramount lot with "Wells Fargo" Company.

Preparation of the picture for this first preview with stock tracks may appear to be unnecessary duplication of work, since original music is being written for the picture. On the other hand, it is actually a method of saving a great deal of work, and also assists in making possible a finer finished product than would otherwise be obtained. This is because it is sometimes impossible to make a smooth job of cutting music tracks if a scene has been cut AFTER the first preview. In many cases the composer would have to rewrite numbers and these would have to be re-recorded. From a financial standpoint, alone, this would be a great deal more expensive than the fitting of stock tracks to a picture.

Further, the original music that could be cut and spliced successfully would probably not have the unity that could be obtained if the music had been revised before recording.

As stated previously, during the same time that the assistant scorer is fitting the stock tracks, the scorer and composer are working on original music. The sequences which have previously been determined generally, are now accurately decided upon by the scorer with suggestions from the picture director and the director of the Music Department.

THE SCORER'S JOB

The scorer usually begins with the first reel, and with the script works straight through the picture. First, a section of the reel is shown in the scoring room, and the scorer, acting upon the general decision that has been reached, decides upon the exact spot for the beginning and ending of the sequences. As the picture is being shown, he indicates to the man in the projection room, by means of an electric buzzer, exactly where these spots are on the film. The projectionist then puts a "sinc" mark at these places indicated, so that a sequence can be easily located for future projection. "Sinc" marks are small markings on the side of the film.

With the length of the sequence now determined, it is then timed. That is, every important speech or action in the scene or group of scenes is timed to the second with a stop watch. These are all written down on a cue sheet and the time is indicated at the side.

Each sequence is given a title to indicate to the composer and others which scene is being described, and also, to suggest the type of music.

ROLE OF CUE SHEETS

When a number of these cue sheets have been completed, they are given to the composer. The scorer, composer, and the director of music review the sequences, discussing the type of music desired. The composer then writes his music, being guided by the cue sheets. The music is written to fit the action or speech indicated at a particular second on the cue sheet. Such a task is quite complicated and takes much skill and ingenuity in composition. In composing for motion pictures extensive use is made of the device called, "Leit Motiv," a short theme or melody usually introduced when the character or idea it represents is present or indicated in any way.

This picture is a fine, modern example of the practical use of the "Leit Motiv." It is skillfully used throughout with excellent results. Though not new to motion pictures, notably few people realize the extent to which it is used.

A musical sequence of particular interest which uses this device extensively is the battle scene. In this scene we have the North and the South fighting against each other. Therefore, in the music we will find one theme typical of the North, and another representing the South. These themes appear in the music whenever a definite character of either side appears. As for instance, when Talbot, the leader of the southern troop, is seen, the theme representing the South is heard. The reverse is true when Ramsey, the northern leader, comes into the scene.

COMPOSER'S JOB

When he has written music for the number of cue sheets given him, the composer brings in his compositions for consultation with the General Music Director and scorer. Suggestions are discussed with the composer, and necessary changes are
made. The composition is then ready for the arranger. Sometimes a number of changes have to be made before a composition is considered satisfactory. Other times it is accepted exactly as first presented.

The ability to compose well does not necessarily qualify one for composition in the picture industry. One not only has to write well but also turn out a tremendous amount of music in a very short time. The composition has to do more than just set the mood of the scene; it has to fit the action to a precise degree. This very often necessitates certain motives or melodic figures appearing in the music at the exact second that a certain action takes place in the film.

Of course, such action in the film does not usually take place in any kind of regularity, so that from a structural point of view the music must be adapted to the action. Nevertheless, this must not be done in a manner that would make the music sound unusually rough or irregular, since that would result in its being noticeable, and therefore unfit for use.

An example of this type of irregularity is seen in an early sequence of "Wells Fargo," "Off to Buffalo." The music begins with a rush, depicting all the excitement of galloping horses striving to reach a certain destination on time. The wagon suddenly comes to a broken-down carriage in the road and stops. The music now has to quiet down and becomes suitable for the conversation which takes place. Further, this scene at the carriage is the first meeting between the two main characters, and therefore, a fragment of the love theme is introduced when these two meet, even though no other indication of love is present.

**DESCRIPTIVE MUSIC**

The music is also descriptive of the scene in which Mrs. Prior and her daughter leave their carriage and climb into the wagon. As the wagon starts up again, the music rises and continues in the same manner as in the beginning of the scene.

These sudden, irregular changes in tempo are not usually written in pure music, but are very effective when skillfully done for accompanying such a scene.

The composition having been finished by the composer, it is then given to the arranger or orchestrator, with the instrumentation that is desired, and whatever special instructions seem necessary. Instructions are given to the arranger by the scorer, the scorer and composer having already discussed the orchestra.

Of course the work of the arranger begins as soon as any of the compositions are completed and are acceptable for sequences. His task is that of straight orchestration, in a picture of the character of "Wells Fargo." The composition given him is usually written in a three-stave piano part. This includes every note which the composer desires, unless otherwise indicated. He is not to add or take anything out unless instructed to do so, but must give to the composition instrumentation that will express in the best manner the composer's intention as given in the piano part.

**ARRANGER "ADD LICKS"**

With popular orchestration, however, the arranger is not limited, but can "add licks," counterpoint, or do anything he desires without regard for the piano part. In fact, many composers of popular songs give very little or no thought to the orchestration when they write a song. Therefore, the popular arranger is free, being limited only by the effect that is desired in the picture, or the atmosphere to be created in the scene.

After a composition has been completed and is satisfactory, the original piano part is copied off, and with a special duplicating machine a number of copies are made for the library and for future use. With the orchestration, however, the individual instrumental parts are copied, but no duplication is made of these.

All these different processes having been completed, the composition is now ready for recording.

**FROM RECORDING TO RELEASE**

The recording program is made out by the scorer a day or so in advance of the time scheduled for the actual recording, and mimeographed copies are sent to all departments co-ordinating in the recording.

Before going onto the scoring stage (recording stage), the conductor will have reviewed the musical sequences, previously, in the scoring projection room, running the film till he knows exactly what punch-mark to begin and end, to what actions he must fit certain musical effects. (The punch-marks are holes made in the picture part of the film at regular intervals—usually 12 frames apart—causing a flash of light. Two punch-marks are sufficient for the start; the conductor counts "one" on the first flash, "two" on the second, and on the third imaginary flash actually begins.) With a stop-watch he finds the number of seconds on which the action or line of dialogue or both occurs, if not already given on his conductor's score—he uses an "orchestral piano-score," a 3 (or more) lined score somewhat like the "piano conductor" part of small concert and school orchestras. Now, having all his timings, the conductor can practice privately with stop-watch, finding a good tempo, "catching his cues." This obviously saves much wear-and-tear on the orchestra, makes unnecessary many repeats of the complete number. The conductor, scorer, and musicians will then have more time for rehearsal of the sequence as a musical selection—in fine, interpretation.

**ON SCORING STAGE**

Arrived at the scoring stage, the conductor will greet many fellow-artists and other workers if it is to be a big program of recording. The regular under-contract studio orchestra is augmented to some 36 to 45 musicians for mighty-sound scenes (e. g. "battle-music, 4 minutes"). Assisting are likely to be some 20 or more closely co-ordinated workers: conductor, composer, scorer, assistant director, assistant scorer, orchestrator, music librarians, often the general music director himself, film laboratory adviser, sound department, operations office head, projectionist, film and sound-tract messengers, grips, often the picture director, himself.

All these men gather on the scoring stage, a huge room fitted to the usual description of sound-stages ("big and barn-like"). About one-third of its length is divided off by a sound-proof partition to make a monitor-room where the mixer can hear the music through the loudspeaker approximately as it will sound later in the best-equipped theatres. The monitor-man can view the stage through the bay window of sound-proof glass (two panes with air-space between) in the partition. Above him, on a sort of mezzanine floor, is the projectionist's sound-proof booth.

The screen is suspended over the center of the orchestra at right angles to the length of the room. A telephone system permits communication from any one of these rooms to another. On the scoring stage, proper, the orchestra is set up radio-orchestra fashion; all play almost directly forward and are seated according to carrying-power with violins front, violas and cellos behind them, wood-winds next back on a riser, brass and percussion farthest-back and most-elevated. Piano and harp bring up the front flank (harp first, piano back of it). Two mikes are used, one for the wood-winds (usually six in number: flute, oboe, two clarinets, bass clarinet, bassoon). By doubling, many other combinations are available, the other for the rest of the orchestra.

(More about recording, scoring, selection of music tracks, cutting, etc., will be told in the concluding installment next issue.)
EDISON. Of the many inventors who have made contributions towards motion-pictures, none holds such a meritorious position as Thomas Alva Edison. His invention of the "kinetoscope" in 1889 undoubtedly paved the way for the many improvements which automatically followed, and culminated in the early "living pictures," as they were then called. But apart from this, his phonograph was on many occasions coupled with a projector, and thus were born the pioneer "talking-pictures" with which our parents were entertained during the earlier part of this century. A large amount of "Edisonian" literature exists, but the standard items are too familiar to mention. Among others, however, are "Thomas Alva Edison: The Telegraph-Boy Who Became a Great Inventor," by E. C. Kenyon, 1896; "Edison: The Man and His Work," by G. S. Bryan, N.D., and "Thomas A. Edison," by F. T. Miller, 1932.

EDUCATION. One of the greatest achievements of the motion-picture is its use as a medium for visual instruction, a field in which it has produced astounding results. Many schools already possess the necessary equipment for the projecting of educational pictures, and their number steadily increases. If therefore seems possible that in the near future the projection-theatre will be just as essential as the laboratory in all establishments of learning. Even the dullest person can appreciate "movies," whether documentary or otherwise, and I think that there is only one explanation for this phenomena, namely, that "seeing is believing." There are many books covering this progressive aspect, among them: "Motion Picture Education," by E. A. Dench, 1917; "The Film: Its Use in Popular Education," by M. J. Wrigley, 1922; "Motion Pictures in Education," by Don Carlos Ellis and L. Thornborough, 1923; "The Cinema in Education," by Sir J. Marchant, 1925; and "The Film in National Life," 1932 (a report on educational and cultural films).

FICTION. The legitimate sphere of the novel is perhaps the observation of customs and manners, and to its subject-matter there are no limits. Novelists have dealt with history, social problems, religion, science, adventure, politics, and economics. It is therefore not surprising that in recent years many works have been published, which retain as their main theme or background various aspects of the motion-picture industry. As I include such material in my collection, I will mention just a few of them: "Merton of the Movies," by H. L. Wilson, 1922; "Shoot: The Notebooks of Seraphino Gubbio, Cinematograph Operator," by L. Firandello, 1927 (translated from the Italian by C. K. Scott Moncrieff); "Blood and Celluloid," by H. E. Jacob, 1930 (translated from the German by June Head); "Monica in the Talkies," by R. Starr, N.D.; "To-Morrow's Yesterdays," by John Gloag, 1932 (an exceedingly interesting volume); "Hollywood-Nymph," by John V. A. Weaver, 1932; "Screen Star," by Jack Preston, 1932, and "Falling Star," by Vicki Baum, 1934 (translated into English by Ida Zeitlin).

FILM ARTISTS. Of the many forms of entertainment available at the present time, none can compare in popularity with the "talkies," and although the "star-system" has many times been abused, it cannot be denied that film actors and actresses have contributed a great deal towards the evolution of the photoplay. "Star-worship" is not new, and the history of the drama proves quite convincingly that there has always existed a section of the public for whom the plot and story were of secondary consideration: they visited the theatre to see and hear their favorite artistes. For the benefit of this section of film-goers, many books have been published, among others: "Alice in Movieland," by Alice M. Williamson, 1927; "Star Gazing," by June Head, 1931 (this book, written with a keen sense of humour, points out that the various forms of hero, heroine, and villain of the "talkies" had their prototypes in the older silent pictures). Of a biographical nature are: "My Life Is In Your Hands," by Eddie Cantor, 1928; "Maurice Chevalier's Own Story," 1930 (as told to Percy Cudlipp); "Ronald Colman," by Roland Wild, 1933; "Douglas and Mary and Others," by Allene Talmey, 1927; "The Private Life of Greta Garbo," by R. P. Palmberg, N.D.; "Leben der Greta Garbo," by C. M. Arconada, Giessen, 1930; "Greta Garbo," by Roland Wild, 1933; "Marlene en Garbo," by L. J. Jordan, Rotterdam, N.D.; "Wallace Reid: His Life Story," as Related by His Mother, Bertha W. Reid, 1923; "The Talmadge Sisters," by Margaret L. Talmadge, 1924; "Shirley Temple," by Jerome Beatty, 1935; "The Story of Shirley Temple," by Grace Mack, 1934, and "The Real Valentino," by S. G. Ullman, 1927. For the reader who wishes for brief details of all the artistes, there are: "The Picturegoer's Who's Who," 1933; "Stars of the Screen" (published annually from 1931 to 1934), and "Who's Who in Filmland," compiled by Langford Reed and Hetty Spiers. (Three editions of this book have appeared, the last in 1931.)

HUMOUR. Humour is a quality for which I have profound admiration, but unfortunately there have been few attempts to survey motion-pictures from this angle. Some few years ago, however, some articles did appear in "Punch," and these were later published in book form: "Bateman and I in Filmland," by Dudley Clark. With Illustrations by H. M. Bateman. 1926. This is a delightful volume, and anyone acquainted with the stereotyped characters and plots of the "movies" of that period cannot fail to appreciate this brilliant satire. For the benefit of readers unfamiliar with this item, I will quote a few paragraphs at random:

"The principal professions open to the Filmland woman are those of the female crook, the vamp, the typist, the star actress or dancer, the cow-girl, the spoilt beauty, and the lady companion. She can also get married and become a broken-hearted mother."

"In Filmland a sheriff is a grizzled, elderly man with a pretty daughter, who, in common with most Filmland girls, can always look her best, even after being tied to a runaway horse or dug out of a snowdrift."

(In his concluding article next issue, Mr. Reed will discuss further books of interest.)
Even the dentist now uses film in his work

STARRING: MOLARS and FILLINGS

By HENRY A. LINEK, D.D.S.

THE ever increasing numbers of motion pictures listed on the programs of dental conventions speak most adequately for the popularity of the cine film in presenting clinical operations and technical procedures. Also the continued increase in the use of motion pictures in the class rooms of our dental colleges shows that this medium is now a standard and recognized aid in education.

The advantages of modern pictures in dentistry are numerous. For instance, the very nature of dental operations and laboratory technics makes it impossible to demonstrate before large groups because of limited visibility, whereas, the same demonstration if presented by means of film affords every spectator a "grandstand" seat. Moreover, the time factor is eliminated, since most dental procedures which require from several hours to several days for their completion may be shown in their entirety on the screen within the space of an hour.

Many other advantages are obvious, such as the possibility of repeated showings, the ease of presentation, the transportation and set-up problems of dental equipment are eliminated, a permanent record is maintained always ready for reference and comparison, and last but most important is the fact that a good motion picture is self-explanatory and imprints itself indelibly upon the memory of the spectator.

What are the requirements of a good dental picture? They are manifold, the more important factors of which are summarized in the following paragraphs.

CONTINUITY

The picture should first be made on paper with every step and sequence planned in advance, notations made as to whether close-up, extreme close-up, etc. Even the titles should be inserted in the script although they may be revised later. Thus this working sheet acts as a guide and assures both the operator and cameraman that they will have a complete picture with the proper emphasis placed on every scene.

Camera steadiness

It is essential that a tripod or other means of rigidly supporting the camera be used. There is no condition under any circumstances where a shot might be taken with the camera held by hand.

Close-ups

There are no long shots indicated in any dental picture. Semi close-ups may be made in the beginning to introduce the patient and to establish the equipment of the operating room or the laboratory. Dental pictures being made for educational purposes require that complete details of what actually is taking place should fill the screen. Therefore, to photograph areas the size of teeth, ultra close-ups are used. These are obtained either by extension tubes on the camera lens or by the use of an auxiliary lens. The ordinary tilter affords a practical method of obtaining extreme close-ups.

Focusing

In the use of ultra close-ups, focusing and centering the image become the greatest problems. Cameras that have visual focusing are naturally advantageous, but since most cameras do not possess this feature other methods must be devised. One method is to construct a hinged pointer as shown in one of the accompanying illustrations. When used in conjunction with a supplementary lens this pointer establishes the camera in correct focal distance and at the same time centers the area to be photographed. These positions were first determined by means of test shots and accurate measurements and records were made, after which it was a simple matter to construct the pointer attachment. In order to photograph an area approximately 1/8 by 1/8 of an inch the telephoto lens is set at infinity, the supplementary lens (a tiling lens) is mounted in front of the telephoto, the pointer is brought into contact with the object to be photographed, the tripod locked in position, the pointer lowered and the camera started.

(Continued on Page 30)
For physician and meteorologist

film makes discoveries possible

Yield Secrets to Camera

By CLARK LIDDELL

EVEN the human larynx and the weather can no longer keep their mysteries from the prying eye of the camera. At least, scientists are now making valuable discoveries in these widely separated fields through the use of film research. Leaders in these respective projects are Dr. Joel J. Pressman, M.D., Los Angeles, and Dr. Irving P. Krick, meteorologist at the California Institute of Technology in Pasadena.

For many years doctors have been striving to make a camera study of the larynx, and not until two years ago did Dr. Pressman and his associate, Arthur Hinman, make a definite comprehensive study. Chief function of the larynx is to produce sound which later is transformed into speech by the action of respiratory organs such as the palate, tongue and lips.

The normal human larynx produces a wide range of sounds varying in pitch. The mechanical processes by which these variations take place depend upon variations in the tension, functional length, and size of the aperture between the vibrating bands or vocal cords. For instance, shortening the length of a vibrating violin string elevates the pitch, but the pitch may also be elevated through tightening the strings.

Doctors were very anxious to know what changes took place in the larynx when a tone was varied from a high to a low key. Did the cords shorten or tighten? Does the space between them become smaller, and how does the larynx protect itself from the invasion of foreign matter? The problems are very many, the known answers to them, few.

Speaking of his experiments, Dr. Pressman says, "The problem of photographing the larynx was, in itself, a research prob-lem of no small magnitude. First it was necessary to expose the vocal cords to view, then to properly illuminate them and finally to obtain magnification and proper focus at a distance of about fourteen inches. These technical problems were solved largely through the ingenuity of Arthur Hinman. The details of the technique ultimately developed were printed in the Archives of Otolaryngology for November, 1937, to which the reader is referred. By this technique it is possible to take satisfactory but not photographically artistic motion pictures of the larynges of fully conscious, co-operative patients. It has furthermore been possible to obtain these in color."

The researches mentioned above were accomplished over a period of four years, but the discoveries made show that the expenditure of money, time, and thought was well worth while.

"In the first place," declares Dr. Pressman, "there has been developed the basis of a suitable technique for photographing, in motion, a functioning internal organ of the human body. Concerning the details of its method of function, we have established certain irrefutable truths. For instance we have shown, as no other method can, the position assumed by the vocal cords in producing its various tones. We have settled finally, the discussion concerning the role of the false vocal cords in protecting the larynx from the invasion of food during swallowing. Observations have been made of the movement of the vocal cords during respiration."

Studying cloud formations and weather conditions through the aid of the films is the continuous project of Dr. Irving P. Krick, Cal-tech meteorologist. The excerpt shows forerunners of a weak disturbance.

This weather map is similar to 400 others drawn and animated at the Walt Disney studio, under the supervision of Dr. Krick. The film is used in course work at Cal-tech, illustrates wind conditions affecting Los Angeles' disastrous New Years flood of 1934.

A typical "tropical" sky, developed by very warm, moist air. Structure of the clouds indicates an active vertical motion which may foreshadow thunderstorms or showers. Dr. Krick finds these films valuable in teaching his students, hopes soon to study cloud formations from a "blimp."

Photographs have been obtained of many diseased conditions of the larynx for demonstration to students who would not otherwise have the opportunity to see them."

And now, the weather. Mark Twain’s famous observation that (Continued on Page 31)
NEW FILMS FOR SCHOOLS

THE pleasure we derive from listening to the radio and from attending the movies lulls most of us into the easy conclusion that entertainment is the primary function of these miracle machines. But their importance does not stop there. They are also the most powerful forces for social influence in the world today.

Motion picture film is the record par excellence of original research. Motion picture cameras at the telescope, at the galvanometer, at the microscope are science's all-important eyes for the permanent record of scientific data in all fields of knowledge. Movements of the stars, medical operations, scientific experiments on the atom, and electrocardiographic measurements of the heart in health and disease are recorded, and yet we have seen only the beginning of this use of the motion picture in theoretical and applied research.

The educational use of the new reel is another illustration of the non-entertainment function of the movie which will undoubtedly increase in importance in school work in this country. The University of Minnesota General College edits the March of Time and all of the news reels each week into a program of world events which is presented to the entire student body. During the last presidential campaign it was possible to present the entire campaign, week by week, in logical sequence and as a supplement to the radio programs that brought the voices of the candidates to nearly every voter. I do not know how long it will be before some national service will do that editing for the entire schools of the country (or that it will be furnished by facilities like the University of Georgia Library), but come it will, and when it does I think we will all realize its important relationship to the teaching of history, politics, and government.

Proper use of the entertainment film, itself, in schools is still a matter for future development. It is surprising that the main obstacles to the development in the past have been SCHOOL PEOPLE AND THE MOTION PICTURE INDUSTRY. Opposition on the part of the industry to the widespread use of feature pictures in schools is, of course, fundamentally a desire not to jeopardize entertainment outlets in favor of less lucrative financial outlets. This accounts for their slowness in releasing feature subjects to schools in 16 mm. versions.

School people, themselves, have been in my judgment, the main obstacle to the proper use of the entertainment film in school work. Teachers who would otherwise strongly oppose the introduction of any extraneous material into the classroom, have disrupted school work and herded several classes of children into dark, crowded rooms to see second-class entertainment programs and comedy and advertising films with almost studied stupidity, either from the entertainment point of view or the educational point of view.

Entertainment film should be either used as entertainment, and the time and place of the showing arranged separately from regular school work, or film material that relates to school work should be carefully selected and shown at the proper time in the regular classroom. Some object that the proper kind of entertainment material is not available in 16 mm. version, and I admit that such material has been scarce. In that connection, Films Incorporated announced recently the addition of full-length features to their library for school distribution, includes such important films as:

"Alice In Wonderland"
"Little America"
"Mrs. Wiggs of the Cabbage Patch"
"Dr. Jekyll and Mr. Hyde"
"Pete Ibberson"
"So Red the Rose"
and similar pictures.

The showing of entertainment films in the classroom should, in my judgment, be limited to those carefully selected from the point of view of subject matter of that particular class. Most entertainment films need to be abbreviated or edited for class room showings.

There are two very significant recent developments along this line. The Motion Picture Producers and Distributors of America have recently announced access to their vaults on behalf of an Advisory Committee of Educators, headed by Mark A. May of the Institute of Human Relations at Yale University. The implications of this announcement was that, after the Committee had previewed the feature material and short subjects of commercial producers, some arrangements would be made for the release of the valuable material.
School authorities, themselves, are often the main obstacle to proper use of the entertainment film in the classroom, says director of the University of Chicago Libraries.

By DONALD P. BEAN

which they found for school use, under conditions that would not jeopardize their release to commercial exhibitors.

The other development of special interest in this connection, is the announcement by Paramount of a series of educational shorts edited for school work from current feature releases. THE SPIRIT OF THE PLAINS, adapted from the THE PLAINS-MAN AND SEEING SALEM, a one-reel, silent subject dealing with the architectural and social life of Colonial New England, adapted from the feature picture MAID OF SALEM, MEN AND

Formation of a cinder cone by solid debris from erupting volcanoes is depicted in this animated drawing from the Erpi educational sound film, "Volcanoes in Action." Schools at all levels are about to embark on wide-spread experiments with visual education, Bean predicts.

OIL, the third release in this series, which has recently been issued, is adapted from the current feature picture, HIGH, WIDE, AND HANDSOME. All three of the films will be useful for school work, this last one particularly so.

If Paramount continues to consult school people and to prepare films as valuable for school work as MEN AND OIL, I predict they will be widely used in school and will be sufficiently valuable as publicity to lead other producers to follow suit.

Here, again, I enter the role of prophet and predict that commercial producers will then take one additional obvious step, namely, the issuance of a series of educational shorts that do not contain advertising, but are prepared while the feature pictures are being produced. Think, for instance, what it would mean to high school social science and history if the producer of "Gone With the Wind" would ask school people to prepare continuities for several reels on plantation life, transportation, civilian life in war time, customs and early life of the 1850's and 1860's which could be produced largely from the shots taken from the feature picture plus a small amount of additional photography taken while the sets and scenery and the costumes for the feature picture were still available.

This kind of educational picture specially produced for schools by commercial studios, brings me to my fifth, and most important contribution of the movies to school work, the special educational, teaching film. When I speak of the teaching film, I am thinking primarily of films made to fit specific curriculum problems, produced to the specifications of the teaching staff, carefully integrated with the textbook material for the course, and used in such a way as to really contribute to the learning situation, either by economy of the student's time, or the teacher's, or by increasing the richness or permanence of pupil learning.

Films produced for such situations are so different in content, method of treatment and objective that they cannot be compared directly with the output of the commercial studio, unless the commercial studio would adopt the program of asking school people to supervise the kind of films that I have just referred to.

Our new college program developed a series of introductory courses which attempted to give freshmen and sophomores a much wider range of information and acquaintance with the physical and biological sciences. The courses are prerequisites to more advanced training and are required of all entering students, so that many as 500 students may be taking each of these courses at one time. Movies seemed to offer a solution to some of the difficulties of presenting a large amount of demonstration material quickly and effectively. President Hutchins induced Erpi Picture Consultants, Inc., a subsidiary of A. T. & T. and Western Electric which had done more experimentation in the production of educational sound films than any other organization, to produce a series of educational films to the specifications of our teaching staff.

Skilled teachers have selected material which is difficult to explain and the film company has employed the rich resources of the motion picture camera to make these explanations clear and interesting.

There are now 24 reels available in our series. That many special teaching films are now available for one course. A Human Geography Series is now being produced, also, by Erpi Picture Consultants, which will provide a similar extensive series for courses in geography and social science at the elementary and secondary school levels. In my judgment there will be many enterprises along similar lines which will soon produce valuable material for many courses at all levels of school work.
Dramatized Learning

Visual education supplement, not substitute for "three R's," believes elementary school principal

By MELBA THOMAS

I AM a principal of an elementary school. One of my main duties is to assist the teachers in improving the learning on the part of the pupils. To this end, I should like to emphasize upon my teachers the value of visual aids as educational tools that will help pupils solve their problems, stimulate their interest in gaining new knowledge, increase the efficiency of their learning and aid them to live abundantly.

I should want my teachers to realize that visual tools are not a substitute, but rather a supplement to the oral and written methods of gaining knowledge. Each type has its own particular advantages and limitations in various teaching situations and it becomes my problem to help the inexperienced teacher to determine in what stage of the learning process each will render the greatest service, remembering that no one aid can be said to be the best aid, but letting each be used conjunctively, each making its unique contribution.

Each year my teachers work out various units of work and often ask the principal for suggestions and material. Let us see briefly, for example, how the various visual aids might contribute to the understanding of a third grade unit on Holland.

On the library table are found many attractive, well illustrated books on Holland, among them "The Dutch Twins," a book all primary children enjoy reading. What is more logical or worthwhile than to introduce a few stereographs, slides, or a film which would convey clear images of Holland and its people and thus give a background for the setting of the story. The stereographs have their place because they bring out clearly the three dimensions of a picture and thus make Holland and the Dutch seem real and lifelike. They stimulate thinking if a few pertinent questions are attached to the stereographs so individuals or a small group may view and study during a supervised study period. Never should any teacher attempt to show twenty-five or thirty views to that number of pupils at the same time for she will find pupils become restless and inattentive and no real learning taking place.

A motion picture, for example, "A Little Tulip Girl of Holland" may be used to introduce the unit, to contribute information during the development of any particular activity, or serve as a summary or review of the completed study. It will have the unique advantage of depicting action and supplying the illusion of life and reality. It will provide many vicarious experiences which could not be had in any other way. This film, however, should not tell everything. It should not take away the work children should dig out for themselves.

Colorful slides on Holland may be purchased or better still prepared by the pupils who are interested and have talent for that kind of work. Other pupils can be granted the privilege of writing explanations for slides. Home-made slides are often crude, but they frequently stimulate more interest on part of pupils because they are the actual work of the classroom. After all, visual instruction is not an end within itself, but one means to an end.

As the unit progresses creative writing in prose and verse may be reproduced on cellophane sheets to go between plain glass slides. This is for pupil appreciation, constructive comment, and motivated reading. One profits here by projection, which compels attention by semi-darkness, which excludes distraction, and makes possible a minute study of all of the material reproduced.

An exhibit table can be arranged for a collection of Dutch articles, some brought in, others constructed in the classroom.

The sand table with its miniature models of Dutch homes, windmills, dikes, tulip fields, dog carts, etc., gives opportunity to illustrate and emphasize various features of the story of the "Dutch Twins" as well as afford children an opportunity to express their ideas. It must be remembered that objects on the sand table must be in proportion and made according to scale.

The principal has returned from a trip to Holland and has brought back photographs, post cards, and other flat pictures. These if projected on the opaque machine are valuable for group study, discussion, and analysis. Comittite members, in some instances, may be responsible for explaining the meaning and significance of the pictures. It not projected, these flat pictures or study prints may be posted on a bulletin board for individual study and close range examination.

Here, B-2 students become more closely acquainted with Egyptian life and customs, but at the same time they don't neglect social amenities of their own nation. Scenes are from a teacher's training film.
PIRATES, AHoy!

THE BUCCANEER


Cecil B. De Mille's penchant for historical productions asserts itself again in this robust tale of Jean La Fitte, public pirate number one, whose sudden burst of patriotism saves the day for Andrew Jackson's forces at the battle of New Orleans.

While history may have been tampered with in spots, for dramatic effect, the picture as a whole is excellent entertainment, provides many thrills and laughs.

Biggest moment of "The Buccaneer" is, of course, the battle of New Orleans. Especially spine-tingling is the unsparing bravery of the Scotch Highlanders who stolidly march, in close formation, to their death without a man of them reaching the cotton bale breastworks of the city's defenders.

Thrilling, also, is the mutiny of Boss La Fitte's pirate crew, the surprise raid of the United States fleet upon Barataria, the mass flight of the privateers from their stronghold, the burning of New Orleans by the British.

But while there are exciting moments aplenty, it remains for Akim Tamiroff, in true piratical fashion, to theft the picture's acting honors with his broad comedy. As Dominique You, erstwhile cannoneer of Napoleon, Tamiroff gives the best character performance seen in a long while.

Highest praise is due, also, to Fredric March as Jean La Fitte, Franciska Gaal as the little Dutch immigrant, Hugh Sothern as Andrew Jackson, and others of the strong supporting cast.

While the film is overlong and gets off to a rather slow start, these are but minor points in a well-rounded production.

PAINT-POT FANTASY

SNOW WHITE AND THE SEVEN DWARFS

Cast: Snow White, Queen, Prince, Doc, Grumpy, Dopey, Happy, Bashful, Sleepy, and the seven dwarfs. Based on the famous Grimm brothers fairy tale. Produced by Walt Disney.

Not only is the pen mightier than the sword, but its powers are limited solely by the imagination.

A poetic symphony of color, fantasy, and creative daring, Walt Disney's first feature-length cartoon has made cinema history, points the way to a new art form of untold possibilities. "Snow White and the Seven Dwarfs" employs every technical device known to its flesh-and-blood brothers—music, montage, dramatically constructed story, beauty of setting, camera flexibility.

But this $1,500,000 paint-pot whimsy, produced after three years of painstaking labor, is more "animated painting" than cartoon, is closer to Rembrandt than to Mickey Mouse. Especially rich in pictorial charm are the forest and mountain backgrounds, their reality being considerably enhanced by the three-dimensional effect of the new multiplex camera. And in the eerie scene where the villainous queen pilots her craft across the lake to carry the deadly apple to Snow White, one can almost feel the clammy coars of the fog.

Characters, with their interesting and clear-cut personalities, hold interest throughout, are drawn with a strict regard for naturalness. The animals are animals and do not speak, although, in some cases, they are gifted with amusing human traits. [Watch the frustrated turtle!]

Although a light fantasy spun of dream-stuff and moonbeams, "Snow White and the Seven Dwarfs," in its artistic perfection, will delight adults as well as children. The cartoon has definitely come of age.

OLD AND NEW

IN OLD CHICAGO

Cast: Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Brian Donlevy, Phyllis Brooks, Tom Brown, Sidney Blackmer, and a cast of thousands. Screen play by Lamar Trotti and Sonya Levien. Associate producer, Kenneth Macgowan. Director, Henry King.

"In Old Chicago" is another triumph in understanding the demands of the motion picture conscious audience—a triumph that is earning its reward at the box office.

The audience is fascinated by seeing history in the making, the momentous conflict between the old forces of Chicago, representing slums, vice and corruption, and the re-forming zeal of the newly elected mayor, is revived with a strange, almost invigorating vigor. It transplants us into the picturesque Chicago of the 60's and 70's: carriages sinking into the muddy streets; belles in their hooped skirts; old amusement places with their stage shows, gayety and songs; election processions and celebrations of the early days; the stirring stampede of cattle and the threatening mob which came with the fiery inferno that wiped out a third of the city.

The topical theme of the struggle for a strong and clean city is skillfully woven by screen writers Lamar Trotti and Sonya Levien into the relationship of the brothers Jack and Dion O'Leary—of this "strange tribe O'Leary."

Mr. Zanuck can talk himself hoarse proclaiming that his purpose is not art or education, but box office. We know that is what he is paid money for. However, for us it is important that in exploitation of box office topics and their treatment he consciously or unconsciously follows the trend dictated by the new constructive and cultural power which has arisen—that of the "motion picture-conscious audience."

—MARK OWEN.

BRAVO, MR. SELZNICK

ADVENTURES OF TOM SAWYER


Most beautiful use of color and photography yet seen is this boyhood classic brought by David O. Selznick and Director Norman Taurog "out of the heart of Mark Twain into the hearts of the world."

An episodic, swift-moving series of black-outs that build up to a climax and then suddenly snap off leaving the audience breathless, the story provides a punch-tempo that maintains interest throughout.

Lovers of Mark Twain will recognize all the essential elements of the novel—the fence white-washing, the Bible school episode, the attendance by the boys of their own "funeral," the eerie graveyard scene, the cave sequence, and many others.

Amazing was the naturalness and charm of young Tommy Kelly, an unknown, inexperienced lad from New York's Bronx, who was chosen for the role of Tom Sawyer over 25,000 applicants. Credit must be given, also, for Ann Gillis' Becky Thatcher.

Undoubtedly one of the best pictures of this or any other year, "The Adventures of Tom Sawyer" should be seen, not only by every youngster, but also by every adult who would like to re-live his own childhood and by everyone, for that matter, who loves quality screen entertainment and artistic perfection.
A new book, VISUALIZING THE CURRICULUM, has all the answers for many teachers who will use the material in conjunction with their functional teaching.

Chapter Four, THE MOVING PICTURE, undoubtedly will stimulate much interest among the many 16mm educational film enthusiasts. Note the following interesting excerpts:

"The time will come when courses of study will include references to films as well as to books, pamphlets, etc. Some day some forward looking publisher will produce films to accompany his textbooks and to portray those aspects of experience which can be better presented in the motion picture than by any other means."

Within the pages of fascinating reading on the moving picture, there are sections dealing with: Sources of Film Power, Functions of Instructional Films, Types of Films Available for Instruction, Values of Motion Pictures in Instruction, Classification of Instructional Films, Teacher-Made Motion Pictures, and Teaching Motion Picture Appreciation.

The above is a sample from but one of the nine chapters, each of which deals with a separate class or phase of visual instruction such as: The School Journey; Objects, Models, School Museum; The Motion Picture; The Still Picture; Graphic Materials; Integrating the Materials of Instruction; Administering a Visual Aids Program; and Architectural Considerations. Each chapter has a separate section.

Most readers will find this book to be stimulating and helpful. Many teachers, undoubtedly, will study its contents carefully and use its suggestions intelligently. The visual education field may point with pride to this new addition.

FOOTNOTES TO THE FILM

Loyat Dickson Ltd., London, 1937. 346 p., 18s

Reviewed by Frances Christeson

Not for a long time have we had a book like this one, planned as a sort of panel discussion of films and the forces that mold them. Several times lectures given at various universities have been published in an effort to give a balanced, wide view of the three great divisions of this community proposition which evolves as a film—the production element, the distribution channels, and the exhibition mediums. But these collections are long since out of print, and so a whole new collection of opinions based on wider, more recent experience of the many contributors is now available.

There is a nice unity about the plan for this book as Mr. Davy sets it forth in his preface and winds up with his conclusions in his own chapter, ARE FILMS WORTH WHILE? What goes in between his contributions rounds out in expert fashion what he contends in both places. Seventeen articles written by people who are practicing what they preach leave one with the notion that here are seventeen people with the courage of their convictions—whether or not you agree with them is beside the point. They state their premises well, and proceed to elucidate in agreeable, and in most cases, forceful prose, why they take the stand they do.

Part Three is the really exciting part. These last four articles stir the imagination, rouse one's ire at the stupidity of certain groups which are retarding the film in its determination to demonstrate how it alone among the other arts can best say certain things. John Grierson, Alexander Korda, Basil Dean and Maurice Kann all speak with authority and the background of experience. They all have the wit and the foresight quality as soothsayers for the cinema.

Buccaneer

(Continued from Page 11)

The director’s reaction to this preliminary sketch was that La Fite’s stronghold suggested a modern fort rather than a pirate hide-out. Anderson prepared a second and a third version of his idea until a design was made which was simplified to the satisfaction of all.

To further the planning of action and camera positions, a model was made of the entire settlement. Barataria, finally founded and built on Catalina Island, was effectively burnt and destroyed in accordance with the requirements of the story.

Authenticity would have required playing many other pirate sequences among oak trees covered with Spanish moss. Here Dreier and Anderson suggested, and it was agreed, that a cypress swamp, also moss covered, but with distorted forms and contrasting lights would make for better photography. Spreading oaks with moss flying, although picturesque, to be sure, might be too soft in texture. A more menacing and dramatic effect was desired. The weird, bulging trunks of cypress offered greater opportunities for escape. Here the pirates would be at home, the townspeople out of place.

For other scenes, such as those in the Cabildo in New Orleans and the President’s Palace in Washington, the usual method of reproduction from existing records and blue-prints was employed.

Preparation and production work on "The Buccaneer" indicates, that even with all the historical data, frequently controversial, at times the views of prejudiced writers, and with all the legend, a director of a historical feature picture has a difficult course to steer. He knows that in the end he must select for his use such elements as best amplify the story, that it is unwise to introduce detrimental historical quantities however authentic. Often it is necessary to insert fictitious material for dramatic construction. His film must tell a story. Ten or twelve reels of historical documentation alone might be extraordinarily dull. This is true, also, of the purely pictorial aspects: settings, costumes, properties. As photographic records of museum pieces alone they would evoke little interest from the film spectator.

STREAMLINED

(Continued from Page 17)

"The character must come—bingo! The moment you see them on the screen you must know the 'heavy,' the hero, the heroine. They must be easily recognizable types. That is why casting is so important."

Although the average shooting time of a two-reeler is only eight days, they receive as much attention from the studio as does a feature production, Bucquet said. The best stories and casts possible are obtained, and usually they cost nearly as much as the average "B" production, which they may some day replace. Six of the "Crime Does Not Pay" films are turned out annually.

Training in the short-subject field is valuable for the prospective director of feature pictures, according to Bucquet.

"It develops in you an instinctive nose for essentials," he says. "My two years directing shorts has been the most valuable training I have had. It is much easier for me now to see things that can come out of a film, without destroying dramatic values. In fact, some omissions would aid them."

The scope of the short subject in its probe of the arts has only been touched, predicts Bucquet, who holds, however, that the function of the film is to ENTERTAIN, not to teach.
BETTMANN
(Continued from Page 6)

interest and credence to an historic film; why aren't they utilized more often?

Q.—Could you suggest a few offhand?

A.—I think so. For instance, in the Middle Ages, people afflicted with insomnia were lulled to sleep by the sedative strains of a hired violinist. Then, in the Elizabethan era, trunk hose were generally worn which were so tremendous as to permit a man to carry in them 'a pair of sheets, two table cloths, ten napkins, four shirts, a brush, a glass, a comb and a night cap'!

Q.—That's a natural for a comic scene.

A.—And more than that, it gives an insight to the period. A film about London in the early part of the 18th Century might well include the following episode: A man is doggedly carrying an umbrella over his head while people in the streets laugh and urchins throw stones at him. Comment can be made that this man had to sign a pledge for the local government, promising to behave himself. All because he was Jonas Hanway, the first man to use an umbrella in England.

Q.—I see what you mean. Here is unusual information in amusing form, a commentary on the mechanical development of the time and a scene that fits into the action.

A.—Right. Another one might be used to supplement the railroad train sequence in "Victoria, The Great." When the first railroads were introduced in Europe, people seriously went about making protection clothes with heavy wadding as insurance against injury from these iron monsters. Again, such a scene would amuse and indicate something about the psychology of the period.

Q.—Do you have any definite suggestions as to how historical films can be improved?

A.—Yes. Mainly by a more careful study of the numerous pictorial representations of the period to be filmed. To a lesser degree, literary sources will also prove productive. Generally, though, artists drew their pictures with less equivocality and more detail than can be found in the works of contemporary writers.

Q.—How about actors and other people concerned in making such films? What should they do?

A.—Actors, scenarists and directors, in order to combat the anachronistic movements and gestures now prevalent, should make an exhaustive study of the characters and their times. Players would then be able to approach their roles with a knowledge of physical and social characteristics upon which to build their creative portrayals.

Q.—How do you think your suggestions would work out as far as entertainment and audiences go?

A.—I feel they would make more human, more informative and better-revived films. Contemporary anecdote and incidents I have described would highlight the life of the times while providing amusing and educational background for the action.

Q.—What do you think historic films of the future will be like?

A.—For one thing, they will tend to dramatize and humanize, rather than glorify. History, like government, sometimes endures revision. At this time, history is changing from an overemphasis of personalities to dramatized documentation of social and cultural phenomena. I hope some day to see historic pictures, not of people like Henry the Eighth or Captain Bligh or the Prince of Wales, but people without names, our anonymous ancestors who really made history.

LOCATIONS
(Continued from Page 9)

the picture. At long last, the camera could get in its work. Then the whole proceeding had to be reversed, the horse lowered, and the equipment carried down.

R. C. Moore, Location Manager at Twentieth Century-Fox Studios, tells of using the front of a house in a suburb of Los Angeles for the filming of a Jones Family picture. The owner of the house was being paid $100 a day. All went well—the first day. When the crew arrived the following morning, they found one of the next-door neighbors complaining bitterly about the noise and confusion which was keeping her little baby from its beauty sleep. So the baby and its mother had to be pacified—to the tune of $25.00 per day!

Quite obviously, then, the life of a location manager is far from passive. Every picture presents new and different problems. Every change in place or in weather must be met with resourcefulness and ingenuity. Every producer, director, star, cameraman, and sound technician presents problems to be solved by the location manager, and each must be pleased with the solution.

It's a twenty-four-hour-a-day job that these location managers have, and they are entitled most assuredly to more than the meager recognition they receive.

CINEMA PROGRESS' PICTURES

The list below, page by page, shows the sources from which pictures in this issue were gathered:

Cover—Roland Reed Productions.
1. Selsnick-International.
4. March of Time.
5. Columbia Picture Corp.
7. Samuel Goldwyn.
8. M. J. Hungerford.
13. (1) Gaumont-British; (2) Foreign Film Exchange; (3) Grand International Theatre (Los Angeles); (4) Grand International Theatre; (5) Grand International Theatre; (6) Foreign Film Exchange; (7) Aminko; (8) Grand International Theatre.
15. Paramount.
17. Henry A. Linek.
18. Irving P. Krueck.
19. Donald P. Bean.
20. L. rt., Fred Orth; L. rt., Visual Education Department, Los Angeles city school's.
21. Twentieth Century-Fox.

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**INDUSTRY**

(Continued from Page 7)

from contemporary books and magazines, including Stanley's autobiography. Four copies of each, carefully indexed, were given the director, art director, and property department. It is up to these persons, plus the writer, to make a selection from the mass of material gathered by the research department, to determine what incidents, etc., will best capture the spirit of the times and, at the same time, "point up" dramatic values, produce a well-knit, interest-sustaining story.

"The average person has no idea what pains are taken to be accurate," declared Miss Richardson. "If they only could see from OUR side how many things ARE used from the vast amount of reference material available, for every source open to the scholar and historian is open to us."

"It isn't any easier to write a perfect book than it is to produce a perfect motion picture. One can look at a particular picture and say that this and such should have been done. But how many books are perfect? Not very many. And so it is with the film."

Also quick to rise to the defense of the industry was Dr. Herman Lissauer of Warner Brothers:

"Dr. Bettmann's criticism of historical pictures is a matter of personal judgment and is not the opinion of the general public. I do not think we have lost the spirit of the times in the historical pictures of today. It seems to me that a picture striving for accuracy could hardly be over-accurate in detail. That seems to be his main charge. Warner Brothers made a thorough research into its historical pictures, and you will find the utmost accuracy in architecture and dress."

More aroused was Mrs. Natalie Bucknell, head of Metro-Goldwyn-Mayer's research department, who declared:

"People are so apt to criticize because they do not know what is being done. In making pictures, we have to think of production problems, and when we change historical facts or alter situations, we do it purposefully. It is seldom that we make mistakes because of ignorance."

"What he [Dr. Bettmann] should do is come out and see how we do things."

**DENTAL FILMS**

(Continued from page 22)

**LIGHTING**

Owing to the fact that space is quite limited when making dental pictures it will be necessary in most instances to confine the lighting to one source for the close-ups. The writer uses a cluster of four No. 1 photofloods in a single unit. This lighting unit is home-made, utilizing desk lamp reflectors and a music stand base. Setting these lights at a distance of two feet generally calls for an F.8 stop when using Type A Kodachrome.

**EXPOSURE**

No dental picture should be attempted without the aid of a reliable photometer. It is advisable and economical before starting a picture to make a few test shots with records of various set-ups and lighting arrangements to assure success.

To determine the proper exposure with a meter for very small objects it will be necessary to substitute a larger object such as a sheet of paper or fabric having similar color and brightness. When taking meter readings check the exposure at the point of interest and let the other areas take care of themselves.

**FILM**

Since color plays such an important part in the esthetic requirements of dental restorations and in the true rendition of normal pathologic conditions, Kodachrome seems the logical choice of film. Care should be taken when using Type A that all daylight is excluded.
CAMERA SECRETS
(Continued from Page 23)
"everybody talks about it, but nobody ever does anything about it" no longer holds true—at least in the case of Cal-tech’s Dr. Krick. Dr. Krick has made many films of cloud motions and formations, and has found them invaluable for teaching students in his meteorology classes.

Last year Dr. Krick made flights between New York and Boston, making weather charts which enabled pilots to study conditions aloft. Without such remarkable advances in the study of weather records, the aviation industry would be greatly handicapped.

Dr. Krick, who is director of the meteorological department at Cal-tech, has taken 5,000 feet of film during the past year, obtaining weather records that will be extremely important in years to come. The film consists mainly of cloud studies.

Another film, consisting of animated weather maps, was made at the Disney studio under his supervision, and is used to illustrate conditions affecting the disastrous New Year’s flood of 1 34 in Los Angeles. Snapped one at a time, as are the Disney cartoons, they are in analysis of various bodies of wind and their reactions to one another.

The pictures are used in course work at Cal-tech, have furnished important contributions to the weather records of our country.

Through such advancements in the study of the human larynx and the weather, motion picture photography has established for itself a most important place in medical research and teaching. Certainly, in time to come it will play an ever-increasing role in extending the scope of man’s knowledge.

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“EMOTIONAL METEOROLOGY”

SELDOM go to the movies because they are all the same.” Such letters received by the editor may seem contradictory inasmuch as producers spend millions on pictures in their efforts to give the audience variety, lavishness, and glamour. However, the opinion of our humble but insistent readers is confirmed by such a seasoned and powerful leader of the industry as Samuel Goldwyn, who recently told a New York reporter that “the public is on strike against inferior films.” “It used to be that the public was afraid to go to a theatre for fear the B pictures would be bad; now it’s both A and B pictures,” he said.

Our readers who are carefully shopping for their pictures and who create a movie opinion in many communities and schools, want sincerity and spontaneity of emotions, not a gifted concoction of artificialities, made by formula and covered on the surface by gorgeous settings, costumes, and names.

The new audience responded very readily to such human and sincere comedies as “Mr. Deeds Goes to Town.” They are amused by “Snow White and the Seven Dwarfs” because in the homely gnomes they recognize humans with all their foibles, genuineness, and humor. Although it is pure fantasy, the fairy tale and the animals are only a guise under which the public recognizes the fight of present-day humanity against the haughty, violent, and overpowering forces of life. It appeals to their sense of social justice.

Box-office returns reveal that the motion picture industry can resist general depression much longer than any other industry, and can emerge from it sooner. Several pictures with vital themes and sincerity can start a new upswing. It depends upon striking a new vein of emotional interest. Therefore, a research into the trend of the “emotional weather” of the modern public would be timely and worthwhile. In cooperation with intelligent observers and exhibitors located in different types of communities throughout the nation, CINEMA PROGRESS is conducting a survey of public opinion in regard to modern trends of taste and interest.

A symposium will take place at the annual convention of the Cinema Appreciation League to be held during the latter part of July in Los Angeles at the University of Southern California. Viewpoints of both audience and producers will be exchanged, and a more intensive study of the “emotional meteorology” of the audience will be launched. Findings of the symposium will be treated in succeeding articles in CINEMA PROGRESS. Persons interested in this research may receive questionnaires and material upon request.

B. V. M.
Resourcefulness, honesty, and an understanding of human psychology are essential to success, declares this prominent motion picture pioneer.

By LOUIS B. MAYER

LOUIS B. MAYER

Barnum was probably the greatest showman in the last one hundred years. He said on one occasion, "There is a sucker born every minute." By that he meant someone whom you can put something over on—someone who is an easy victim for your extensive and impressive advertising. But then comes the other philosophy of Lincoln, "you can fool some of the people some of the time, but you can't fool all of the people all of the time," and I believe Barnum even used that afterwards. I will show you where it, too, has good sense and where you can use both.

If you are managing a theatre and you know what your programs are, weeks in advance, you will know exactly what you are going to offer as entertainment. If you find yourself with a very weak program—and unfortunately your overhead in the theatre goes on just the same, whether the picture is a good attraction or not—it becomes your duty to try and intrigue enough people to come and see the picture you believe is weak. Also, you must strengthen that with whatever entertainment you find to support that weak picture. You have an idea that there are enough people, whom, by clever advertising, you can attract to your house during the run of that weak picture, thereby getting your investment back and meeting your expenses.

And, when you know you are getting an outstanding attraction, you know that if you advertise fine quality, whether it is picture or automobile, the better you advertise, the more clever advertising you apply, the greater will be your sales. Under that qualification you must be honest, because you can fool them only occasionally. There are just enough gullible people to take care of twenty-five per cent of the house capacity, but you want one hundred per cent, and if you fool them two, three, or four times in a row, you have lost their patronage.

That is why it is good common sense never to tell a lie, because once that happens—and murder will out—they don't believe you any more. They don't know when you are telling the truth, and that is why I always claim it is foolish to tell a lie. When you tell the truth, if you told it one hundred times, you have only to give the same answer. You must be fundamentally honest with these people that you expect to follow you and believe you.

I had no experience here in California. Sid Grauman, one of the pioneer showmen—and by pioneer I mean a pioneer of fine showmen, who started to establish de luxe theatres at the time when we used to call them Nickelodeons. That was when pictures first started. Grauman pioneered on the Coast, and then, later, another man started de luxe theatres in New York. Nearly all the old-timers looked at pictures as something in the realm of side-shows. It was catch-as-catch-can at that time. But when motion pictures were shown in the Royal Opera House in Europe, people said, "I wonder if that man is absolutely crazy."

I know from my own experiences that there is another phase which is essential, and that is resourcefulness. I went to Haverhill, Massachusetts, in 1907, during the panic. A friend of mine, who had been in the theatrical business, considered me a very good possibility for a showman, but I have never had any thought of that. I read a newspaper advertisement, that a theatre was for sale in this city of 45,000 population. I forwarded my reply to a box in that newspaper office. I received a reply and took this friend, who was experienced, and inspected the house. They called it the Gem. I later found out that they had another name for it. Nice people called it the Gem. In this particular period in the industry, were men who believed in sensationalism, almost bordering on immorality. I decided to take that theatre over and, at that particular moment, ignorance was bliss for me.

I cleaned it up. There were three competing theatres in the city doing a fine business, having a fine reputation. One belonged to a chain like the Fox West Coast, but not as important as the Fox West Coast is today. One belonged to young Paul Keith and another belonged to Archie L. Shepard and went by the name of 'Archie L. Shepard's Famous Moving Pictures.'

I had heard that one woman had never entered the Gem Theatre. In fact, the women walked over.

(Continued on Page 28)
ES A SHOWMAN?

They are made and not born, says one of the industry's leaders, and cites some personal experiences to prove it.

By Darryl Zanuck

Whether you be a producer, an exhibitor or a distributor there is one, and only one, fundamental necessity for success. That is a complete knowledge of showmanship. Everything in the entertainment industry begins and ends with applied showmanship.

It has been said that showmen are born and not made. Of course, that may be the case with such as the Great Barnum, Ziegfeld, Dillingham, and even George M. Cohan, where they have inherited a great creative ability. But it is my firm belief that there is a great opportunity today, not only in our industry, but in the theatres for showmen who are the product of ambitious study and work.

Not a season goes by but what we don't have to almost completely revolutionize certain standards of showmanship. The public is fickle. The public can very easily change its mind, and it does. What you may say is a profitable picture to exhibit, to produce, or to distribute today, six months from now could be completely out as far as the public is concerned. You may say, well, it is the ability to get the public's fancy. How can I study, that I may know what the public feels or doesn't feel? You feel if a picture is right; you feel if a story is right, and you feel as you sit in the theatre at a sneak preview out of town or at press previews in one of the big theatres, that if you hear laughter you know that the picture is either a success or not. If it is a drama and you feel that it is too long here or it is too short here or it is too fast or that it moves too slowly—you feel the progression of the audience.

Like every business, and the motion picture business is certainly no exception, it calls for work. It is a business that can be very hard and very cruel and it can be very cruel to distributors, to exhibitors, and to producers. You can spend hours and weeks and months in working on a picture only to find when you get the picture finished that it is a flop at the box office. You can’t be discouraged by that because very often, later on, that picture will find a hearty reception from the public, but usually it works the other way.

I feel that a producer is no more a showman than a distributor or an exhibitor, although our company owns a great number of theatres and is interested in other theatres. Although we are a distributing company, the last two weeks a great deal of my personal time has been taken up with distribution problems. We are now planning our program for next year and this is a program where the exhibitor and the distributor is as much a part, if not more so, than the producer. This is when the exhibitors and the distributors and producers must combine to think and try and plan a year in advance. That means a year in advance of the public's taste.

Now that makes every producer an exhibitor and an exhibitor a producer. You can't separate them. The problem of the exhibitor is the problem today, definitely, of the producer. You cannot be a successful distributor or exhibitor unless you stand basically and fundamentally on your problems, which are the problems of the production.

Today we find that the most successful pictures are the pictures that are based upon the most important or vital story material. More than ever has the public responded to this type of picture. A very few years ago the production of a picture like "Lloyd's of London," or "The House of Rothschild" would have met with a very dubious reception from the public, which was at that time more star-conscious and more personality-conscious.

(Continued on Page 30)
It has often been said that if the proper tone could be obtained on a violin, the resultant vibrations would be strong enough to shake down the walls of the strongest building. However that may be, sound is revealing more of its mysterious potencies everyday before the probings of motion picture technicians. And none of these experiments are more intriguing than those being carried on in the realm of sound effects and audience reaction by Loren L. Ryder, Paramount’s director of recording.

Imagine a combination of animal sounds and foreign languages played BACKWARDS, with such a strange, vibratory effect upon the human organism that instant nausea follows! That is exactly what happened when Ryder began his delving into a realm of sounds never before heard by the human ear. For “The Island of Lost Souls” the director asked for a strange, horrifying sound which the animal men were to use as jargon. He received more than he asked for. Ryder succeeded in blending animal cries with human language. These he played backwards, and as a “topper” he alternately speeded up the loop (a continuous piece of sound track) and slowed it down resulting in a sound much as a Victorola record would give if played slightly off center.

Now it is a well-known fact that many life processes and bodily functions have, as a physiological basis, certain rhythms of a definite frequency. Hunger, for instance, is a rhythmic contraction of stomach muscles. When a sound strikes a sympathetic sounding body, and makes that body vibrate, as does a violin string upon its frame, the resulting sound is what we hear. The body will vibrate if it is of the same frequency. Therefore, when the sound of the animal cries struck the frequency of the director’s digestive tract, immediate and spontaneous nausea resulted.

This “backwards idea” was used again in “The Buccaneer” in the jail sequence where La Fitte (Frederic March) comes to free his men. Here, loops of mob noises and several foreign languages were played in reverse, while the sound of clinking metal (during the duel) accompanied the theme song of the picture normally. All of these sounds were dubbed on to one master track.

The case of the “anticipated echo” is also very interesting. In the current “You and Me,” starring George Raft, we find that prisoners in some strict institutions are so incarcerated that their only method of communication is a tapping of a secret code. The picture calls for an instance where a prisoner, going mad, imagines he hears these sounds. The effect was obtained by playing backwards the sound of a coin tapping on cement. Thus, we have a ring followed by a sharp tap. If the madness had been shown in a purely visual form, it would have been accomplished by distortion, or by putting the characters out of focus.

Further extensive experiment in “the realm of the backwards” is being conducted by Ryder, not only with all types of noises, but with music. Instead of hearing a gong, as a sharp tone followed by reverberations, there are reverberations cut short by the striking noise at the end. Pianos, Ryder says, sound very much like organs when played backwards, but, strangely enough, organs do not sound like pianos when played in this fashion. And it was very amusing to hear a song by Gladys Swarthout, in French, played in reverse. The language was recognizable, but the sound was new and pleasing. Sometimes it is necessary to make a “wild track” which is a sound track made after the action is shot. For example, in “Paradise For Three,” Robert Young and Florence Rice were required to make some toboggan and ski scenes. For obvious reasons, sound equipment could not follow them, and the stock library had no tracks of the type of wind whistle caused by rapidly moving skis and toboggans. An ice-palace was therefore rented, professional skaters were shot from tremendous catapults, past a series of microphones, and the sound duly recorded.

But suppose we visit a studio sound department, where all these miracles take place. The first impression is a bewildering one . . . . imposing phalanxes of switchboards . . . . battalions of storage batteries . . . . coils . . . . condensers . . . . generators . . . . flashing tubes . . . . dial-faced robots on wheels . . . . all manner of complicated and mysterious machinery. It is in this ultra-modern kingdom of electricity that one more fully appreciates the immense strides of science since those first lightning flickers darted from the brass key attached to Benjamin Franklin’s storm-tossed kite.
The strange experiments of Paramount’s director of recording, Loren L. Ryder, playing animal sounds and foreign languages backwards, is only one of the interesting subjects discussed in this tour through a modern studio’s sound department.

BY CHARLES ROBERT WEINBERG

First stop is the re-synchronizing room, where sound effects for foreign releases are dubbed in. It is a highly-insulated, concrete sound stage about the size of a theater. Protecting it from outside noises are sound-proof doors two feet thick. Directors and actors are making sound effects, exclusive of dialogue, for a sequence being projected. Thus, foreign releases will have all sound ready, except the dialogue, which is added later in any language desirable.

To the rear of the stage is a control booth where several engineers are checking to see if sound is in correct volume and is synchronous with the action. In a nearby room is the portable recording machinery, consisting of stroboscopes, arrays of wet storage cells, control panels, and microphone pick-up equipment.

Next, a brief stop at the power room, a place cluttered with generators, high-voltage lines, switch panels, and more stroboscopes. The function of this latter instrument is to keep the central sound truck synchronous, by means of resistance rheostats, with as many as eight playback sound tracks. The end of the instrument has a rapidly rotating cone, pierced by light slits. When in “sync,” these slits apparently stand still; otherwise, they slowly revolve in one direction or another.

There is also a large sound projection room, with at least 20 machines of four varieties, many of which are exclusively for loops. Loops are continuous pieces of sound track from 2 to 25 feet in length, which provide background noises. These films are diagonally spliced to eliminate the use of “bloops” (patches to ease sound over a splice).

In the record play-back room is equipment for instantaneous playing back of sound that has just been recorded. Thus, errors can be detected immediately, saving time and money which the development of sound track would entail. It also saves the trouble of re-takes later. The records are cut laterally and resemble Victrola records. The stylus cutting these indentations is watched and calibrated through a microscope riding above the record so that the grooves do not exceed the tensile strength of the acetate or wax disk, whichever it may be.

The actual sound recording machines use a new principle involving a light-valve, but getting a variable area track instead of the usual variable density. The machines are kept in an immaculate, air-conditioned room so that shrinkage and presence of dust are at a minimum. Scene-take endings are marked by a system of punches which, through light flashes or changes in density, leave no doubt as to their identity. The slit on the light-valve, is turned horizontally over a vertical slit. Thus, light comes through in the shape of a small, varying square hole. The beam is magnified horizontally, only, by a specially-ground columnar lens. This system has an advantage over the RCA variable area because it can quickly be adapted to making variable density modulations on sound tracks, at no added expense.

Grain and homogeneity in sound film are important—even more so than action—where errors are somewhat compensated for in the succeeding frames. But a spot on the sound track, however small, gives distortion. A synex strip, used to determine film density in any particular scene, is placed under the microscope and the density color matched to a standard. One side is calibrated in density from one to ten. The other side of the microscope base reads, inversely, in logarithmic functions from zero to infinity.

The “House of Pain,” so-called because of the continuous and exacting work that goes on therein, is our last port of call. It is simply a room with the projection machine and control panels from all dubbing projectors. It is a synchronizing room where one master negative sound track is made. Each sound projector can be controlled in volume and speed, or many may be controlled as a unit. The extensive panel board must be operated by five men. Complete dubbing for a picture takes from one to ten days. The monitors selected for this position must not only understand their equipment, but since this step of production is the culmination of all sound work, they must also know music and be dramatically educated.

If the culture of mankind has advanced with science—if the cinema has grown from a nickelodeon to a world institution—so has there passed much current over the wire since that day in 1928 when a tinny voice sobbed out “Mammy!” Far past are those first crude efforts, but still experimentation goes on. To be a good sound technician, now, it is almost imperative to have an electrical or chemical engineering degree. Even to play animal cries backwards.
Producers seemingly are becoming sky-minded, as the latest picture-cycle is ushered in with M-G-M's "Test Pilot" and Paramount's "Men With Wings."

By LEONARD INGLES

With screaming through taut struts... two men fighting desperately with the controls as a huge four-motored plane plummets toward the earth thousands of feet below... A rending crash, a burst of flame... Then silence, except for tongues of fire licking the crumpled fuselage. And through the darkened theater's tense audience there runs an electric thrill as the latest air-drama unfolds on the screen.

The cycle of aviation pictures appears to have recommenced. Metro-Goldwyn-Mayer has recently completed "Test Pilot," and Paramount is now engaged in the production of "Men With Wings."

"Test Pilot" is the story of a flying fool whose job it is to take untold risks in order that the planes we use may be safe. The role of the test pilot is played by Clark Gable. When he is forced down on a transcontinental dash and finds a lovely Kansan, played by Myrna Loy, he believes he has made another conquest. Infatuated, they marry. She loves him yet hates his flying. She "dies" while he is in the air testing planes and comes to life again when he has safely landed. Spencer Tracy is the Man Friday to both, being mechanic to Gable and confessor to Myrna. The last and harrowing action will grip everyone, young and old alike.

This picture was made with a minimum of falsity. The recent advances in aeronautical engineering increased the problems of production of this picture. The motors on some of the planes were Pratt and Whitney twin-row Wasps, capable of 1000 and more horsepower, and guaranteed to deliver 780 horsepower. Just try to catch dialogue near one of these motors with its short stacks. One, alone, is sufficient to blast the ears of an observer, yet the dialogue which Miss Loy and Gable carry on beside the idling ship, while proving almost impossible to record, was caught—a great tribute to the persistence of Wallace Wallac, sound engineer.

Another difficulty the sound-men met up with was also attributable to the great advances made by the aeronautical engineers. These new planes were constructed with internal re-inforcing; that is, they have no external struts or wires. This fact allowed no screaming to be heard as the air rushed past the plane. For the sound-men, the planes were a disappointment and a headache, for besides having no dramatic sounds such as the public has generally come to associate with diving planes, the afore-mentioned powerful motors taxed his instruments to the limit. Therefore, these whistling noises had to be dubbed in, because, even with a modern ship with streamlined struts, not much whine could be obtained. The solution was found in turning the strut around so that it no longer was streamlined. Then it whistled.

When it came to making these sounds appear real and not a recognizable sound effect, the engineers found only one solution. A cyclic drone and whine conveyed the best impression of realism, and that is what you hear.

The great speed these modern day planes are capable of developing proved to be almost another insurmountable obstacle for the cameraman, Ray June. How could he follow such a fast dive and keep it within the frame of his camera finder? This task was accomplished by what might be called step photography. Several planes, all at different levels, photographed the descent of the plane as it hurtled into camera range.

Producer problems also arose. Some of the action made at San Diego had to be sandwiched in between the great activity of that aerial base.

In addition to, and despite, these obstacles was the general air-mindedness of the cast and staff. Gable was apt to try to sneak in a few more hours of flying time. The sound-man, Wallace, desirous of getting in some time, had a special light-weight sound equipment unit made up. This, weighing one-half as much as the regular equipment allowed him to be in the air, too. But when the time came to preview the air saga, the contagiousness of the flyers air-mindedness must have spread to others in charge for the picture was previewed in a giant bomber. To date, this picture is proving a great box-office attraction.

Now let us see what Paramount is doing with William Wellman's "Men With Wings," written by Wellman and Carson. This story traces the rise of aviation since 1903, carrying it up to the present day. The entire production is to be done in technicolor, and should provide excellent screen fare for those who like to sink their teeth into something meaty.

Three volumes of data were collected by Wellman. Many interesting factors of the period come to light, illustrating the thoroughness with which the whole story has been written. Among them are scenes and sketches of a fictional town in Maryland as it might have appeared in 1903. Even an observation station of the period was not too insignificant to include in this collection. In fact, it was estimated that enough material had been collected to supply data for five feature-length pictures.

Wellman has definite ideas about pictures. Holding a triple contract allowing him to produce, write, and direct, he is in a unique position to do what he desires. He prefers the contemporary scene for his material. He has done "A Star Is Born" and "Nothing Sacred," both in color. A medium he avers he will never leave. His desire to be first in introducing something new induced him to make "Men With Wings" in color.

In this story, starring Fred MacMurray, Ray Milland,
Louise Campbell, and Andy Devine, the tempo was to be kept so fast that the authors were tempted to write "TEMPO" at the top of each page of the manuscript as a reminder.

Wellman strives to explain everything to the most minute detail for his audiences. It is widely known that he prefers large, fleecy, cumulous clouds as arise following periods of inclement weather. His purpose in using these irregularly shaped clouds is two-fold. Not only are these clouds used as backgrounds because of their pictorial beauty, but they provide an orientation for the audience viewing the action. That is to say, the audience learns from seeing these clouds which is top and which is bottom. When an aeroplane flies upside down against this background, the audience is able to recognize the fact and thus orient themselves to the action.

Moreover, it is hoped that that part of the audience which hasn't flown will be able to notice the map-like regularity which rolls ceaselessly below. Truly, viewing that in color is one thrill which is apt to fade with recurring air travel.

The camera men had their troubles in the photographing of this spectacle, also. Using the very expensive and rare Technicolor cameras, new problems arose. New mounts were necessary to film some of the shots. In the most conventional set-up, the camera was attached to the airplane machine-gun mount. This enabled the camera to be swung about, raised and lowered fairly easily. As shown in the accompanying illustrations, the camera was mounted also on the fuselage of the plane behind the cockpit—the so-called saddle mount. That illustration, shows the technicians setting the focus for action in the cockpit. The other illustration shows the wing-mount of the camera on the Stearman camera-ship. As you can well imagine, the angles had to be decided from which there would be a minimum of interference of wings and other structural elements.

In addition to the technical difficulties the camera-men were experiencing, the sound-men were having some of their own. They noticed that the sound of a rising plane after a dive was without dramatic value such as the dive or zoom has. By reversing the sound of the dive and using that backward sound for the sound accompanying the upward climb, the whole action was endowed with the desired dramatic value without loss of tempo.

No doubt the men at Paramount will encounter similar difficulties such as were met at other studios filming air stories. However, with the aid of such advisors on technical matters as Paul Mantz and the various sound and camera technicians, not to mention that of Director Wellman, himself a flyer of no mean ability, we may well conclude that they have the situation well in hand. In fact, the aerial shots have already been completed, use having been made of the Spring weather and its beautiful clouds. And when this venture is launched, may it, too, have a happy landing.
“Lunatic fringe” movies are on the way out, says one of the industry’s best-known writers.

By FRANCES MARION

ANY one who has studied the components of the films released in the past few months might reasonably arrive at the conclusion that to make a film story salable at the present time it is desirable to include in it what may be called a touch of surrealism. In a number of these more or less successful pictures even the hero and the heroine are implied by the script to emulate to a flattering degree the monkeyshines of the Ritz brothers or the pie-crashing slapstick of the earlier days of the screen. Tumbling acts by the principals, jam-throwing, hair-pulling, jarring up a wedding ceremony, all in the name of good hearty comedy, apparently were not sufficient, for beyond these we have been offered a lunatic fringe of completely insane and fatuous action with no purpose except the hope that its very lack of sanity might make an audience laugh. And it has done so, for a while, but the laughs are becoming weaker and less frequent and the audiences are noticeably bored. The silly cycle is fading out, and fading out more rapidly than those of the ever recurring cycles that had greater merit.

In any event, the writer of film stories must look to the oncoming cycles of picture fashions rather than to the present one, be it ever so popular, for the public tires easily of pictures that portray the same trimmings and are loyal only to certain fundamentals.

It is true that film production will continue to run in cycles or rounds of pictures with similar features or subject matter. Since “Gone With the Wind” was purchased by a studio and its production planned, at least five additional stories with Civil War backgrounds have been purchased for immediate production in the hope that the interest in that era that was aroused by “Gone With the Wind” will sustain the others. Thus the stage for a cycle of Civil War pictures is already set. Even the casual follower of screen releases can recall cycles of war, sea, aviation, romantic, realistic, musical, gangster, costume, adventure and mystery pictures. Some have lasted longer than others because they included pictures that were sound regardless of their relation to the fashion of the day.

The factors that initiate these cycles are varied. Some current event of importance frequently starts one. The opening of an oceanic air route is said to have revived interest in aviation pictures. A Metropolitan Opera star appeared in a successful production with the result that several studios promptly engaged opera stars for ensuing pictures. A comedian scored a success with a novel type of comedy and the same type thereafter appears in films released by different studios. Best-selling novels with picture possibilities frequently start a cycle. Experienced scenarists watch the trade magazines and the film columns for news of the purchases of such books, but keep in mind the time that may elapse before they can be produced. Anything that starts public interest along some particular line will serve to start a fashion. And the last picture in a cycle may be better than the first but if, by the time it appears, the public is tired of that cycle, it will probably fail. The writer, therefore, cannot follow current fashions but must constantly look ahead for something new.

Nearly every successful picture has, under its extrinsic slapstick, vaudeville turns, sensation, music or costuming, one or more of the fundamentals that arouse continuing interest. And these fundamentals sometimes can be discovered by studying re-issues of old films. Motion picture theatres showing pictures made five, ten or even more years ago may be crowded to the doors while houses offering new pictures may be half-empty. The old film may be ridiculous in its costuming, it may flicker or jerk, if it is a “silent” it may suffer the disadvantages incident to the lack of speech and yet in spite of all this have something that brings the public to stand in line at the box-office. And the writer who can discern what its fundamental attraction is has found something that will outlast any cycle.

That kindly, sympathetic, and above all, intimate quality known as human interest is the best paying commodity in picture production and overcomes the risk attending a picture depending largely on a current vogue. “The Jones Family” continues its well-paying career because it presents what people like to think is a normal family in a series of suspense-arousing yet entirely possible episodes. Radio sketches written along the same sound line have met with similar success over long periods of time while smart lads have appeared and disappeared.

The fact that films run in cycles does not mean that the writer is limited in subject matter or theme. Almost any good theme may be presented in different ways. A love story theme may fit an aviator as well as a gangster or a sailor or a singer. And as all stories have not yet been told, neither have all the modes of presenting them been perceived. Stories could be far more vital than they are; could offer greater stimulation to the imagination and to the worth while emotions.

It would be unwise to venture to prophecy concerning the trend of future fashions in pictures because they may be determined or influenced by events that have not yet occurred, but it is safe to predict that sooner or later melodrama, free from sordidness, will have its swing again.

“...straight comedy arising from character always will have its place in public favor.”
Strange case of a British director who has made an art of producing "penny shockers."

By EZRA GOODMAN


The last named of these films, as a matter of fact, was accorded the unique distinction of being publicly advertised as follows:

It was the first instance within recent memory of a director being billed above two top-flight stars.

In order to comprehend this extensive hubbub, usually reserved only for the stars of Hollywood, it is necessary to understand both the critical and popular esteem that Hitchcock enjoys in America. His name, for one thing, is repeatedly mentioned in erudite and esoteric works on the cinema and is often coupled with that of Alexander Korda as representing the flower of the English screen.

In 1936, "The 39 Steps" was not only one of the most popular films of the year, but also one of the most highly praised by the reviewers. Quite recently, the veteran critic of one of New York's leading daily newspapers cited a scene from "The Woman Alone" (the moments

leading up to the explosion of the bomb the boy is carrying) as being one of the truly memorable sequences in the entire history of the cinema and worthy of ranking with the scene where the baby carriage careers down the steps in Eisenstein's "Potemkin."

Hitchcock's melodramatic thrillers, equal in substance to the "penny shocker," quite naturally attract the average moviegoer in quest of an hour or so of exciting entertainment. What endears these films, however, to the intelligentsia is his masterful and subtle execution of material which in other hands would probably become conspicuously shoddy.

The most recent Hitchcock film shown in America, "The Woman Alone," is representative of his work. The story deliciously traces the machinations of an unmotivated band of London terrorists, one of whose hirelings is a craven cinema proprietor, Verloc (Oscar Homolka). A handsome Scotland Yarder (John Loder), assigned to keeping Verloc under surveillance, falls in love with the latter's young and pretty wife (Sylvia Sidney). When the mysterious group of saboteurs give Verloc a time bomb with which to blow up Piccadilly Square, the spineless Verloc gives the live bomb to his wife's little brother with instructions to deposit it at the Piccadilly Station by such and such a time. Carrying the disguised bomb in a box, the boy sets out for his destination, unaware of the real nature of his mission. Enthralled by a passing parade, he lingers too long on the way, and enters a bus just as the bomb explodes, killing everyone in the vehicle.

When Verloc's wife discovers her husband's guilt she stabs him to death and is about to surrender to the police for his murder when, opportunely enough, another bombing wipes out the entire cinema house (including Verloc's corpse) leaving Mrs. Verloc sobbing in the arms of the sympathetic Scotland Yarder.

The quarrel is not with Hitchcock's method, but with his material. His purpose is to provide fast-paced, visually exciting melodramas for moviegoers. He intends, by his own admission, to "shock" them out of their normal selves. If one is perfectly satisfied with art that does nothing but entertain, then good and well—Hitchcock's melodramas are probably supreme in their genre. Despite the fact that he is gifted with a mastery of his medium and human insight that must ultimately lead to a greater art, if honestly pursued, Hitchcock seems to have no such lofty aspirations.

Furthermore, Hitchcock's melodramas are not of the most honest and compelling kind. Although he lavishes a keen and searching scrutiny on his characters, they remain lifeless puppets. They are unconvincing, for they are not internally conceived; they have no basic motivation, no essential humanity. The camera selects every salient detail of Verloc's murder, but the murder itself does not affect us, simply because we do not believe in Verloc. Realism, as Willa Cather once remarked, is not a matter of scrupulous, external detail, but of basically essential fidelity to the object, of underlying veracity.

In reply to these criticisms, Hitchcock now offers a rebuttal in his article on "Direction" in "Footnotes to the Film" (Lovat Dickson, London, 1937). "I know there are critics who ask why lately I have made only thrillers," Hitchcock writes. "Am I satisfied, they say, with putting on the screen the equivalent merely of popular novelties? Part of the answer is that I am out to get the best stories I can which will suit the film medium, and I have usually found it necessary to take a hand in writing them myself. I choose crime stories because that is the kind of story I can turn most easily into a successful film. I am ready to use other stories, but I can't find writers who will give them to me in a suitable form."
Fritzi Lang looks for an effective camera angle.

Failed as the most colorful director to invade Hollywood since the advent of talking pictures, Fritz Lang is a firm believer in experimentation, loves to delve into unexplored realms of cinematic art. To paraphrase, one might say that the former Austrian army officer steps in where fools fear to tread.

His films usually contain a balanced recipe lor both fan and student of the motion picture—contain ingredients that cause the average person to sit up in his seat wonderingly.

But of all Lang's innovations, none is more effective than that used in the opening sequence of his forthcoming picture, "You and Me." After the usual credit titles disappear, the screen turns totally black and a staccato voice is heard above the music, chanting grimly, "You can't get something for nothing," a harsh music chord follows! Again, "You can't get something for nothing," again, the discord.

Then comes a fade-in of a department store and the camera pans to the various departments therein, showing the expensive furs, jewelry, furniture, and cash registers filling with money. Over this, the man's voice, half-chanting, half-singing, "You can't get something for nothing; only a champ—thinks he can."

From here the story starts and the initial situation shows the person attempting the robbery. This, in general, is the theme of the story and its effect on the audience should prove interesting to analyze.

The first shock we receive is when the screen remains blank after the credit titles disappear; at this moment we become interested, due to the surprise nature of a man's voice booming out of a dark screen and the message he emphasises. This is something new, and we, the unsuspecting audience, aren't ready for it.

Next interest-catcher is the meaning of his statements, and finally the tone in which they are said, plus the use of the interspersed music chord to heighten the effect. Finally, the audience is shown what is meant, and shown impressively.

Lang, like few other directors, has the quality of combining in his films art and mass appeal, the two most important components of the cinema. However, no artistic picture for its art sake, alone, should be made for the masses, he believes. The motion picture is made for the masses, and if it must be an art, it should be a mass art.

Lang's success in pictures is due to his thoroughness. He even goes as far as to work on the story and aid in its writing; he supervises photography, sound and music, and finally, works closely with the editor, in the cutting of the picture. His sole concern is not just in the direction of the picture, but in all the phases of preparation, including the planning of charts to aid in the timing and movement of the characters. Lang's work does not end until the film is released.

He delves into intense research and study before commencing a picture. In discussing a set for "You and Me," Lang explained that the tempo of that particular set had to be quite rapid. George Rait was to move from the center of the room to the window. Now if the window were too far away it would take him a longer time to reach it. The result would be a wait on the part of the audience till that point was reached by Rait, and so the tempo and movement in the shot would be slow and draggy. So when the set was first built, the tempo and movement of that particular shot had to be studied and charts drawn to build the set the proper distance to allow Rait to move across the room in a short enough time for the desired effect.

Some of the illustrations of "You and Me," published herein, show to what detail Lang goes for authenticity. In the department store scene, Miss Sidney is proving to some ex-convicts that the total loot of the store would amount to some $200, and how useless a robbery attempt would be. In the store's toy department, where the action takes place, the scene shows Miss Sidney writing on a school blackboard and the ex-convicts sitting on baby school chairs with cradles and toys surrounding them. The contrast here not only provides for humor, but illus-

tries to these gagsters the futility of the intended robbery. Some of the stills illustrate Lang's use of low-key lighting and indirect suggestion to convey a thought to the audience.
Always eager to explore little-known by-paths of cinematic art, Paramount's experimental director achieves a striking effect in his latest assignment "You and Me."

An example of indirect suggestion may be found in the marriage scene of Sidney and Fonda, in "You Only Live Once." The audience knows they are to be married . . . the two walk out of the door with bags in hand; there is a dissolve to a marriage license, dissolve to a wayside hotel sign, dissolve to the signing of the register, "Mr. and Mrs." and dissolve to their room. Now, through the use of four lap dissolves the audience has been told of the marriage and the present location of the two. No marriage ceremony was necessary; it was suggested and without question, understood.

In his earlier picture, "M," to introduce the fact that there was a sex-mad maniac loose, Lang showed a seven-year-old girl bouncing a ball and playing on the sidewalk. She bounces it against a signboard which reads, "$500 reward for girl kidnapper." Now the audience gets the significance that there is a madman loose, but the child is happily going her carefree way, unaware of any danger. Finally, the kidnapper approaches her ominously, and next we see the street empty, while the ball rolls slowly away. The audience realizes what has occurred and no more suggestion is necessary.

According to Lang, a picture is based on rhythm from the story's beginning to its end. If something is wrong with the rhythm, the audience senses it, and the picture suffers in its appeal.

An illustration of Lang's control of rhythm and tempo, is seen in his latest picture, "You Only Live Once", there is a scene where Henry Fonda escapes from his prison cell to the courtyard where he is surrounded by police. His only help in keeping hidden is a heavy fog that the police searchlights cannot penetrate. Here the use of music, combined with the stealthy movements of Fonda to seek an avenue of escape, increase the gravity of the situation; the searching police at last locate him, but Fonda has captured the police doctor, and by the use of a smuggled gun he shouts to the police and demands to arbitrate—the life of the doctor in exchange for his. Then the dramatic use of sound—police yelling to the unseen convict and he to them. The dickering takes too long and Fonda's desperate position necessitates a show-down. Here comes into play one the finest bits of direction by Lang. Fonda shrieks to the police that he will count to twenty, and if he has not been given his freedom by then the doctor will be killed. He starts to count slowly, deliberately, and grimly . . . his life is in danger . . . the doctor is pleading with the police to let Fonda go so that he can be free. Fonda's count rises slowly; the music gets stronger as the final count nears. The police at last agree. Fonda is given his freedom for the moment and the tension is released. Here rhythm and tempo created the proper mood through:

1. The situation.
2. The strong use of music.
3. The foggy atmosphere of the prison courtyard.
4. The low-key lighting.
5. The deliberateness of the acting.
6. The use of counting.

Every Lang-directed picture brings with it some new departure in the subtle use of light and shadow, in sound, and angle shots, in human touches. Some may call Lang's distinctive technique "arty," but most find it interesting and gripping. Certainly it has contributed much to the enrichment of cinematic expression.
PRODUCERS have discovered that audiences can understand a story without being shown every detail of the action. They find that spectators get more out of a picture when they are allowed to use their own imagination and bring their own emotions into play. Or perhaps the producers have shown the public how to do this. In either case, the old, bald, obvious ways of putting a story on the screen are now as antiquated as “The Perils of Pauline.” Modern technique requires that emotions be presented in a sort of shorthand method, as it were.

Banquo’s ghost is received in the proper spirit, because the ghost was a recognized institution in Shakespeare’s time; but ghosts have been invisible to sober persons for so many years now that Valentino’s ghost in “The Four Horsemen” is too obvious a device to be accepted wholeheartedly by a modern audience. Today a more subtle method would be devised to show the erring wile’s change of heart.

The technique of death in the cinema has undergone a significant change for the better. When the heavy of the old days received a .45 slug in his midriff, it happened right in the eye of the camera, and his writhing fall was spread over an impossible length of time and film. The modern technique uses the intelligence and imagination of the audience. When the bandit-banker shoots his partner in “Wells Fargo,” we do not see the man fall, but know it by the sudden movement of a chair and the rolling of a hat on the floor. In “M,” the murder of the little girl is signified by the rolling of the ball with which she has been playing. In “Bad Man of Brimstone,” Berry goes into a hut to argue with an opponent about taxes, while another man waits outside. We hear the dialogue and a shot, and the scene has been put over without recourse to gun smoke.

The indirect method of portraying tragedy is effective because it is true to human nature. There is a crash on the highway; we see a broken man loaded into an ambulance and hurried away. It is commonplace. Death comes to everyone; we are used to it. But sometimes, some little thing lying in the wreckage—the spilled fruit he was taking home, but will never eat; a broken toy, bought for a child he will not see again—these things get us.

In “The Baroness and the Butler,” the wheeling of the breakfast cart to the Baroness’ room is shown in a close shot of the cart and the butler’s feet as he walks. This concentrates attention on the action that carries the story forward. In “Happy Landing,” newspapers with headlines about the light between the orchestra leader and manager are shown in a close shot under Sonja Heine’s feet. The feet are identified by the shoes she wears, and her feelings regarding the light are more dramatically shown by the position and crumpled condition of the papers than they could have been by facial expression or dialogue.

The use of a part instead of the whole is only one of the devices for concentrating attention on a significant character, object, or action. In the older pictures, some of the scenes were like a live-ring circus; so much was happening at once that the audience was sure to miss some of it. Cutting to a close shot served to bring the important action to the spectator’s attention, but in “Wells Fargo” a better device is used. The beginning of a shot shows the surroundings and conditions under which the action takes place; then the camera tracks toward the principal action or object that carries the story. The scene is so composed and directed that, as the camera moves forward, the spectator’s eye does not follow any object out of the picture, but remains fixed on the central point of interest. The illusion is of moving toward the action, not through it. Another effective device used in this picture is that of introducing a scene with a high-angle shot setting the mood of what is to follow, and tilting down to the action. Thus the New Year’s banquet scene starts with a shot showing the pillars of the banquet room wreathed in lights, and the scene after the light in Colorado begins with a view of dark mountains against a lowering sunset.

Inanimate objects, symbolic of emotion or action, are used with good effect in putting over a scene. In “The Last Gangster,” as Robinson falls into the street, his hand opens and we see his son’s medal for distinguished service. This reveals the motive for the act by which the character meets his death. In “Lost Horizon,” when the young Englishman loses his head and shoots at the monk, he misses, but breaks a vase from which the flowers fall, symbolizing the destructive futility of violence. In the same picture, the old Lama dies, and as his head droops, the candle burning beside it goes out.

Sound, also, is used symbolically, as in “Lost Horizon,” when lightning and thunder follow the young Englishman’s discovery that his girl’s face has suddenly become the face of an old woman; and in “The Plow That Broke the Plains,” when drum beats are heard instead of hammer blows as stakes are driven into the ground. In “Tabu,” a picture with music but no dialogue, the natives of a South Sea island shout in welcome as a schooner approaches. Trumpet blasts, synchronized with their lips, symbolize their emotions. In the same picture, sound and movement are combined to symbolize the sinister influence of the old man who comes to take the girl away as a devotional virgin. While the girl sleeps in her hut, the music changes to a theme identifying the old man, and at the same time his shadow falls on the ground outside, symbolic of the shadow cast on the lives of the girl and boy by the old man. At the end of the picture, when the boy drowns after failing to take the girl from the man, the music is synchronized with his slowing stroke as he swims, as if his arms were beating time for the orchestra.
By EDWARD C. QUICK

The music, accentuating the tragedy of the scene, reaches its climax as the boy sinks in the sea.

Many devices are used for showing lapse of time: clocks, calendars, crowing roosters, milkmen, and other indicators which may or may not form an actual part of the story. In "The Good Earth," the peach tree which grows from a seed at the beginning of the picture to a mature tree at the end is an integral part of the setting. In "A Yank at Oxford," both the passage of time and the progress of a love affair are shown by a series of rapid shots. Taylor and O'Sullivan are shown walking; the autumn season is indicated by leaves on the ground. Winter follows, with snow; and the lovers walk arm in arm. March winds show the progress of the year to spring, and finally the lovers are shown canoeing, in a setting of summer flowers. Action and dialogue enliven the scenes and help to show the progress of romance.

Music, in combination with lighting and action, is probably the most effective way of communicating mood to an audience. All three are universal languages, and simultaneously appeal to two senses. In "Of Human Hearts," fast, joyous and eager music intensifies the mood of the scene in which the young man rides home to his mother. In "The Buccaneer," as Lafitte's men paddle their frail canoes toward New Orleans to fight for America, the musical accompaniment is fast, buoyant, self-assertive, and confident. Loud martial music is used, also, in "Bluebeard's Eighth Wife," when Cooper, after reading "The Taming of the Shrew," walks belligerently into Colbert's room; but, as "Bluebeard" is a comedy, the result is not victory. In this picture, sight and sound are used in counterpoint during the montage of honeymoon scenes. The picture shows the journey through pleasant surroundings, but the discordant playing of the Wedding March indicates that all is not as well as appearances might indicate.

The usefulness of sound in communicating emotion and feeling may be appreciated by contrasting this scene with many of the shots in "The Cabinet of Dr. Caligari," a silent film depicting the warped impressions of an insane man. The weird shadow patterns in "Dr. Caligari" are effective, but the effort at unreality was carried so far that some of the sets, with their grotesque buildings, suggest Mother Goose rather than insanity. If the picture had had sound as an aid to mood and emotion, there would have been no need of such violent distortion of scenery, and the effect would have been more convincing.

The modern tendency toward brevity of action and elimination of non-essentials—giving the spectator the high points of the story selected and presented so that he unconsciously fills the gaps by his own intelligence and imagination—is well illustrated by the increasing use of montage. A simple use of this device is in placing the locale of a picture, as in "I Met Him in Paris," with its intercut scenes of Paris and the Eiffel Tower, and in "Navy Blue and Gold," with its shots of Annapolis. In "Gold Is Where You Find It," a montage not only locates the action but introduces the conflict between the farmers and gold miners, which is the theme of the story. In "In Old Chicago" begins with short shots showing a covered wagon, a man being dragged to death by his horses, the man's wife and sons digging his grave, and a wooden cross over the grave. Thus briefly the audience is told the situation of the woman and her three boys, and all of their history necessary to be known. In "Behind the Mike," the difficulties of a radio announcer looking for a job are told by one shot of an actual refusal, followed by shots of his feet as he walks, while signs lettered NO flash from all directions. Such clipped and imaginative technique tells the story clearly and without the use of any time-lapse device or dialogue.

Montage, however, may go beyond the mechanics of story telling, and portray the thought or emotion of a character or the mood of an entire picture. It works well in dream scenes such as the one in "Tabu" where the boy falls asleep thinking of finding, in the water made tabu because of the shark, a pearl that will pay his debts and thus enable him to leave the island. In the dream he sees the Chinese storekeeper fingering the bills he owes; then he sees a pearl. The storekeeper weighs it, smiles, and tears up the bills. Then the boy sees the sinister marker, "tabu," in the water.

The imagination of a character is shown pictorially in "The Life and Loves of Beethoven" when Beethoven is seen at the piano, composing. A montage of the things that are contributing to the musical idea of his composition flashes across the keys of the piano as he plays.

In "Wells Fargo," the mood of rapid aggressive movement that characterizes the entire picture is built up and carried along by fast montages. Horses' hoofs pound the road; wheels plow through dust and mud. The stage comes to a station destroyed by Indians and finds the keepers killed. A shovel turns the earth; hands pile rocks on the graves; the stage rolls away beyond the wooden crosses, and the pounding hoofs and rolling wheels are no longer mere tools of transportation, but symbols of man's daring and tenacity—or what ever it is that sends men out looking for new worlds to conquer.
Being a further revelation of the technical problems encountered in the making of Walt Disney's "Snow White and the Seven Dwarfs."

By BORIS V. MORKOVIN

FIFTEEN years ago a struggling American youth tried hard to sell his first animated cartoon comedy, "Alice."

Scarcely anybody at that time could divine in the heap of ingenious drawings a foreshadow of "Snow White and the Seven Dwarfs," the ink-pot drama which has started a new epoch in the history of graphic cinema.

From a single-handed draftsman, Walt Disney has developed into a conductor of some sort of polyexpressive optical and acoustical orchestra. Under his inspirational guidance 600 enthusiastic young men and women have been orchestrating cinematic pantomime and color with the music of voice, instruments and sound into harmony, rhythm, and drama.

The huge work of co-operative imagination of writers, artists, animators and composers, which resulted in "Snow White and the Seven Dwarfs," was achieved with an exactness, a minute division of labor, and the strict organization of a highly mechanized industry. And yet this mechanism was permeated, kindled and moved by the afflatus of the visionary maestro, Walt Disney.

The story was adapted and then re-adapted from Disney's conception and told visually in preliminary sketch highlights; dialogue and song lyrics were worked out by different writers; each promising "gag" situation, such as Snow White's renovation of the dwarf's home, with the assistance of animals and birds, and the washing of the dwarfs, were given over to special gag writers; hundreds of suggestions for details, gags, characterizations, and incidents, including minutia of clothes and background, were added by other workers. All these mass contributions were guided by the spirit of situations and characters which had been established previously in conferences with Disney and checked up by his directors.

The five sequences were assigned to five unit directors whose work was co-ordinated again by the supervising director, who served as the immediate interpreter and collaborator of Walt Disney.

Unity of vision and consistency of details were achieved by continuous conferences, with sketches popping up and down on the board. The pantomime, gestures, voice and movement of characters were impersonated by members of the conference and were reinforced by the composer at the piano, who presented his version.

After preliminary sketches and texts of lyrics and dialogue were approved, the story was laid out in precision sketches, with all important extreme positions of characters. The detailed work on backgrounds was allotted to special, background artists. Co-ordination and guidance of the animation of the action in each sequence was assigned to the unit directors, who carefully timed each movement, planned it for a precise number of drawings, and gave them to the animators. The animators are a peculiar species of actors, performing all the movements and expression of the characters with their pencils. To do so they have to be, in most cases, good actors, themselves. Therefore, in the drawing of characters—human and animal—the animators are cast for their parts like actors. Each of them has a special knack and different ability of characterization. Some of them excel in drama, subtle action, broad action, the others in elements, clouds, waves, etc.

It is physically impossible for the same animator to draw the whole character alone (sixteen drawings are necessary for a foot of film, the total footage of "Snow White and the Seven Dwarfs" in its final version being 7,482.04 feet). Therefore, the same character is assigned several animators, even in the same sequence. Each animator makes only more important key sketches, the rest of the drawing being filled up by his assistant and the so-called "inbetweeners."

In order to maintain the unity and consistency of physical and mental traits of the character, a special character designer carefully worked out the models of Snow.
White and the Dwarfs, showing the characters in every situation, from every angle, and in the throes of every emotion they underwent in the picture. These models were multiplied and given to all animators working with a particular character. Living models, also, were used in the persons of professional actors whose voices in most cases were recorded as the voices of the cartoon characters. They were carefully cast and served as inspirational material for character studies. They re-enacted different scenes, while all important emotional and comedy situations of the cartoon story were photographed by the motion picture camera. The film record of their actions was used by character designers and animator as a sort of movement guide. The animators studied with special care close-ups of lip movements in the pronunciation of vowels and consonants of different words in order to achieve a complete synchronization with dialogue and songs.

In some cases, music was written and prescored before the animation, and records of it were given the animator who had to synchronize all the movements, accents, and impacts of characters with the beats of music. In other cases, music was recorded after animation was finished. In these instances, the music served to interpret the mood of the scene and the feelings of the characters, or to emphasize certain highlights. From the beginning of the work on the picture, continuous experimentation and testing was going on with the proposed musical score, which was played on the piano by the composer during conferences, and was recorded tentatively on film as a piano track. These records were projected with the animated scenes in the “sweat-box” (small projection room where the changes are decided) over and over again till the musical score fit the scene perfectly.

Although the minute timing of action was made by the unit directors, the length of the scenes and their tempo were pre-established by Walt Disney. In establishment of tempo the writers and directors were closely lol, lowing the construction of the whole story, and the emotional building up of the story to its climax. Walt Disney, himself, at the very beginning, thought through and visualized the sequence where the dwarfs chased the queen. He saw the sequence as a mounting increase in tempo as the queen climbs the rocky crags, with music reaching a climax as she falls.

The building of all the subclimaxes and climax, with their alternating suspense and relief, was checked and rechecked in the “sweat-box” from the point of view of tempo and construction of the whole story. All parts which seemed to drag were mercilessly cut out. No consideration was given the amount of work done and the cost of different scenes—they were removed or reworked with the changed tempo if it seemed to be unduly slow. Thus, about 50% of good work was not used in the final version.

The characters in “Snow White” had more definite and strongly individual characteristics than are required in animal pictures. The most difficult character to animate was Snow White, herself. It was too close to the human being and did not give any chance for caricature or exaggeration. A new impetus was given the studio by the production of “Snow White,” for the more careful study of normal human actions and reactions. A special library of drawings, photographs, and films is being collected and the study of pantomime and acting is encouraged among the members of the studio.

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Why do we enjoy being scared to death? Bela Lugosi, star of "Dracula," offers some personal theories.

WHY do people enjoy being frightened almost out of their wits? Why is it there seems to be some exhilarating ecstasy inherent in the raising of goose-pimples, some primeval urge within whose lust is satiated only in proportion to the number of chills evoked and the amount of hairs made to stand on end?

Everywhere—in books, newspapers, motion pictures, and on the radio—are evidences of this macabre human idiosyncrasy which delights in the gruesome, the horrible the fantastic, which continues to baffle psychologists and to fill the purses of smart businessmen who have been quick to realize that cold shivers mean cold cash!

If you should ask the central librarian in almost any large American city, you will be told that a great share of the customers leaving the building with "that satisfied look" on their faces have a bundle of murder under their arms. For, next to love stories, (and running them a close race), the mystery novel is the most sought-after type of fiction.

Scientific advancement, instead of shedding light into dark corners, has served, in one respect at least, only to make them darker. With the advent of the radio, one has but to twirl a dial to tune in on one's favorite ghost or airways sleuth. The motion picture has brought to visible life the Sherlock Holmes, Arsene Lupins, Bulldog Drummonds, Mr. Motos, etc., of the books, while the introduction of sound has added the audibility of screams, shots, and the wail of the wind to complete an illusion of reality one would have thought satisfying even to the most hardened addict.


And as though to see how much the public could stand, Universal co-starred its two high-priests of horror in three chillers: "The Black Cat," "The Raven," and "The Invisible Ray."

As the significance of the facts becomes apparent, again there arises that perplexing question—"Why?

Why do we Americans enjoy being scared to death? What complex, little-known factors, psychological or otherwise, lie behind it all? Or is there any rational explanation for human morbidity?

Even Bela Lugosi, one of the screen's best known "scareactors" but a charming and cultured gentleman in private life, is not sure, although he has some theories. Fear, he says, has its origins far back in the dawn of civilization.

"I think atavism has a great deal to do with it," explained the Hungarian actor. "For instance, a prehistoric man may never have been burned by fire, yet some primitive sense warns him to be afraid of it. This fear of fire was undoubtedly transmitted from some ancestor who HAD been burned."

In the same way, he believes, these inherited instincts arouse fears in us today which have never been derived from actually passing through terrifying experiences. When we go into a theater and see something horrible transpire upon the screen these long dormant fears come to life again. We get the same electric thrill which must have surged through the blood of a caveman ancestor upon suddenly being confronted by a sabre-toothed tiger. But with this difference: We enjoy all the delicious nuances of the hair-tingling, heart-pounding sensation WITHOUT HAVING TO UNDERGO THE DANGER concurrent with it. Although, for the moment, the experience is real because the onlooker has IDENTIFIED HIMSELF with the actor and suffers with him the emotion of fear, the former can, if the suspense grows too great, look around him in the theater and find solace in the safety of numbers. Taking comfort in the thought that it is only a play, he can let out a "Whew!" and grip the sides of his chair a little harder.

Theater-goers seek such entertainment for the same reason that prompts them to read newspaper accounts of crimes and trials. Also, a peculiar attraction of horror pictures is their bizarre departure from ordinary experience and the usual run of films, Lugosi believes. People are tired of mush" and seek escape from the worries and
depressions of a dull, every-day world.

"It makes a great deal of difference," a prominent psychologist says, "as to the way in which horror pictures are presented. Horror as it is shown on the screen and as it is told in news accounts is a far cry from the nastiness of reality, since, in both cases, gruesome details cannot be presented in entirety. The motion picture type of horror is made interesting, gripping, and dramatic. There is not the strict realism which in actual life makes crime loathsomely and repelling."

It takes a thorough and special technique to play a horror role well, believes Lugosi.

"The more unbelievable the part the more seriously the actor, himself, has to believe in it," he explains. "The very moment he begins to play it from the 'outside,' with his tongue in his cheek, he is lost."

The one quality required, above everything else, in a good horror picture, is suspense, he says. And in every good picture there is a moment, or moments, at which this suspense has been built up to the breaking point, where pure horror has been distilled to its purest essence and the thrill is most intense.

Who will ever forget, for instance, the scene in "The Phantom of the Opera" when the heroine, trapped in the monster's underground lair, suddenly jerks the mask from the horribly deformed features of Lon Chaney?

In "Dracula," which grossed more than $2,500,000 and started the modern cycle of horror pictures, there are several such moments, Lugosi recalls.

There is the unforgettable scene where the hero looks in the mirror and is startled to discover that Count Dracula, who is standing just behind him, casts no reflection. According to Hungarian legend, this is a unique quality possessed only by vampires.

A moment later his awful suspicion is confirmed when, cutting his finger purposely, he sees Dracula uncontrollably lick his lips as blood jets from the wound.

There is the eerie scene in the castle dungeons where the searching party begins to hunt down the vampire with magic herbs, crucifixes, and fire-blackened stakes.

In "The Raven," Edgar Allan Poe's "Pit and the Pendulum descends, swinging slowly toward his head. There is the moment in "The Invisible Ray" when the mad scientist (Boris Karloff), who has been poisoned by a mysterious ray, the very touch of which means death, approaches Lugosi, purportedly to shake hands, but actually, to kill him.

"The more unbelievable the part the more seriously the actor, himself, has to believe in it. The very moment he begins to play it from the 'outside'—with his tongue in his cheek—he is lost."

Numerous other examples of these "gems of pure horror" could be cited if space permitted. Certainly, it is at moments like these that the thrills sought in horror pictures are brought to their fullest realization. It was evidently this state of mind of which Charles Darwin, the philosopher, was speaking when he attempted to define fear:

"Fear alters the rate of the heart beat and the flow of blood, breathing, tone of the muscles and their capacity for work. It lessens the energy of the body, decreasing the force of the heart, muscular endurance and digestion. . . . The skin becomes pale and produces perspiration. The hairs on the skin stand erect, and the superficial muscles shiver. Breathing is hurried and the salivary glands act imperfectly, the mouth becomes dry. There is a trembling of all the muscles of the body.

As fear increases into an agony of terror, we behold, as under all violent emotions, diversified results. The heart beats wildly, or may fail to act and faintness ensue. There is a death-like pallor; the breathing is labored; the wings of the nostrils are widely dilated; there is a gasping and convulsive motion of the lips, a tremor on the hollow cheek, a gulping and catching of the throat, the uncovered and protruding eyeballs are fixed on the object of terror; or they may roll restlessly from side to side. The pupils are said to be enormously dilated. All the muscles of the body may become rigid, or may be thrown into convulsive movements. The hands are alternately clenched and opened, often with a twitching movement.

As fear rises to an extreme pitch, the dreadful scream of terror is heard. Great beads of terror stand upon the skin. All the muscles of the body are relaxed. Utter prostration soon follows, and the mental powers fail.

It is just short of this last paragraph that the horror producers stop.
"Filipino in America" heads list of films treating current sociological and economical problems, in this second of a series of articles.

By J. LEWIS KOLLIN

During the past few months there have appeared a number of interesting films, which serve as an indication that the documentary movement is beginning to gain momentum with film groups in this country. Comparatively crude, they yet show a great deal of creative imagination, and latent ability.

Outstanding among them is a full-length documentary entitled "The Filipino in America." This film, produced in Los Angeles by James Love, Doroteo Ines, and Ellis M. Yarnell, on standard stock, nevertheless approaches the professional standard in its every phase. As is evident from the title, the theme of the film is the Filipino's life in this country. One cannot speak, however, of life without a discussion of its various problems, both large and small. The makers of the film understood that very clearly. It is not an easy task to condense into forty-five minutes of filmic time all the manifestations of the lives of several hundred thousands of people. That would not only be impossible but quite futile and uninteresting.

But one can select and emphasize the most vital and fundamental problems common to all Filipinos on these shores and eliminate the secondary and inconsequential details. The group successfully accomplished this first task. They went among the Filipinos, observed their mode of living, mingled with them, spent laborious hours in research and the reading of material compiled on the subject, and they learned a number of interesting facts concerning Filipinos.

The Filipino looks with longing eyes towards the United States. The country which has influenced his past and offers him a great future is to him a modern paradise. American motion pictures create in his highly imaginative mind the impression of unlimited, easily accessible, economic, social, and educational opportunities. Steamship companies through expert sales methods, displays and advertising pamphlets, finally induce him to leave his home and family, often at a great sacrifice of hard saved earnings.

The immigrants are roughly divided into two categories. There are those who come here to improve their economic lot, to "become rich overnight" and others who come to study for a professional career. These latter think that the professions offer them unlimited opportunities in this country. But most of the immigrants are quickly disappointed and disillusioned. They find that not only does one have to work hard and patiently for a living, even in America, but that there exists in addition, such problems as the overcrowding of trades and professions, and most disheartening of all, racial barriers.

How they react in the face of these actualities is the theme of the film.

It is obviously impossible to deal with multitudinous individual cases. And hence the film makers hit upon a clever idea. They used but two individuals to symbolically portray the two groups of Filipinos.

Doroteo is an ambitious and industrious young man, determined to study in America to become an engineer. Upon his arrival he goes to see his boyhood friend, Vincent. The latter has already "established" himself as a chauffeur in a wealthy family. With money to spend, he seeks "good times." He finds, however, that his money can not lift the social barriers set up against a person of his race. When he seeks feminine company he finds that there are 100,000 Filipino men to one Filipino woman in America, and the only white girls who will associate with him are in cheap dance halls, restaurants and saloons. But these girls are quite expensive to keep up with, and thus we find Vincent gambling, neglecting his job, and finally losing it. He has succumbed.
DISCOVERS AMERICA

On the other hand, Doroteo immediately looks for a job, but none are to be gotten in the city. Like many other Filipinos he goes to work on a farm and saves sufficient to enter a university, at the same time "improving" his lot by obtaining a job as a houseboy. Even at the university Doroteo finds the same social difficulties. The white girls ostracize him. He is unwelcome at social affairs and even in the church. But the worst blow of all comes to him upon his graduation as an engineer. The only outlet he can find for his education in America is another job as a cook. He becomes despondent and disillusioned and finally returns to the Philippines to practice his engineering at home.

It will be seen that the documentary nature of the story of the two youths is simple and on its face contains very few, if any, dramatic situations as are ordinarily found in fiction, but the truth and human quality of the material more than compensates for this deficiency.

Thus, in the opening sequence, we are introduced to the simple, idealistic student as he is welcomed by the less scrupulous Vincent. Our sympathy is enlisted by the faith and candor of the student's face. The chauffeur is made to offer an interesting contrast as he cuts pictures of girls from an "art magazine" and pastes them on the wall. Through a series of montage dissolves we are given an opportunity to follow our "hero" from one employment office to another with the invariable "no help wanted" sign staring him in the face. We share his discouragement and are jubilant when he finally obtains a job on the farm. And we silently approve his appreciation of America (which alas, we so often neglect to show) when he pins a small flag on his lapel.

Unconsciously, we are thoroughly allied with the youth and feel sorry when he is scorned by the white girl to whom he has taken a fancy. But credit for photographic bravery goes to the group for photographing, perhaps for the first time, and despite threats of bodily harm, the interior of a taxi dance hall frequented by Filipinos.

There are many real situations of intrinsic dramatic value, too numerous to enumerate. It will suffice to say that every type of cinematic device possible under the circumstances was employed by the group. As is the case in most documentary films, the "actors" and those used in crowd scenes never appeared previously before a camera, and yet one is impressed by the genuineness and smoothness of their performance. The film continuity is smooth from beginning to end.

This is not accidental, but is a result of complete co-operation between members of the group, and careful planning of every detail in advance. Little was left to chance, and unforeseen emergencies were thereby made much easier to handle.

There are many film makers who, when they acquire a camera, go out and shoot "on the cuff." Those who would engage in the making of documentaries can deduce certain indispensable rules.

First—and all important—is a clear conception of the theme of the film. Next in importance is the careful study and research of all the material available pertaining to the theme. Then follows experimentation with the embodiment of the material into dramatic form. After this is decided upon, a detailed shooting script or continuity must be prepared. The shooting, itself, presents the least of all the problems and should not entail more than the average amount of difficulty if there is sincere and wholehearted cooperation within the group. In passing it will be interesting to note that the entire film, for which some 1,700 feet of substandard stock were used, was produced for an amount well under $200.00.

The film described above did not venture beyond an exposition of the Filipino's problems. In contrast with it, another somewhat shorter and more pointed documentary is "John Doe, Citizen," by Frances Christenson, and Harry Merrick, also of Los Angeles. This film seeks not only to show the political indifference of voters, and their lack of civic consciousness, but points a way out by enlisting the citizen as an active voter. The story is that of a citizenry aroused to political action through a child's death, the latter caused by political corruption. The film is daring and convincing, and although made on substandard film, is of professional quality in every respect. It has been shown to many groups and has met with wholehearted approval. So great has been its popularity that a number of prints were made and sold.

Still another commendable film which neither presents problems, nor offers a solution, but is narrative in its conception, is "A Threshing Day in Iowa," produced by Terry E. Bis-singer, and George Volger of Los Angeles. This film vividly portrays the work of farmers and the routine of their life. It is very interesting and has enjoyed a welcome reception wherever shown.

The films discussed are still embryonic in nature. Nevertheless the will to create and serious purpose are present. The real America is at last beginning to be "discovered." It is only a matter of time before the documentary will penetrate every walk of life.

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AROUND the orchestra are movable reflecting surfaces to focus their sound, and adjustable curtains to regulate the amount of reverberation. The conductor sits on a high stool on his elevated stand in front of the orchestra so that he sees the picture backwards, since he faces the projection and monitor rooms.

With the stage (mikes, curtains, reflecting surfaces adjusted) and the orchestra set, the music copyright clear (if not original music), the stage free of all but workers and special visitors, the rehearsal begins. The procedure is like any other orchestra rehearsal—at least for a while. But when the conductor starts to fit the musical selection to the film scene, with the picture projected, the process is at once unique and fascinating. This is technically called a review. To help him with tempos, the conductor uses a guide-track for rhythm numbers—say an old-fashioned Waltz party-dance scene. The guide-track here is simply the music used by the dancers during filming of the scene, recorded with the dancers’ movements. From an earphone he hears the guide-track; from the other ear he hears the recording-stage orchestra—and often it is not the same music from both.

This makes little difference, however, since it is only the tempo that the conductor is listening for. To be in tempo from the start, a few clicks of a metronome, in tempo, are given the conductor in the guide-track, e.g., a Waltz has four clicks—one for the down beat of each measure. The conductor can easily fill in the intermediate beats after hearing two clicks. Thus he can beat out the remaining two measures in tempo for the orchestra’s benefit before they begin. This guide-track conducting seems easy—and it is, in comparison to conducting non-rhythmic (or shall we say many-tempoed), music which makes up the preponderance in straight dramatic scenes.

For conducting non-rhythmic musical sequences, the conductor has only his stop-watch and the timing marked in the score, and his memory of the cues in the picture to help him anticipate it as it is run—no earphone or other clue to tempo. His only guide this time is for the start and stop of the music of the sequence as given by the punch-marks on the picture. If no changes, or only a few are made in the music, a good conductor can usually hit his cues in one or two reviews. Let us take an example from the Paramount Music department. A change might be suggested by the scorer, say a few measures added or omitted. On the very next review, the conductor would hit the cue “on the nose” with the new timing.

But after considering the concentration required, the multiple details to watch—timing, tempo, score, screen, interpretation, and others—one is more given to ask, “How does he do it?” Of course, more rehearsal on fine points of interpretation may intervene between review and take, since the scorer is a good musician and will not let the music pass until what he hears in the monitor room is very satisfactory. (He is responsible, therefore anxious.) “Going for takes” is practically the same as a review except, of course, the music recorded (on film for the picture, on wax for a playbook). A playback usually follows for the particular benefit of conductor, scorer and sound technicians. They listen carefully as this wax record is played, with a view to making changes for improving the next take. Ordinarily, the number of takes are from four to eight per musical selection before the scorer is satisfied, although all are anxious to achieve as perfect a take as possible.

On rare occasions—as all good brass are likely to do after a long day of strenuous high-notes, high-intensity, lip-fatiguing playing—a trumpet may crack slightly on a high note. The effect is somewhat like a grace note (Boris Moros, the General Music Director, calls it “disgrace note”). An ordinary listener might permit such a take to pass (frequent cinema-goers may recall the very fine “disgrace note” in the ending of a well-known news reel’s title music). But not Paramount’s Music Department; back go the orchestra men for more takes until the selection is error-tight with “thrills bedight” (which may explain a standing bet between two workers on whether the number of takes for any one selection will be odd or even!)

This is the probable personnel present for selection of an important film. For an average picture, the selecting may be done by the scorer, alone, or by a man bearing, for the moment, the title of “selector.” On such a one-man job, possibly only a rough selection will be made with first and second choices marked. Some indication of the probable result when the music is added to other sound can be obtained here in the scoring projection room, since the music may be played at varying degrees of volume. If, for example, the music will be kept to a quiet background behind dialogue (called underscoring), the projectionist may be asked to play the music a few points below normal volume while the dialogue will be kept at normal. “Pulling down the music in this way gives practically the same effect as will occur in the dubbing (the mixing together of all sound-tracks—music, dialogue and effects—and re-recording them into one composite track).

Another part of the selection conference may be devoted to deciding on various versions of the same musical selection. That is, one version might run the whole length of the sequence and would be known as the “long version.” The “short version” would run only up to an important part of the sequence to leave the rest to be carried by action and dialogue. “Alone.” For example, in the newspaper office scene in “Wells Fargo,” the music of the long version runs the full length of the scene, setting the office atmosphere (by machine-rhythmed music) at the begin-
ning, and bringing in the Wells Fargo theme after the reporter’s announcement of the award of the government overland mail contract to Wells Fargo & Company, and during the quick scenes following public comment on the news. The short version of the same scene uses the office atmosphere music up to the editor’s “Hold it!” (for the press-men to wait). Here begins the telling of the important news (the editor dictates it) and subsequent public reaction. Therefore, no more music is needed.

After the recording of a selection has been finished (“wrap it up” they say), the scorer makes a rough selection of the takes, he orders printed the takes he has tentatively decided are best (e.g., “Print takes 3, 5, and 6”).

Recording vocal selections may be done in several ways. Most-used for fine-singing tracks is what one might call the playback method. Vocal tracks are then made separate from orchestral so that the proportionate volume of each may be controlled very finely. The order is: (1) the orchestral accompaniment is recorded; (2) the singer records his song to the accompaniment of the playback of the orchestra which he hears through an earphone; (3) on the set, the playback of this vocal track is used while the singer is photographed “going through the motions” of singing to it. The reverse—filming the scene first, then recording the voice while the singer tries to synchronize with the projected picture—is sometimes used. If a chorus is used in addition to the orchestra to back up the singer, a separate recording is made of it. Direct recording—recording voices simultaneously with the filming of the scene—is seldom done except in cases where recording need not be so fine, or where realism is preferred—(e.g., Cordelia sings “The Last Rose of Summer” accompanying herself on the piano—“Wells Fargo”)

The day after recording, when the music tracks are back from the film processing laboratory, the routine known as selection begins. That is, the general music director, the scorer, assistant scorer, picture director, and often the music cutter, gather in the scoring projection room to see the picture while the different music takes are run on the track with it. The final selection of one music track is thus made, on the basis of which fits the scene best.

Various details must be looked for in selection of music takes. First, it is not only the best take, musically, that is being looked for, but it may also be the take that synchronizes best with the scene. In selecting takes of a singer’s voice to be added to an orchestral track (both recorded separately), the problems are many: (1) in which take does the singer synchronize best with the orchestra? (2) which take is best vocally? (3) in which take is the volume level best for good close-up sound of the voice when the two tracks are dubbed together? (4) which take has the best general quality of recording (determined largely by what recording system was used)?

Again, the question may be one concerning the music cutter particularly. In the “Wells Fargo” musical sequence titled “The Understanding Wite,” a slight transition comes between the two closely related parts of the scene. The scene brieled: Ramsay comes home from the office. Justine is waiting. They talk (underscored by general “gallant sacrifice” music). Ramsay leaves the room to “freshen up a little before dinner.” The transition comes as he goes slowly up to his room. Then follows another dialogue scene underscored by the “Wells Fargo” theme (he is going on a trip for the company) and the love-theme (she understands how much the trip means to him)—“After all, it’s only for a year.”

On the dubbing stage (or channel) the scorer has his final task of checking on the mixing of music tracks with other sound (dialogue and effects) and their re-recording into the final composite sound-track. Sometimes as high as 12 or 14 separate tracks will be used, and three or four men will be required to mix them (to manipulate the volume controls for relative proportions of sound desired from each). Sounds that must be synchronized in the music are left to the music cutter (see “Wells Fargo” Oliver-shoots—Slade scene—the gun shot was planned for in the music and thus creates a syncopated effect). Some interesting changes come about in the music as a result of the dubbing process.

Upon completion of all sound and music tracks the finished film print is given another preview. The outcome determines whether or not the scorer must arrange for such things as rewrites or retakes of music, shortening a musical sequence here and there (if the picture is cut in length) or perhaps find a stop for the music if the end of the reel comes at a different place than before and cannot be made longer (music cannot be carried over from one reel to the next, and 940 to 950 feet is the general maximum per reel).

Then follows one more test—the press preview. If all goes well, all that remains before public release of the film is the advance announcement to give the picture a good build-up, if it needs it.
SUCCESSFUL motion picture production depends upon the complete co-operation of many talented and temperamentally inclined people. While we, as amateurs banded together in a cinema club, a school photoplay group, or as any social group wanting to record something on film, may not be temperamentally inclined, may not be as naturally talented as the studio workers, we still had best pattern our production organization roughly on the Hollywood methods. It's a system that is tried and true.

First, let the group compose itself as the Story Committee. The first production step is the complete settlement of story structure. The producer may later make changes to fit practical problems as they arise, and the Director has the right to change minor action at all times, but the main story structure must be cut and dried before any other step is made. Once the story is decided upon, no major deviations are to be tolerated.

Next the group must elect a Producer, possibly the president of the group. The Producer thereafter is the supreme authority, his is the entire responsibility for production from beginning to end. He prepares a budget and handles all business and financial matters. His decision on any controversial subject is final.

Under the Producer comes the dramatic Director, the Art Director, and the Director of Photography. The Director is in charge, but the Directors of Art and Photography have the right, in case of controversy, to appeal to the Producer for a final decision. In an amateur group the Art Director should be responsible for obtaining sets, dressing the sets, picking exterior locations, handling make-up and obtaining costumes. The Director of Photography handles all camera work. He makes the moving picture. He is in charge of lighting, responsible for processing, and produces any trick work necessary. The dramatic Director is in charge of all actors and the dramatic action they must enact. With the Producer he later cuts and edits the film, and in general the Director runs the show.

If this skeleton organization of Producer, Director, Photographer, and Art Director is followed out in amateur production it will be found that a minimum of cross controversy will arise, a maximum of efficient production will result.

For a minimum of costs the amateur producers should stick to the 8 mm. film. Not only is the equipment generally less expensive, but the film costs are about half that of 16 mm. production. In return for the lower cost, the group must realize it cannot hope to produce certain "fancy frills" of production such as lap dissolves, wipes, and most trick work. It must satisfy itself to relatively small screening images, and thus the exhibition to small groups. A good 8 mm. projector will produce an excellent show for any number up to about 200 people, but seldom is it satisfactory for larger audiences.

If costs are secondary, then the 16 mm. field should be tackled. A good 16 mm. projector is capable of an excellent showing up to as many as 2,500 people at one time. The better 16 mm. cameras offer an infinite variety of continuity devices, such as lap dissolves, dissolves, fades, etc. The best 16 mm. cameras can reproduce nearly any Hollywood trick work. It is even possible to produce talking pictures with some cameras, and most all can be run at sound speed, thus enabling a laboratory to "dub-in" a commentary and musical score after production is completed.

The minimum of equipment needed is a camera, a tripod, a tilting device, a projector and a screen. Additional very desirable equipment is adequate lights for interior shots, a photo-electric cell exposure meter, and an editing unit composed of a viewer, a splicer, and a rewind. There are many more desirable items, but they are not absolutely essential to good production.

As to the subjects possible for amateur production, they are infinite in number. If the cinema group is associated with a community play group, then let it tackle a simple dramatic story. But they must be careful to reproduce CINEMATIC production and not STAGE production. Best training for this type of picture is analytical study of the Hollywood products at your neighborhood movie house.

If the cinema group is a student school organization let it tackle a school news reel, reproducing in film the news and events of their school. If the group is most professional people, they may become interested in the production of some useful educational or scientific film. It does not have to be elaborate. The simple film may tell the story better than the complex, technical production.

Many camera groups are turning their hobby into general civic usefulness. For instance, before a Community Chest campaign starts they will have produced a film explaining just where the money goes LOCALLY, and how much real good is done with the money. The film is then exhibited to service clubs, women's organizations, and to all civic social groups possible. If a very powerful projector is available and the film rather short, then the local theatre manager can often be persuaded to "sandwich it in" between his regular program.

The same idea is carried over into raising funds for churches, hospitals, orphanages and other charitable institutions. Important civic events are permanently recorded in film and presented to the public library. Thus, these people help others in the course of pursuing their hobby. Some groups specialize in exhibition of films at orphanages, hospitals, and to invalids not able to enjoy the commercial motion picture. "The Lord helps those who help themselves," said old Ben Franklin, but the cinema group that pursues a hobby that helps themselves AND HELPS OTHERS, ALSO, is getting double value out of its time and money.
WHY FILMS FOR PRIMARY GRADES?

A Primary Teacher Offers Some Suggestions

By DOROTHY E. HAMILTON

In the modernization of education the motion picture has become our newest tool in the art of expression. Its influence is tremendous and has genuine educational significance.

Recent scientific investigations have revealed, for example, that children not only learn more rapidly from motion pictures, but retain the information longer. The motion picture has surpassed the printing press in its capacity to educate, and impressions gained are lasting and increase with time. Impressions received by the eye are 60% more vivid than those of the ear. More than that, it is estimated that the visual sense contributes 40% to our vocabulary learning while the auditory sense contributes only 25%. P. J. Rulon of Harvard University in his experiments with 3,000 to test the effectiveness of learning with moving pictures, found that when a moving picture accompanied instruction, the retention of facts was 38.5% greater than in situations where there was no moving picture. The motion picture has the power to change attitudes for or against social sanctions, political practices, religious concepts, emotional experiences, and their influence upon education is the same for both young and old.

If moving pictures are influencing children to a high degree, we have a tremendous responsibility in selecting films which will be suitable for them to see. Whether it be a commercial film or a purely educational film, we should always keep certain points in mind in fairness to the child.

First, no matter what purpose the film may fulfill, we should be sure it is in harmony with the existing objectives of the group concerned. If it is a matter of selecting a film for your school, does it coincide with your fundamental objectives of education?

Second, we must judge the suitability of the subject matter for the group. For the Primary Groups let us choose films with one important idea, few characters, and repetition which is crafty and stimulating so that our little children may have the opportunity to firmly establish the idea. It is essential, however, that in so doing the film shall stimulate reflective thinking and promote enjoyment.

Third, the picture must be technically fine. The photography must be definite and clear to eliminate any possible eyestrain. There should be many close-ups and frequent repetitions to bring the children near to real experience. The titles must be on the reading level of the children and must be in large bold print. Short sentences on one line, where possible, of course are most desirable for the primary child. There should be as few titles as possible, as an overabundance might detract from the picture sequence. The interest span of smaller children is comparatively short, therefore we must be certain of the time limit of the picture we are presenting. Let us not expect the little children to sit for a very long time.

Fourth, is the picture authentic? We want the material to be true and accurate.

Fifth, is it well organized?

Sixth, will the picture build desirable attitudes and aid the child’s understanding?

The moving picture has particular adaptability because of its timeliness. It might be rather difficult to observe a spider spinning a web just when we feel the need for it. If we had access to a film library it would be comparatively easy to secure a film while interest was at a high point. The moving picture can present an insight into details by means of the animated drawing—details which are often not discernable to the naked eye. Sound pictures, devoid of the printed word, are particularly justified since they can provide increased experiences. Is there a danger of escaping reality and active living if we employ this challenging teaching? A life full of interest and creative things to do will keep the movies in their place.

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EDUCATIONAL FILM PRODUCTION

Teacher training, analytical, and creative films described by University of Southern California cinematography instructor.

By FRED W. ORTH

Educational film production implies motion pictures which present information or contribute understanding of subjects requiring motion to make them clear—subjects about which the learner needs to know. There are certain specific contributions which the motion picture as a teaching tool has made to instruction which have been objectively measured and conclusively proven. Scores of scientific and controlled tests, now available, show evidence that the film offers valuable educational dividends to the pupil, the teacher, and the curriculum. These records indicate that the proper use of classroom films increases initial learning, effects economy of time, aids in teaching backward children, decreases truancy, increases permanency of learning, and motivates lessons through interest, self-activity, voluntary reading, and class participation.

In order to insure these desirable results, films must be selected with care to meet the needs and interests of pupils and must be skillfully used by the teacher. Our task now is to help improve the quality of educational films and continue to work towards improved methods of using them.

The favorite stock excuse offered by educators and business managers of school systems for the lack of an adequate film library is the so-called "terrific" cost of the product. Speaking of costs, you may be interested to know that it only costs between $1.50 to 5c per showing per average class of 40 pupils if 16 mm. films are purchased outright and circulated as books over a period of from three to five years, which is the average life of a film used continually. This is an exceedingly low instruction cost in comparison with other materials and methods, common in school procedure.

The motion picture industry is slowly supplying us with some excellent educational films in both silent and sound which are designed for use in the classroom. They are being produced at a considerable expense and much time will elapse before the producer will receive returns on his investment. Produced for educators, box-office receipts are lacking. It is easily understood why the motion picture industry is reluctant to enter into educational film production on a large scale.

Our school curriculum is constantly changing and there is an increasing demand upon our Visual Education department for films in the various subject areas in both elementary and secondary schools. There is a common complaint that films that are the most needed are not in existence. The Visual Education Department of the city schools is organized for the production of necessary visual aids in addition to their distribution. During the past few years, many excellent film contributions have been developed by this section and a number are now in preparation. Such films are classified as teaching films. Through the influence of the Visual Section, many teachers and administrators have produced outstanding films in color, and in black and white which compare favorably with professional results in continuity and photography. Prints of such films are made available for school distribution. The photographic excellence has been made possible through the use of the modern 16 mm. camera, "fast" lenses, and reversible film.

Were I to classify our school productions as to types, I should divide them into three groups: THE TEACHER TRAINING film, THE ANALYTICAL film, and THE CREATIVE film which is produced for the recording of EXPRESSION as well as IMPRESSION. Time does not permit an extensive discussion of each type, but I shall attempt to describe at least one film of each group.

First is the TEACHER TRAINING film which presents a progressive method of teaching. Prospective teachers in training and teachers now in service who desire to learn more of progressive methods of teaching are seldom able to witness the teaching of a unit of work from beginning to end. Sufficient time for such an extensive series of observations is neither available for student or teacher. The usual "piece-meal" observations become of increased value, however, if detailed accounts of the activities observed are made available. Our Visual Edu-

Youngsters at work on a steam engine project. The scene is from a teacher training film.
cuation Department, through its research division, has "bridged the gap" and has now made available to teachers, a pictorial presentation of numerous activities from their points of inception to their completed forms. These pictures present in fifteen minutes much of the actual work of the pupils over a period of weeks, showing a natural correlation and integration of all subjects of study involved.

Films of this type are of immeasurable value for public relations. They enlighten the parents and the public concerning new teaching procedures and the work of the schools. To see the average school as it really functions throughout the week or year would require innumerable visitations on the part of our citizens.

In general, those sufficiently interested in visitings while at work are usually our staunch supporters. There are few members of any community interested in public education who would not enjoy having a cross-section of the operations of their school brought to them in motion pictures in the form of an evening's entertainment.

One of the most popular pictures of this group is entitled, "A Study of the Engine." The film is a record of a PROJECT on the steam engine. The film recorded the high points of the unit from beginning to end and showed how a knowledge of the fundamental subjects of study was essential to the satisfactory completion of the project.

Another film in three reels entitled "A Study of Japan" represents a cross-section of the work of the pupils and teacher throughout a half year. The unit involves a large number of activities which embrace the intellectual, the social, the constructive, and the physical aspects of our modern progressive educational procedures. It shows how the subject is launched and carries one through sixteen closely related sequences of activities, to its successful completion. It involves all pupil experiences possible, making necessary the use of related subject matter, and shows how pupils made use of unlimited opportunity for creative self expression in music, art, dancing, and written expression.

"A Study of Japan" has proved to be an aid in clarifying the prevalent point of view of those interested in the UNIT OF WORK program on any level. It shows what the unit of work is, how it is put into practice and how it is differentiated from the "activity" which it absorbs.

Being practical and helpful, the traditional teacher will be less skeptical regarding the newer education after having viewed the film. To the formal teacher it will be extremely enlightening, while the activity teacher will gain increased confidence in the execution of her work.

The study is the most complete and colorful picture of its kind. In addition to its instructional value, it represents a pioneering project in an earnest attempt to interpret modern education to the public in a universal language—the motion picture.

Other films of this type for Junior and Senior High School levels are: "A Study of Egypt," "A Study of Mexico," "A Study of China," and "A Study of Dates."

A second type of film produced is the ANALYTICAL. One of the most valuable and beautiful contributions in this class is called "A Strand of Silk." Produced in color, it depicts the life-cycle of the silk caterpillar from the time that it is hatched from the egg until it passes through the various stages of caterpillar and moth. Three-fourths of the film was made microscopically, presenting essential details which could never be observed under ordinary conditions. The closing scene demonstrates a simple method of unwinding silk from the cocoon.

Another film of this type is "La Cucaracha," an analytical teaching film prepared for both teacher and pupil. A well trained group of children who danced this popular number was photographed from various angles in long "shots," semi-close-ups and close-ups. Difficult steps and body movements were photographed in slow motion. When the film is projected upon the screen, it is supplemented either by piano or phonographic music. Obviously such a film proves valuable in the interpretation of the dance. Children enjoy seeing other children like themselves doing things that they themselves can do, resulting in the creation of increased interest and enthusiasm for the dance.

A number of films of a CREATIVE nature have been produced recently, among which is a favorite of the Kindergarten level called, "Dramatic Play in the Kindergarten." It is a record of a project showing children's interest in building and furnishing a colonial house and living the life of a family in it.

A second contribution is a three-reel film produced in color called, "A Creative Rhythm Band," showing the organization and administration of an all colored rhythm band for the purpose of developing creative music, art, and dancing.

A popular film called "We Discover China," produced for the secondary level, presents a record of an integrated unit of work in social studies.

So,—whether we follow the track of the motion picture print which brings the world of nature, industry and art to the child in the form of pictorial impressions of others, or,—whether we follow the track of the transparent motion picture film negative which takes the youth out to explore the world and furnishes a medium for his pictorial expression, we must concede that the motion picture film is a tool which seems directly fashioned to meet the needs of our school life.

With the advent of sound there is reason to believe that the motion picture will become one of the chief instruments in the promotion of modern educational procedures; also their interpretation to the lay public.
Production Processes Explained

WE MAKE THE MOVIES


It is impossible to speak of this book without recalling a volume reviewed in the last number of "Cinema Progress." That was "Footnotes to the Film," a compilation of articles written by English exponents of film making, each one a representative of his field. This is a similar undertaking brought to a brilliant consummation by the excellent contributions of Hollywood exponents of the same art-industry.

Miss Naumberg has been most fortunate in her choice of persons qualified to utter the pronouncements in explanation of how films are made.

There has been a decided departure these last few years away from the old attitude so staunchly held in an endeavor to keep everyone mystified as to the processes which made it possible for one to walk into a darkened theatre and see pictures which more or less told a story. There has been a rush lately to make everything as plain as possible, an open book for him who runs to read. This volume is one of those books presented in a non-technical fashion.

Jesse Lasky leads off with the telling of how the annual program for a studio gets under way, Samuel Marx continues with a mystery story about story hunting, Sidney Howard describes the treatment accorded a story once it is purchased, John Cromwell's words pour out through the director's megaphone, Clem Beauchamp tells all about selecting the people who are to make a given film from the top down, Hans Dreier designs a few sets before your very eyes, Robert Lee makes you dizzy with a recital of the duties of an assistant director, Phil Friedman casts the production, Bette Davis plays her part, Paul Muni plays the actor's part, John Arnold shoots the film, Nathan Levinson records it, Anne Bauchens cuts it, Max Steiner scores the music and Lansing Holden goes into the intricacies of designing for color. Walt Disney explains making cartoons, and then wonders if after all some one may say, "Yes, but what makes the little drawings move?"

That we may not end on a note of futility, although without studio experience it is difficult to understand how all these tangents can come together and make one film, let it be said that this is an excellent volume to give one as near an understanding of the processes whereby a story is made into a film as it is possible for a layman to have.

THE RIVER

By Pare Lorentz. Stackpole Sons, N. Y., $2.00.

Everyone who has seen the Pare Lorentz film, "The River," everyone who has sat under the staccato rhythm of the commentary must have felt the Whltmanlike quality of the phrases that come tumbling with the water of the streams and rivers. Gratefully, then, we turn to this book, the verbatim report of the commentary for that film accompanied by stills which have been selected with great discrimination. The steady rise in the destructive power of the river is reflected in the blank verse of the words which accompany the pictures. The cumulative effect of the fusion of words and pictures symbolize perfectly the tremendous power of the water unleashed by man's heedless deforestation of the hills and mountains at its many headwaters.

Year in, year out, the water comes down. From a thousand hillsides, washing the top off the Valley. For fifty years we dug for cotton and moved West when the land gave out. For fifty years we plowed for corn, and moved on when the land gave out. Corn and wheat; wheat and cotton—we planted and plowed with no thought for the future—And four hundred million tons of top soil, Four hundred million tons of our most valuable natural resources have been washed into the Gulf of Mexico every year.

When we see the film, hear the spoken interpretation and feel the rush of their combined force, we realize that some fine writing, some broad objective thinking, some hard painstaking photography has gone on to make it possible. We are grateful, then, to have these words in print, to be able to turn to them in a contemplative mood and appreciate that fine writing which contributes so much to the splendid conception of the film.

By FRANCES CHRISTESON

FILM AND SCHOOL

By Helen Rand and Richard Lewis. D. Appleton-Century Company, N. Y.

"Film and School" is one of those small books that becomes invaluable to the teacher who is enriching his classroom teaching with visual aids, correlating his work with other activities offered in the school, and building for worthwhile leisure activities among his pupils.

The source materials, problems, rating scales, methods and vocabulary lists suggested are practical, discriminating, and stimulating. The authors very aptly say in the Introduction that: "This book is not designed to be read straight through by one individual sitting alone in a corner. It is a reference book of suggestions and plans. Its method is conversational; everything it says is to be challenged, checked, supplemented, and, wherever possible, put into action."

Emphasis is placed on the evaluation of motion pictures rather than appreciation. The three aims as stated by the authors are:

"First. We want to develop the habit of thinking of moving pictures as instruments that present information, stimulate our interest, and form our social attitudes."

"Second. We want to develop an understanding of the influence of the motion picture upon the information, attitudes, and conduct of children, youths, and adults."

"Third. We want to develop the ability to evaluate moving pictures critically; we want to be able to evaluate their interpretation of life, their technique and their art."

The book does just that. First, moving pictures are treated as a social and educational force; then, on how they interpret life; third, the people who make moving pictures are treated from the standpoint of the production department and other departments; and finally, rating scales, reviews, moving-picture clubs and future possibilities are evaluated and plans suggested.

The greatest value of the book lies in its constructive practical treatment. The plans offered build for judgment and standards of judgment.

By MARJORIE DOWLING BROWN.
THE ADVENTURES OF MARCO POLO
(Goldwyn) Light and entertaining, this tale of Marco Polo's adventures in China while searching for new trade routes makes no pretensions of being seriously historical. Done in sepia tone print, there is much pictorial beauty, especially in the early montage showing Polo's making his hazardous way eastward from Venice. From the elder Polo pointing out the route on a map, there is a dissolve to the sail of a boat. A storm arises, capsizes the boat, and Polo is cast ashore. A map points us that it is Araby. There is a sandstorm, then another map indicating Tibet. Then a snowstorm. Still another map, and superimposed legs walking. Then, at last, in the far background—the mighty wall of China, and beyond, Polo has reached his goal! This fast, dramatic montage is one of the best pieces of technical work in the picture. Principal members of cast: Gary Cooper, Sigrid Gurie, Alan Hale, Basil Rathbone, George Barbier, Ernest Truex, H. B. Warner. (Family)

ADVENTURES OF ROBIN HOOD
(Warner Brothers) This picture is not a "Zola" or a "Pasteur," and it bears no "great message," but it is lusty entertainment. A modish costume story, a mixture of British and French Oriental comedy, particularly in the scenes with Sherwood forest, represents a new high in screen achievement. Script by Norman Reilly Raine and Seton I. Miller retains flavor of the old Robin Hood legends, but there are instances when the film gets too talky. Errol Flynn is robust in the title role, reminding one of a mixture of Douglas Fairbanks and Tarzan. Good comedy is furnished by Eugene Pallette, while Basil Rathbone and Claude Rains make an excellent pair of villains. Others in cast: Oliva de Havilland, Patric Knowles, Alan Hale. (Family)

BLUEBEARD'S EIGHTH WIFE
(Paramount) Again Mr. Gary Cooper goes to town, this time in a sophisticated comedy concerning an American millionaire who believes in life, liberty, and the pursuit of marriage. But Cooper has plenty of trouble, both before and after he leads the marquis' daughter (Claudette Colbert) to the altar. The famous "Lubitsch touch" is everywhere apparent, especially in the scenes where Cooper attempts to cure his inanity by recounting Czechoslovakian backwoods, and later, when the hen-pecked husband, he reads: "The Taming of the Shrew." Heathers courage to give his wife a chastising. As he advances to battle with determined stride, martial music and trumpets sound to offensive. Edward Everett Horton, David Niven, Elizabeth Patterson, Herman Bing. (Adult)

CRIME SCHOOL
(Warner Brothers) Starring the "Dread End" kids with Humphrey Bogart and Gale Page, most of the action of this "across the tracks" drama takes place in a reform school run by a brutal and grafting superintendent (Cy Kendall). Emphasizing the "Crime Does Not Pay" angle, the exciting story shows how criminals can be reformed, and how these delinquents, if not handled properly, can become hardened criminals. Especially fine performances are turned in by Humphrey Bogart as Mark Braden, the honest state investigator, and by Billy Halop as Frankie Warren, leader of the youthful gang. (Family)

HAWAII CALLS
(RKO release, via Principal Productions) Bobby Breern scores his latest and biggest triumph in this tale of an orphaned shoe-black who prevents an alien spy from fleeing Uncle Sam's valuable island defense plans. Against beautiful natural Hawaiian backgounds, amid the charm of native songs and the expert renditions by Raymond Page's orchestra, and topped off by the lyrical voice of 10-year-old Bobby, there moves a melodrama at all times interesting, if sometimes farfetched. Too bad the film couldn't have been in color to get the full benefit of the island scenery. Too bad, also, Bobby was made to experiment with highnote endings which, to this reviewer at least, was the only drawback to otherwise perfect renditions. (Family)

KENTUCKY MOONSHINE
(20th Century-Fox) If you like the Ritz brothers, then you will appreciate their inane antics here. Story turns on three unemployed radio comedians who, unable to obtain work in New York, leave for the Kentucky mountains, upon learning that a big network wants to find genuine "hillbillies" and intends combing "the sticks" for them. Sure enough, they are discovered, in all their Esquire get-up. Especially hilarious are their burlesques of "Snow White and the Seven Dwarfs." Situations, of course, are unbelievable, but then what is believable where the Ritz brothers are concerned? Cast includes Tony Martin, Marjorie Weaver, Slim Summerville, and John Corrado. (Adult)

LIFE AND LOVES OF BEETHOVEN
(World Pictures-French) A biography of a great composer and the loves in his life. The picture seems to give more of his loves than his music, which seems an injustice. The picture is best appreciated for its technical effects and music, than story—which is rather weak. When Beethoven played by Hann Bauer, in a fine performance, does deaf, the audience is made aware of the fact by the screen going silent, and the sounds that Beethoven listens for such as the piano, birds singing, blacksmiths pounding, and water gushing are seen by Beethoven, but are not heard. The contrasting effect thus created in the audience is very powerful. (Adult)

PORT OF SEVEN SEAS
(Metro-Goldwyn-Mayor) Dramatic and absorbing is this human story of devotion and sacrifice, with its setting in the port of Marseilles. Plot has to do with a youth who loves the sea more than he does his sweetheart. When he ships away, leaving the girl an expectant mother, the elderly friend of the boy's father marries her, knowing her plight, and giving her the utmost of faith and affection. Complications set in when the young father of her child returns. There is a little too much talk, but the subject is treated with sincerity, drama, and humor. Cast includes Wallace Beery, Frank Morgan, Maureen O'Sullivan, John Beal, Jessie Ralph, and Bobby Spindola. (Adult)

TEST PILOT
(M. G. M.) A thrilling story of an airplane tester who risks his life trying out new models for science and the progress of aviation. The cast consists of a fine threesome in Clark Gable as the test pilot, Spencer Tracy as the assistant, and Myrna Loy—Gable's fiancée, and later, wife. The anguish and suffering of Myrna Loy due to sharing her husband with another and more potent rival—the Skyways. Human interest, drama, thrills, laughs and tragedy are deftly interspersed throughout, and Victor Fleming has possibly equaled his last great effort—"Captain Courageous." This is one of M. G. M.'s best pictures of the year and Spencer Tracy, through his brilliant performance, steals the show. (Family)
on the other side of the street when they got to the block where the house was. I cleaned the place with my last money. They used to have a piano and drummer in the corner and there was a stove to warm the house. I renovated the theatre as best I could and made it cheerful. No woman had ever entered that theatre and I could understand why.

Here is what I decided to have as a program. I went out and got "The Passion Play," the life of Christ, hand-colored by Pathe of Paris. I said, "If anything will bring women into this theatre, that picture will."

I was right. We opened on Thanksgiving Eve. I rented a small organ, so you see I had the instinct of knowing how to create the proper atmosphere with the kind of picture I was showing. Instead of popular songs, I had slides. Those were the days when you had illustrated songs. You probably have heard about them. I got the "Holy City" and "The Palms." For blocks women were lined up. The elderly were there with their shawls and the young women, too. Not everyone got in and some didn't wish to be seen going in.

I re-named the theatre the Orpheum. That was the turning point for that particular house. From then on I had women coming. Instead of having men musicians, I put in a ladies' orchestra, and, without boasting, I went on record as having the first orchestra in a Nickelodeon and a 10-cent picture house. They were all young girls—all with the idea of wiping out the theatre's past. As a mother entered that theatre, she could become convinced that it was a safe place for daughter and son to come to be entertained.

As I look back at my start, I realize how grateful I must be for whatever blessings I may have of instinctive ability along the lines of showmanship. In two years I had another theatre in Haverhill, started the building of one called the Colonial, one of the finest theatres of its time. Just as Grauman's Chinese was for that period I started with $600 and that theatre was two years in the building. Besides that, I had taken over another theatre, but I had worked morning, noon and night, and had never ceased working, because I was married and had two children. I was young—just 22 years of age.

Now, my next step was to show vaudeville as well as pictures. I started with the new theatre. Everyone warned me promptly that when it came Holy Week and Good Friday, I might as well close. "This is a very strong Catholic city, but, at least you can cut your expenses to the bone," they told me, "because you can't get any business Holy Week." Then suddenly, one day, I said, "Now, wait a minute, that sounds wrong." I kept losing money and I knew that WAS wrong. "I am going to try something else," I said. And I tried it that spring.

Early the next season, very early in August or in September, I booked an attraction for Holy Week, which was the most expensive headliner that I had booked the entire year. I got a bargain because he couldn't get a job in any other city. It was the same thing—they were cutting down, so he gave me a cut price on salary if I would book him Holy Week. My men said, "you're crazy—you'll just lose your shirt." That is a very common expression in the business.

I will tell you what happened. They came to the theatre and we had the best week's business of the entire season.

During the holidays people are naturally inclined to go to the theatre. It used to be 20 below zero, but some of them just couldn't possibly prevent themselves from coming to see that show.

Now then, let us take the opposite to this. They used to put a great show on, for the holidays are a natural time for people to go to the theatre. Why bring out the tremendous attractions on the holidays, when that is the time for people to go to the theatre? I don't, by any means, suggest that you must give them poor attractions, but I do mean that you can give them attractions which, though not the outstandingly expensive ones, yet are of such quality and have such names that they will attract the public.

There was a time in show business when they thought that something sensational attracted the crowd. That belonged to years ago. When the Legion of Decency was formed, criticizing the films, I was standing where I have always stood, on the side of good clean pictures. I remember, I thought my finish had come, because some in pictures thought I had sold them out." I said "No," and they said "We can't make pictures about nothing. It is going to add up to nothing." But I stood my ground. Had we gone on where we were heading then, we would have had no industry, because many pictures were getting off color, more and more daring, as young men came more and more into the industry.

It is remarkable how daringly, and how radically, their minds operate, and when we would say, "Wait—no that sort of scene in this picture will not look well," they would reply, "Well, Mayer is getting old." You can't succeed in pictures if you don't cater to the family. You have to start with the women. Men follow like sheep. Always keep that in your mind! You must cater to the women, and when you cater to the women, you are catering to something else. You are catering to something sensitive. I wish we fathers had the same deep
feeling of responsibility for the safety and happiness of children that mothers have.

You can make some quick money on some obscene picture, but it is temporary. It is just the same as if you stole the money: it has the same meaning. It won't last. The biggest field in the industry is for clean, wholesome pictures.

Emotions are the same today as they ever were. To give you an idea of what I mean. We made a certain picture in which there was a mother scene. This young man had forsaken his mother at home, but on the other hand, this mother—and there is no love like a mother's love—went on making sacrifices that her boy might become a doctor. He got back to this home and he found his mother down on her knees scrubbing the floor, if you please, to get a piece of bread. She is gray and she is bent, but, on the other hand, she is hale and hearty. Why, she misses her boy as any mother would have done! You see, human emotions are the same today as they were a thousand years ago. Mother love is the same.

I recall when we made "The Big Parade". That was the story of the great war through the eyes of a couple of doughboys. When that great picture was about finished, Irving Thalberg collapsed. It fell into my lap to finish it—the last drive on the Argonne which finally brought about the end of the War.

I pondered. If you could have heard what some of the young people wanted to do with the end of this picture, you then would have understood that, while we need the young people and their imagination, their daringness has to be tempered by the older men and women who have had all these years of experience. One bad scene in a picture, one scene that is offensive, will ruin a million dollars profit, as well as hurt the standing of the industry—because you have insulted mothers.

I pondered and I said, "Men, I don't know what it is that we can create from all the arguments you have here to top the greatest motion picture—the terrific sequence—the last drive of the World War, except one thing". They said, "What is that?" I said, "Pathos—emotional love."

Let me explain what I mean. We will go back and retake the first part. Instead of making the roving one of these boys the central figure, Jack Gilbert, we will remake it. You can easily shoot the second son because he has no part in the War. We will show that the mother is with the wild boy that needs help—Jack Gilbert, the wayward boy. We will show that the conniving boy, is scheming constantly how to escape the War, and then we will show how Jack Gilbert, through the march of music, finds himself enlisted in the War before he realizes what he has done. Then his return home to tell his mother that he has enlisted. She can see just her lost son.

We then prepare them for a finish. This boy comes back to her and it is her baby—just as he was as a youngster with his head on her breast. She rocks him back and forth just as a little fellow.

Mr. Vidor, the director, would have had him lose his leg in the War. I said "Fine, but be sure you protect it with a scene where he has not lost his leg, in case it is a bit too much—too horrible at the end of the picture. I don't want the horror of the loss of his leg to overshadow the pathos and the happiness of the mother when she welcomes her baby back." I was right.

(Continued on Page 32)
than today. Of course, they are today star-conscious. There will always be great personalities and great stars, but today it seems you have to have the right subject, too. If you take a story like "Stanley and Livingston," you have to consider it outside of the fact that Stanley was a most interesting man. Very often you can pick a great story but that story is just not suitable to motion pictures. It is a story that is bound up with mental emotions, and then you have an opportunity for physical action. You must look at the actual possibilities of the subject. If we are to take "Stanley and Livingston," we will say there is the story of Stanley's boyhood when he served in both the Confederate and Union Armies during the Civil War, then there is his association with the Great Bennett, his career in the Indian Wars and as the greatest reporter America had ever known and then last, but not least, his great trek after Dr. Livingston.

You may say that obviously the field is open for an important moving picture, but then you have to stop and weigh it. You may say that is where we have to get a love interest and where we have to get a romantic pull, and which are the ingredients so essential to make a great motion picture that will appeal to the masses. By that I do not mean to say that we are going to just make pictures that will appeal to the masses; but today the production costs so much money that unless you can make a big picture you will not have an opportunity to get back your investment. You can break your company and your associates. It is not like trying out something that costs just $20,000 or $25,000, which, if it is a flop, is too bad. It is a case of where you invest at least a million dollars on an important picture. Added to that is the cost of the prints and the cost of distribution, to the theatres and the profit to the exhibitors and to the distributors. The prints become a problem and you must give a great deal of your time to them because this one item is the foundation and if they are not right then the exhibitor goes back to the producer. You can have certain products that add a certain moral and a certain value to your business, but if your subject matter is not correct, then there is no hope for its eventual success.

There is only one way that we can succeed in this business, and that is by the attendance of the public at the pictures. You have very often probably heard the expression, "It is an artistic failure." I may not like the picture, but it may make a lot of money and that is the idea, after all, behind the picture—to make a profit. Perhaps it is not as brilliant in some of the details as it might be but if it pleases the great majority of the public then it must be successful.

Therefore, to get back to the one little item that we have selected—"Stanley and Livingstone." After we have found that we can photograph something that is really worth while, then we have to see about the other elements. Then we have to probe into it, into the details of the story, into the personal lives of the individuals, and very often have to stretch the imagination. We have to give sympathy to the characters so that you will root for them and we have to have that "something" so that you will not like to see them hurt or harmed. We want you to go out of the theatre and say "That picture is good." You will tell your neighbors and the exhibitor will be happy instead of hiding his face from his patrons. Once they have decided upon the story, then our first major problem is over.

Now we come to the preparation. You do not only cast pictures, you cast writers, and you cast directors and you cast technicians. The producer's job at this stage of the production of the picture is mainly a matter of careful selection of individuals. For instance, one director might be quite capable of handling a dramatic comedy but he may not be so good for a melodrama. One writer may have the ability to sit down and handle a comedy for the Ritz Brothers or a picture of that type. There are many degrees of writers; by that I mean there are many types of dramatic and many types of comedy writers. Very often the producer is called upon to get a combination. He feels he needs a man to handle the dialogue and he feels he needs another man who will appreciate the physical showmanship values. All that goes into the preparation of the subject matter.

Then we come to the technical production. We have the designing of the set and the designing of the costumes. All are most interesting. It is also very difficult and a lot of money is spent here. You must at all times carry the thoughts of the pictures and also the thoughts of the distributors in mind. He must not only merely design his production for his own personal liking or dislikes. If he does that, in most cases, he will certainly produce a failure rather than a success.

I feel in selecting whatever combination of writers, directors, technicians, set designers and costume designers that I do, that I must always look at it, as much as possible, from the eyes of what the greatest number of people would enjoy or would like to...
see. You will find that your own emotions do not run far off from this channel.

After we go through the preparation we come to the item of casting personalities, stars and players for the picture. The star is essential to a certain type of picture. There are three groups, I would say. There is the romantic comedy, the domestic drama and the intimate stories. The star is essential for these, or a combination of stars, for that matter. For the epic type of picture which we sell by the subject, let us take "Wells Fargo" or the picture which we were just discussing, "Stanley and Livingstone"—it is a subject matter and the picture needs less help from the value of the box office name or the personalities because there is so much to give in a tremendous production. It has scope that, of course, would not be called for in a more intimate type of production. It is quite easy for us to develop new talent—new personalities.

In the main our business is built on the story and the success or failure of Twentieth Century-Fox will be the success or failure of our selection of the material, primarily.

Pictures in the making cover a period of many months and it is very easy to be caught short. Therefore, as an item of protection, we usually make up our mind and go through with it. We usually try to give a varied program through the season. We have a certain number of comedies and a certain number of historical pictures so you can see we are not putting all our eggs in one basket. In any business today that you are compelled to spend as much money as we are compelled to spend, you have to keep up the standards and quality that you people expect when you go to the theatres. Even one or two failures can spoil an entire program. We investigate whenever possible. We call upon the theatres. There is hardly a theatre in the Fox West Coast group that I have not personally talked to the manager, doorman, or to any of the publicity men connected with the theatre, who are constantly trying to feel and gather the trend or the taste of the public. Proceeding along the adventure of this particular production, we will proceed to the photographing of the picture with its re-takes, its added scenes. We will say that all these troubles have been surmounted and we are now to the editorial point. The business of showmanship is a business of personal courage, and nowhere along the line is courage so essential as in the cutting of the film. From the time the entire picture is assembled, and you screen it, you take out the objectionable things. You try to leave in the dramatic situations and you try to give good climaxes. You try to get a good fade-out; you try to get your characters planned well; you try to feel the mood of your picture—all of that we will say we have done as we go along.

Now you come to your sneak preview. It may be in Pomona, Inglewood, Long Beach, Huntington Park, or in one of the closer theatres. We often go to San Diego, we often go to San Francisco and Santa Barbara. We usually are not anxious that the exhibitors notify the public of the type of the pictures that it is to see. We would rather that the picture be a complete surprise as we are trying it out for the reaction of the public. Very often we will find that the reaction is not to our liking. Before making any serious cuts we will try it in another theatre and you will find that the problem of exhibition becomes even more complicated. Very often a comedy will get a laugh in one theatre and won’t be able to get a laugh in another theatre. You will find that a dramatic picture will have its hoped-for punch in one house and in another house it will have the same punch but not quite as strong, so then you have to take and balance it. Then comes one of the elements of courage—the element of being able to cut out complete episodes which you know have cost lots of money, but which you know, once they are out of the picture will give it the successful tempo, and that the picture is going to be a success.

Very often we put our own men with the doorman to hear the comments of the people coming out of the theatre. We get the doorman or the head usherette aside and we will say, "What do you think they thought of that picture? Did they like it?" You will get many conflicting replies but out them all you will be able to strike an average.

The exhibitor who does not know what is wrong with the picture he plays all week long is not a very good exhibitor. Of course, it is very easy to criticize. It has been this never can be a business of indifference. It never can be a casual business. It is a business that deals in billions and you can go down very quickly. You have to believe in it. You have to be determined, to go through the long experience of study and work, or it is absolutely useless to endeavor to go into it because there is no branch or no part of the production, distribution, or exhibition that can be taken easily. I feel that we who are a part of the industry must look to its future. It is going ahead too fast. You must admit each year sees better pictures. There is no question but that the industry today is producing, generally speaking, the best type of product that has ever been produced. This must be safeguarded.

The business of showmanship is a business of personal courage, and nowhere along the line is courage so essential as in the cutting of the film.
There is nothing new today that didn’t exist when Shakespeare wrote his classics and we have stolen most of our situations from him and the Bible—love, romance, parental love, relationship between children and parents—they all are the same as they were a thousand years ago.

I will tell you what has changed. It is the technique of putting it over to the people. Your language has changed. You get words today that the average person for a moment does not understand, but the situation explains what the thing is and what they think is meant by it.

The tempo of direction—the tempo under which artists are made to talk, the camera work. See a picture that you thought was a great picture three or four years ago. That was only a short time ago. You will start to laugh when you see that now and you won’t stop laughing at it.

Yet, we take those stories and do them over again, but they are now done in the modern technique. We can put it over better than we could in that period, but there is nothing new in the situations.

When we produced “Ben Hur,” there was a picture that challenged my friend, De Mille, who had “The King of Kings.” He had more inspiring stories of the Christ in “The King of Kings” than we had in “Ben Hur.” It was a religious picture—the story of the Christ and nothing else. If you wanted that, you got it cut and dried, but I will admit that in “Ben Hur” we gave you the most instructive melodrama of the Roman period. In “Ben Hur” you saw the complete story of the Christ through entertainment. Now then, if a person became inspired by the story of the Christ in “Ben Hur,” we have not fooled him although we didn’t preach to him. We didn’t tell him to go to church or whether to believe in the Christ or not, but we gave him a classical piece of literature, honestly done through the screen as a medium of entertainment.

The really great pictures have a message but there is where we must not make it obvious. It must be done subtly. You can’t tell a boy—“Don’t forget your mother.” You just show him a boy that did forget his mother. You can see what happens in “Over the Hill to the Poor House.” I was sitting in the Central Theatre in New York. I am an old-timer, but if I had had a gun I would have shot him. I thought they would put me out of the theatre. I don’t know why I yelled, but I got so mad that the usher had to put me down in my seat.

If you don’t believe people, they become synthetic. There is one particular actor—I won’t mention the name—who is a very good actor, but the people do not think he is a good actor. Then along comes some budding personality and the people say “There is a good actor.” As a matter of fact, the person you don’t like was the greater actor and not the other one.

Lack of showmanship and lack of personality is what that is

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1—Warner Brothers.
2—u. rt., Twentieth Century-Fox.
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5—u. rt., Paramount.
6—Metro-Goldwyn-Mayer.
7—Frances Marion.
9—u. rt., Gaumont-British.
10—Paramount.
14—Walt Disney.
15—Walt Disney.
16—L. Hft., Universal; l. rt., Gaumont-British.
17—u. rt., Bela Lugosi; l. Hft., All-Star Features; l. rt., Warner Brothers.
18—"The Filipinos in America" (Alan Selznick and Ellis Yarnell)
20—Paramount.
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—By John Weisberg. Problems in producing television plays

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—By Alfred A. Reed. The late Georges Melies, France's Jules Verne of the Cinema, pioneered in the fantastic years ago
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EASTERN REPRESENTATIVE:
Kay Reynolds, 53 Le Roy Street, New York City
THE NEW IMPETUS

(An Editorial)

The situation in the domestic and foreign motion picture market and the rising cost of motion picture production seem to have created an impasse in the motion picture industry. This state of affairs cannot be overcome just by the shuffling of a few executives or by an increase in publicity activities.

New vision, new forces, and new impetus are needed to free the industry from the reel on which it seems to be resting, while everything around it is seething and moving. We are living in a time of great emotional upheaval. The fate of millions of men and women, the existence of nations, the very fundamentals of civilization are at stake. At such a time, how can one expect to sway man’s emotions even by the most ingenious tricks of showmanship? Certainly it cannot be done by synthetic superfilms, ready-made to a formula, and lacking in life and fire. How can such pictures stir the imagination of a public which is experiencing a lifetime of emotion almost each succeeding week?

The moving picture industry must welcome new, young, and intelligent leaders, men with inspiration as well as talent, capable of creating a team spirit. The films need men who are sensitive to the changing cycles of the emotional life of the people, who can bring to the studios dynamic energy with which our national life is bubbling.

In order to bring about conditions favorable to the release of new energy and enthusiasm in the industry, a closer and more sympathetic collaboration with the public should be created. The great dramatist and composer, Richard Wagner, saw that the progress of a real people’s drama was possible only through the mutual effort and growth of craftsmen and the public.

TECHNICAL PROGRESS IS NOT ENOUGH

The creative efforts of the talented are often barren because their hands are tied and their work is mutilated. Good pictures often are made unknowingly when, by some accident, the powers-that-be do not interfere with creative work. In the development of technical devices much money and energy are expended, but there is no research in the creative use and blending of these devices to express dramatically the powers of simple and spontaneous human emotions. Painstaking research work and experimentation are needed to find master keys for the coordination of sight and sound, for combining the graphic visual and auditory elements of motion pictures with the drama and dialogue. All these must be fused into a living unity. One would not attempt to conduct an orchestra unless he had studied harmony and counterpoint. Likewise in motion pictures a systematic study of the visual and auditory elements of film, and experiments in the orchestration of these elements are vitally necessary.

Every great industry except that of motion pictures trains its new generation. In the days of silent pictures, the days of the pioneers, it was possible to learn the trade in the school of hard knocks by hit-or-miss methods. Today the industry is highly departmentalized and specialized. Motion pictures, like the other arts and crafts, must thoroughly explore its medium, laws, limitations, and expressive powers, and must experiment with their workings. Further development is impossible without the training of talented youth, and the infusing of new blood to improve the creative technique of the present moving picture workers.

SPREADING THE GOSPEL

A new impetus will be given if the industry, as a whole, will welcome efforts to establish and develop standards of excellence and public taste in both the ideas and treatment of motion pictures. New vigor will come from cooperation with the new picture-conscious audiences which are enthusiastically anxious to support every advance in cinema. Thousands of public school teachers, university professors, and lovers of cinema throughout the country are doing yeoman work in studying, teaching, discussing cinema. With the help of the Rockefeller Institute research is being conducted in the uses of motion pictures in education. The Museum of Modern Art Film Library in New York has built up a splendid collection of motion picture classics, and is renting its films to schools, societies, and institutions throughout the United States. Courses in motion picture appreciation, art, and technique are being taught in many universities and colleges: Columbia University, New York University, New School for Social Research, Yale, Harvard, Stanford, Minneapolis, and others, as well as innumerable high schools. The University of Southern California, during the past ten years, has developed a complete Department of Cinematography which bestows the degree of Bachelor of Arts, and Master of Arts, and conducts experiments in its Cinema Workshop.

COOPERATION OF THE INDUSTRY

Like Walter Wanger, who aided his alma mater, Dartmouth University, in establishing motion picture courses, the industry should give its wholehearted recognition and support to all of the efforts outlined above. Such support will give great impetus to the progress of study and research in motion pictures as an art and technique. The rejuvenation of the motion picture industry by the injection of new and vigorous blood will result, and a new tide of public interest and enthusiasm for motion pictures will be generated. The pace of the industry will then be synchronized with changing public tastes and institutions.

At a time when the nations are mobilizing all their resources to meet the world crisis and forestall Armageddon, the collaboration of the motion picture industry and the public will help to mobilize the constructive emotional and mental powers of our nation.

—By Mark Owen.
A Motion Picture World's Fair

Italy's International Film Exhibition Praised by Noted Author and Critic.

By RUDOLF ARNHEIM

Was it not a marvelous project to establish a center where one could view periodically the best films in the world, commercial as well as documentary and educational? When Count Volpi, desiring to give the Venetian summer season a new attraction, added a motion picture show to the bi-annual exhibitions of painting and sculpture, he made possible the realization of the cinema-goers' fondest dreams. An annual survey of the best motion picture work, including films not shown in commercial theaters, would make possible very instructive comparisons.

The first exhibitions, in 1932 and 1934, left, on the whole, a very satisfactory impression. In 1932 there were many interesting films, such as "Machina in Uniform," "Dr. Jekyll and Mr. Hyde," "Grand Hotel," "Der Kongress Tanzt," "A Nous La Liberte," and "Man of Aran." In 1934, "It Happened One Night" and "Ecstasy" were significant. Side by side with mammoth industrial productions, there appeared the very remarkable work of young experimenters. At the end of the 1932 exhibition, I felt that I had never in my life spent so strenuous nor so interesting an August.

PASSIONATE DISCUSSIONS

The exhibition had been held, not in the environs of the painters' and sculptors' shows, but in the garden of the elegant Lido Hotel. In the seats of the hotel hall and before the screen one observed the international tourist society side by side with pipe-smoking journalists and badly hairdressed art theorists. Apparently the seaside public had expected good and novel entertainment, but not documentaries two hours long and incomprehensible "avantgarde" experiments. There occurred passionate discussions coupled with interruptions of the projection and protests, all of which proved the seriousness of the enterprise and augured well for the future. So often art progress begins with whistling, thrown chairs, and crushed hats.

The exhibition gained unexpected popularity and after 1934, it became an annual institution. In the course of time, the exhibition left the hotel gardens. Since 1937, its headquarters has been a modern projection palace, expressly constructed, and with a seating capacity of 1300. The Lido public has become more patient and tolerant. Its common sense counter-balances the occasionally eccentric tastes of critics and students.

CROWDS WANTED THRILLS

In the early years, many spectators had come to the exhibition for the thrill of applauding pictures the box office had scorned and scaring pictures which the box office had extolled, for the thrill of seeing strange, heretical, perhaps unbecoming things. Now, however, it was developing into the showroom of a factory which produced well-made solid stuff, but which held few surprises, fewer thrills, and little originality.

While these considerations apply to the programs as a whole, every year has been graced by one or two outstanding films: "The Informer" in 1935, "Mr. Deeds," "Kermesse Herique," "The Story of Louis Pasteur" in 1936, "Elephant Boy," "Carnet du Bal" in 1937. This year, the audience view several respectable American pictures such as "Test Pilot," "Marie Antoinette," "Jezebel," but even they are not top grade. "Tom Sawyer" and the "Goldwyn Follies" made it evident that colour cinema has not yet taken the decisive step from a merely naturalistic to an expressive use of color, such as we admire in Walt Disney's Silly Symphonies. "Snow White" obtained such tremendous acclaim that a special prize called the Big Art Trophy of the Biennial, was established. But for the purposes of the exhibition, the best American film of the year was "The River," the documentary film of the Mississippi, presented by the Government of the United States.

MUSSOLINI CUP

Another official documentary film was awarded the Mussolini Cup for the best foreign picture, namely, the German Olympiad film. Great Britain achieved a measure of success with "Drums" (in the tradition of Flaherty's "Elephant Boy"), "Break the News" (Shaw's comedy with Leslie Howard). The highest artistic level was embodied again this year in French and Czech productions.

The directors of the exhibitions have done their best to maintain the exceptional character of the show this year by completing the programs with documentary and scientific shorts from Mexico, Argentina, Poland, Hungary, Switzerland, Norway and Japan, and by organizing a show of the past with old pictures of Emile Cohl, Max Linder, Lumiere, Clair, Feuillade, Renoir and others. But they bowed to the growing industrialization of the cinema by changing the method of selection. In the preceding years the pictures were chosen according to their artistic value by a non-partisan committee, but this year the selection was made by committees of the individual nations. As a result, the Venice exhibition has become practically an international fair of the motion picture industry.
"HERE'S the play: we need an adaptation for filming it in three weeks," Such requests made of screen writers by producers are not at all uncommon, says Ernest Vajda, successful writer of stage and screen plays. The producer is faced with a financial problem: thousands of dollars tied up in purchasing the play, in actors' and technicians' salaries. Too often those factors outweigh his desire to give the writer all the time necessary to turn out a first-class screenplay. Too often the resulting picture is only half as good as it should have been.

Some compromise between the film as industry and as art must be found.

Vajda solves the problem to his own satisfaction by refusing to be hurried, which probably accounts for his past successful screen plays, such as "The Barretts of Wimpole Street," "Reunion in Vienna," and many Ernst Lubitsch films. His last work was on "Dramatic School," which stars Luise Rainer and is scheduled for release soon.

Vajda's forte has been the sophisticated comedy or drama.

"I would be very happy if I could have written the Andy Hardy stories," he says, "but I can't. They require a different sort of talent. And different types of stories must be adapted by men with the kind of talent which suits each type. I can do a 'Love Parade,' but not for my life could I write a 'Rose Marie.'"

Many producers feel that any screen writer worthy of his salt should be able to adapt any kind of story. The fallacy of that belief is evident, says Vajda, in the many pictures which are technically excellent, but which fail to achieve greatness because the story was mishandled, not by a poor writer, but by a writer who hadn't the particular kind of ability necessary for that particular story.

WRITE WORD PICTURES

The most difficult task of the screen writer is to pen original stories. Only slightly less laborious is the problem of adapting a novel or a play to the film. In going from literary or stage medium to that of celluloid, the question becomes: "What shall I leave out?" "What shall I change?" "What shall I add?" Often an excellent novel or stage play would make a poor picture, for the cinema requires action and movement. Some novels consist primarily of mental processes of the characters; some play almost entirely of dialogue with a minimum of action. And it is difficult, if not impossible, to express those types in cinematic language.

Sometimes an adaptation is difficult because the stage play is almost perfect. Vajda encountered that difficulty in working on "The Barretts of Wimpole Street." The writer doesn't wish to spoil a perfect work by leaving anything out. And if he obeys that inclination, he will probably produce a non-moving picture story.

Vajda believes it is almost impossible to teach anyone to write stage plays—not so with screen plays.

If one has the ability to write, and intelligence, that is sufficient, he says.

For with the ability to write, he is ready to make his ideas concrete, and with intelligence he can master the language of film and movement in which to express those ideas. When he came to Hollywood, Vajda spent the first few months wandering about the set, the laboratories, the cutting rooms, all of which aided him in mastering the language of film ("Ah! The film cutters; they are the unsung heroes of the cinema; they are responsible for the rhythm of the picture," he exclaims.)

What about dialogue? When sound and talking pictures first became possible, the producers believed the screen writers' problems were greatly simplified. Anyone could write dialogue, any journalist, anyone with a jot of writing ability, they thought. And the early "300%" talkies were the result of that belief.

Many of the so-called dramatic lines brought howls of laughter from the public. The producers were soon made to see that writing screen dialogue was hard work.

ERNEST VAJDA
if the lines were to be taken as intended. There is no virtue in dialogue for its own sake. The spoken word must be used to emphasize action, not to replace it. Wherever an effect can be achieved by action, by camera, by lighting, those devices should be used rather than dialogue.

TOO MUCH TALK TODAY?

There is too much talking in pictures today, he believes. The silent film enabled the creation of a unity of style like a good book or poem or musical composition. Now, pictures are too "choppy." The reason is not hard to find. Movement, except when very restricted, is not possible while a character is speaking. In life one doesn't usually engage in a great deal of action while he is talking. Consequently, whenever a character is speaking, there is a danger that he will become "frozen" until his lips are closed. Then he will move and act, but only until his next lines, when he again "freezes." Of course, this does not always happen, but those are the proverbial exceptions. Subordinate dialogue to action and sound. That is Vajda's answer to the problem. "I always eliminate lines, however brilliant or witty or dramatic, if the desired effect can be achieved by another device."

Should screen stories be written with a particular star in mind? Vajda sees no objection to that, provided the result is not just a vehicle which flaunts the star's personality and which calls for no acting. After all, Shakespeare and Moliere wrote their plays for specific actors.

The screen play for "Dramatic School" was written by Vajda, specifically for Luise Rainer. To start with, the had not one play, but two: (1) a play by two Hungarians about a poor factory girl who goes to a dramatic school and who there fibs about her romance with her boss' son; (2) a somewhat similar play about a girl who works in a factory and is studying to be a chorus girl. She is a "mystic" liar, who doesn't wish to tell untruths, but molds reality to fit her desires.

DEVELOPING THE STORY

Building on that double foundation, Vajda proceeded to eliminate ideas, change, add, magnify, subordinate until his screen play evolved. The girl attends a dramatic school where she is in conflict with all the other students. When they ask her how she spends her evenings, she doesn't tell them; she works in a factory, but hints that she travels to important places with important personalities. She is not a liar, but an incredible and incurable dramatist who romanticises everything with herself as the central figure. Thus she is always acting, not lying, and the dramatic school is a concrete symbol of her nature.

There were problems in writing such a story, the most severe of which were pictures similar in some respects, which had appeared in the recent past. A girl-fibber was portrayed by Irene Dunne in the "Awful Truth," by Deanna Durbin in "Mad About Music," and by Carole Lombard in "Nothing Sacred," "Morning Glory" of a few years ago and "Stage Door" of last season had treated the girl who wished to become an actress. The central figure in "Dramatic School" differs from all of these. She is not a liar, nor a fibber, nor even an aspirant to the acting profession; she is every inch an actress and her existence and reality are acting.

If a picture's dramatic value depends upon an institution or profession, a great deal of detail concerning it should appear. Vajda carefully shows the characters and situations to be found in a dramatic school. He is opposed to the dragging in of jokes and comic situations which have no inherent relation to the story. They must have dramatic as well as comic value. He obeys this principle in "Dramatic School" by introducing an amusing sequence in which many of the students at the school and the old ex-actress teacher enact the balcony scene from "Romeo and Juliet."

After all the labor of writing a screen play, changes may be made by the producer or director or by the exigencies of shooting it. What of that, Mr. Vajda? Vajda shrugs his shoulders resignedly.

THE FILM AND LIFE

SHAW ON THE SCREEN

When George Bernard Shaw consented to a cinematic version of his play "Pygmalion" the film-producing world was astounded. Samuel Goldwyn, R.K.O. and others had at various times, tried to persuade him but had been driven off by Shavian barbs about not wanting his plays transferred to the screen by office boys.

Gabriel Pascal, a native of Hungary, who has produced films in France, Italy, and Germany, turned the trick. He selected Leslie Howard to play the male lead and to be co-director with Anthony Asquith, and employed Harry Stradling, an American, as cameraman. Mr. Pascal produced "Pygmalion" in England after rejecting the offer of Columbia Pictures. They wouldn't permit him to "make it right" he explains.

The screen version follows the play closely and all changes were approved by Shaw. English critics have acclaimed the film and America should see it soon. Mr. Pascal is now in Hollywood—perhaps as a visitor, perhaps as a new American film producer.

"BOYS' TOWN" BACK FIRES

The motion picture, "Boys' Town," is a box office success, but it is a pain in the pocket book for Father E. J. Flanagan, founder of the famous institution for boys. The publicity the institution received from the film boosted the list of applications to a new high and depressed donations to a new low. Father Flanagan, who received $5000 for the film rights, is puzzled by the reaction to the picture. The portrayal of himself as a financial wizard able to pluck a few hundred thousand dollars out of thin air accounts partly for the unexpected turn of events, he believes.

SMALL TOWNS WATCH THE WORLD

Until eight or ten months ago "March of Time" features on international affairs were a bitter pill for small town motion picture exhibitors to swallow. Some "March of Time" bookings were cancelled because, as one exhibitor put it, "the average person in a small town just doesn't give a damn about what goes on in Europe."

During the recent European crisis this attitude changed completely. Small town audiences have been intensely interested in features such as "Czechoslovakia," according to "March of Time" executives. The tastes of the small town audience have been changed in great part by the newspapers and radio broadcasts.
Two-Gun Drunks

A specialist in outdoor films, Robert Buckner, Warner Bros. writer, tells of the new audience interest in pictures of the great West.

By JACK M. CLARK

Robert Buckner, Warner Brothers writer, specializes on outdoor Western pictures. It is surprising to learn that Buckner, a writer of typically American stories, was graduated only ten years ago from Edinburgh University where he studied to be a doctor. Not finding the medical profession to his liking, he decided to become a journalist. As a newspaper man he went to Russia and attended Moscow University. He then turned to short story writing, and finally arrived in Hollywood.

Buckner’s successful picture, “Gold Is Where You Find It,” typed him as an outdoor Western picture expert. He worked on “Oklahoma Kid” and is now writing “Dodge City.” The public is becoming socially-conscious, according to Buckner. They look for wider scope in pictures than the old boy-meets-girl or eternal-triangle story. This new interest is evidenced by such pictures as “Union Pacific,” “The Plainsmen,” “Dodge City,” “Gold Is Where You Find it,” and others. Pictures of outdoor life do not run into the censorship troubles which often beset the “love interest” story.

UNUSUAL OPENING

An example of an unusual opening for a Western picture is that used by Buckner in “Dodge City.” He shows the conflict between the commandant of a Confederate prison and the prisoners. The commandant, discovering the prisoners are trying to escape by tunnelling under the walls, waits two months until the men finish the tunnel and then seizes them when they are on the verge of escape. The incident takes only seven minutes at the beginning of the story, yet it provides a unique opening and reveals the character of the Confederate commandant.

Screen dialogue should be built on action according to Buckner. It should be significant and go straight to the point, but not in a too obvious way. In “Dodge City” there is a scene of a race between a stage coach and a train. The characters on the train make bets that the train will beat the stage coach. The scene cuts to a close-up of a man who says, “Iron men and iron dollars—you can’t beat them.” One line of dialogue puts over the whole idea.

Characterization is difficult on the screen because no two people see a character alike. After the script is completed the director may make a character do something inconsistent with his previous acts.

CASTING PROBLEMS

Then there are casting problems. In “Dodge City,” Gary Cooper was originally cast for the lead. He was later replaced by Errol Flynn. The part had to be re-written to fit Flynn’s personality. The character is a split-personality type, which makes for more suspense and more interest. The dual personality keeps the audience guessing. They can never be sure what the character will do next.

In preparing the story the writer also has to consider the methods of the director. Michael Curtiz, who is directing “Dodge City,” works continually with the writer. He insists that the writer give a reason for everything that happens in the story. Curtiz wants no question in the mind of the audience as to why anything happened. He sees the script in terms of pictures rather than dialogue. In “Dodge City,” Curtiz cut much of the dialogue.

Although Buckner does not believe that people can be taught to write, the procedures used by a successful writer will help the student avoid many errors. In his own case, Buckner believes he developed his writing ability by studying people and practical psychology.

The principal difference between writing magazine stories and writing for the screen, Buckner believes, is that in pictures the writer has to show the action. In a magazine story, thought processes can be described. On the screen, the character’s thoughts must be shown through his actions. The writer must always keep the film editor in mind. Details and explanations which may be included in a story are ruthlessly cut in a film.

Writing students are apt to ask if film stories can be written according to a formula.

“Yes and no,” Buckner says. “Some producers still have a formula in their minds. It worked in the past, and they think it is still good. They would rather use a formula than run into a blank wall of experiment. Formulas are wearing out. Institutions are now popular screen material. They are impersonal objects which will not fit into a formula.”
WRITING'S A GRIND

Don’t wait for inspiration—just write. That’s the advice of Norman Reilly Raine, adapter of “Zola.”

By HARRY WESTGATE

THE knack of writing for the screen comes instinctively. "One cannot learn how to write scenarios in schools, but what one can learn is how to avoid errors in writing," says Norman Reilly Raine, Warner Brothers writer. A knowledge of screen construction is an absolute necessity, and this, too, can be learned in school courses teaching the subject.

Journalism experience is invaluable, as the majority of successful screen writers claim that background. Raine's three and a half years sailing as an able seaman on a tramp ship has proven of considerable aid in writing original stories, particularly those with a sea background, such as "Tugboat Annie."

INSPIRATION A MYTH

When a writer is at a loss for story, he doesn’t sit around and wait until a stroke of inspiration comes. Waiting for that "happy day" is a waste of time. Raine imposes regular office hours upon himself regardless of how he feels. He invariably writes several thousand words a day. At least some of this day's effort is good enough to use in the story he is working on.

Laughingly, Raine said, "I have done some of my best work while suffering from a stomach ache or some such ailment. Of course, this probably was due to taking my work more seriously than under these unusual conditions."

Concentration upon the story doesn't stop after office hours. Raine sometimes thinks of situations to put into his story at home, or even on the golf course. Often Raine will get ideas that cannot be used for the story he is writing at the time, so he files them away for future use.

One can visit a waterfront, logging camp, or even sit an hour in a hotel lobby and absorb enough atmosphere to give rise to a story. Raine recalled a dense fog one time in Puget Sound, in which it was almost impossible to see his hand before his face. In a sea story, he could picture such a situation by remembering his experience in a fog.

When Raine uses material with which he is unfamiliar, for instance a scene which takes place in the operating room of a hospital, he tries to visualize the atmosphere of the setting. He might recall an operation he was once subjected to and in that way write from experience, or he might visit an operating room until he was thoroughly saturated with the atmosphere of blood.

RESEARCH IMPORTANT

In writing the screenplay for "The Adventures of Robin Hood," many books were used for reference in gaining material to put into this screen version. The studio research department was constantly occupied in seeking information about even the most insignificant matters to make the story as authentic as possible. A complete knowledge of etiquette in England at that period was essential in order to portray correctly the action of the characters in the story. Too, it was a distinct advantage to know that Errol Flynn was to play the title role. Therefore, the story was written to portray a Robin Hood of the swashbuckling type at which Flynn is so adept.

There is a great deal of difference in the way such actors as Errol Flynn, Clark Gable, and Robert Taylor might play the character, so it is an aid to the writer to shape his character and action to meet the type of performance he knows the player will give. Raine maintains there is no formula including a definite amount of the ingredients of tragedy, drama, comedy, etc., to use in writing a screenplay. The writer must have an instinctive knowledge of entertainment to be able to know where and when to place these elements of story structure. To understand these elements is an essential fundamental of story writing. After all, to become a master of the trade, one must know his tools.

Nevertheless, being armed with the mechanical implements essential to screen-play writing is no assurance that successful stories will be written. Using these tools intelligently, with a tempered combination of forcefulness and restraint, and above all, with unvarying concentration, the writer usually can determine beforehand the success of the story. If, of course, he has inherent in him the ability and imagination to formulate interesting and absorbing sequences. Lacking this ability, the word "writer" becomes a term denoting physical action, with no reference to the necessary mental activity.

THE BLIND "SEE" MOVING PICTURES

If "talking books" are enjoyed by the blind, why not give them talking pictures? William Barbour of the American foundation for the blind translated "Snow White and the Seven Dwarfs" into a "talking book," a long playing disc resembling a phonograph record. A narrative translating the film's action into sound accompanies the dialogue and music from the picture.
Censorship and the Story

If a picture is written honestly and sincerely should there be any restriction imposed on the writer, asks Dudley Nichols, Academy Award winner.

By RUSSELL BLEDSOE

The film writer always has collaborators whether he wants them or not, according to Dudley Nichols. In the studios everyone knows his own job—and writing. Most producers are at heart thwarted writers, and they remain thwarted because they cannot see the necessity of mixing sweat, determination, and hard work with good story ideas. A writer who has to hold a job by hook or crook will twist and bend his own personality to fit that of the producer. As a result, the writer is held in a straightjacket of ideas which are not his own.

However, the writer seeks the aid of intelligent directors and producers. Co-operation is welcome. "Stage Coach," a script Nichols recently completed, is based on a short story director John Ford recommended. Before the script was completed Ford, the director, and Walter Wanger, the producer, conferred with Nichols.

Nichols and Ford, a famous writer-director team, try to make together at least one picture a year. In 1935 they made the Academy Award winner, "The Informer." Their present film, "Stage Coach," will be a unique treatment of outdoor western material. It is the story of a party of travelers making a stage coach trip from Arizona to Lordsburg, New Mexico. In the original story which appeared in "Collier's Magazine," the main character, modeled on Billy the Kid, is traveling to Lordsburg to kill three men for no apparent reason.

Rewrites Story

Nichols re-wrote the story completely for the screen. He rounded out the characters, motivated their actions, added suspense, new situations, new characters.

A motive of revenge was introduced to account for the protagonist's trip to Lordsburg. Indian fights, a beautiful prostitute traveling on the stage coach, and the hardships of the journey keep the tough young man involved in difficult situations.

"Stage Coach" will present fast, entertaining action rather than an important theme. Technically, the picture will be very unusual. Nichols wrote the script as he would for a silent picture. The camera explains everything that happens. There will be dialogue, music, and sound effects, of course, but none of the long speeches and "talky" business that slows down most pictures of action.

Nichols believes a realistic Western picture has yet to be written. Most Western pictures are fakes, and the audience knows it.

In the early days of the West," Nichols says, "a man pulled his gun to shoot someone, not to wave it around." Modern gangsters shoot it out in a hit or miss way. The old timers in the West either hit the first time, or were hit themselves. When they fired a revolver, they got results. Another character who is never presented realistically is the two-gun shooter.

"No one ever tried to shoot two guns at the same time," Nichols said. Some rapid fire experts did shift a loaded revolver to the hand which held the revolver just emptied. Nichols hopes to write a picture which will portray the old West as it really was.

Artistry and Dollars

Nichols objected strongly to the idea that an artistically sincere picture will never be a success at the box office. "The Informer," which was highly praised by European and American critics, grossed over $1,000,000. The production cost was only $260,000. The student writer can draw his own conclusions when producers say honest pictures will not make money. Is it possible that some producers use this excuse to hide their inability to make a picture which has something more in it than just a million dollars?

In "The Informer," Nichols' script offers a valuable example of the correct use of symbolism. Gypo Nolan reads a poster advertising a reward for a fellow rebel. Gypo leaves and walks down the street. The wind blows the poster from the wall and whips it around Gypo's legs. He struggles to clear it from his feet. He walks on into the heavy fog. The poster indicates the thought of betrayal whirling through Gypo's brain, and the fog symbolizes his confusion. The audience is immediately conscious of Gypo's conflict with himself.

A symbol loses its value when an audience is aware of its use. A symbol, dragged into the story by its raw and bleeding heels, spoils its own effect and the rest of the scene.

Censors Ruin Stories?

Censorship often mangles a good story. Nichols believes that the lying, dishonest picture is the only picture which deserves censorship. If a picture is produced honestly and sincerely, the public should decide whether or not it is worth seeing. It is not the material of the story, but the presentation which should determine censorship.

In a story named "Memory of Love," Nichols wrote about the affair between a girl and a married man. The opening scene is typical of the sincere artistry of the picture. An investment banker looks through the door of his office into the adjoining room where his son is sitting. It is Spring. There are flowers in the room. The sunshine is bright. The banker starts to enter his son's office, but hesitates when a young girl walks in. She is radiant and happy. She joyously tells the younger man that what he wanted has happened. Her own happiness is the expression of the budding life and joy of Spring.

(Done on Page 8)
FORMULAS and tricks often serve as the foundation for the plot of a crime story, believes Crane Wilbur, Warner Brothers writer. However, the formulas change with the shifting taste of the audience. The box office and censorship restrictions indicate to the writer what formula he can use successfully.

Censorship strictly forbids the portrayal of a criminal in a favorable light. In "Hell's Kitchen," a slum neighborhood, for instance, the "Dead End" kids are reading a newspaper story about a gangster who escapes punishment.

"If he can get away with it so can we," is the thought that runs through their minds. The idea is to show that a bad environment produces a wrong angle of thought. To make a moral ending, the writer must give the plot a twist to prove that crime doesn't pay.

In searching for realistic material, Wilbur visited reform schools and jails. It is very difficult to transfer gangster lingo to the screen without the use of expletives, which are banned by censors.

HEAVY, HEAVY, HANGS...

Another formula can be applied to most entertainment pictures. This formula is something like the children's game of "Heavenly, heavenly hangs over your head." In other words, the audience must expect a certain thing or want something to happen. Make them think they are not going to get it. Then give it to them.

In "Crime School," the crooked guard of the reformatory lets the kids escape in a plot to ruin the reputation of the new commissioner. When they are gone, the guard turns in an alarm. "Heaven, heavy hangs" over the head of Humphrey Bogart, the honest commissioner. The audience would like to see the commissioner clean up the crooked practices in the reform school, but his chances look slim when the kids escape.

By bringing them back to the reformatory before the governor arrives to investigate the escape, Bogart succeeds in ousting the crooks. The public gets what it wants.

STUDENT OF REACTION

Wilbur often goes to the theatre to study audience reactions because story formulas change with the tastes of the public.

For example, villains are out of style now. Frank Capra in "It Happened One Night" and "Lost Horizon" showed that a picture could be produced without a villain.

Another good instance of the change in public taste is the play, "Turn to the Right." Wilbur saw it in 1918. It was naive, convincing in its time, but laughable now. The theme was that God watches over all. The play ends with an old mother holding her hands in prayer. Twenty years ago people revered in this sort of sentimentality. Now the public is too self-conscious of sentiment.

Box-office appeal and censorship restrictions shape stories, declares Crane Wilbur, Warner Bros. writer.

DIALOGUE SUBLIME

In dialogue the same change has taken place. A writer is afraid to put the words, "I love you," in a character's mouth for fear some hard-boiled old fellow in the audience will quip out of the corner of his mouth "Oh yeah?" In modern pictures dialogue must be more subtle. People want to see realistic characters. The emotion the character feels is suggested rather than told directly by dialogue.

However, modern screen successes are still made from plays which were hits in the past. The adaptation is made by disguising the play in some way. If it is a plot of a boy and a girl, change it to an old man and an old woman. Writers call this trick a "switcheroo." Like any other trade, writing has its tricks and formulas.

A trick, of course, does not make a story. A good twist to a plot ending will not ring true if the actions of the characters are not motivated. A tough-minded public will not accept the one-sided characters which were popular with the audience of twenty or thirty years ago. The "Dead End" kids could hardly be used as good examples for a Sunday school class. In "Crime School," they were a tough bunch of little mugs until the honest commissioner proved he was doing his best to give them a break. The kids are neither all good nor all bad. They have both qualities. The modern audience wants convincing characters.

CENSORSHIP AND THE STORY

(Continued from Page 7)

The man looks up from his desk and asks the girl if she isn't getting too emotional. She is stunned. He coldly tells her to go. The bewildered girl leaves. As she closes the door, the man buries his head in his arms.

His father steps back into his own office. The picture dissolves back to a scene a year before when the young man first meets the girl.

In some obscure manner, censors decided this beautiful, moving scene was not moral enough for the motion picture audience. It would be very interesting to learn whether or not film-goers are grateful for this kind of censorship.

Nichols believes that screen writing receives more respect now than it did a few years ago. Progress is being made by sincere writers. A critical, understanding audience is lending its support to those who strive to create better and more honest pictures.
WHEN WRITERS TEAM

Bert Granet and Paul Yowitz, RKO Writers, Divide the Chores.

By HAROLD MOUNT

SOMEONE once said that there were only seven original plots in existence. The RKO screen-writing team of Bert Granet and Paul Yowitz is thankful there are as many as seven. They wish the public would lose its reverence for the word "original." For it is in writing the screen play from a so-called "original" story that the real work on a film story begins.

If these writers find one or two good ideas in an "original" story, they are grateful. That means one or two less ideas they must create for the particular screen story on which they are working. The next time you see a screen credit, "Original Story by Homer Shakespearea," remember that. Even if the story is completely changed by the screen writers, credit must be given to the writer of the original story to forestall lawsuits.

Let's observe how Granet and Yowitz work on specific stories. Some months ago the studio gave them a story and asked them to write a screen play from it. The story dealt with a motion picture star who went into a home as a maid to learn how to play the role of a maid in a forthcoming picture. That was fine for a literary story. But not enough for a screen play. For the screen it was just an incident. The rest had to be constructed. How did the girl get the job? Why should she stay in the job long enough for an eighty-minute film? What conflicts would arise there? How would her stay be complicated? How would the complications be solved? Granet and Yowitz developed the answers to all of those questions into the story of "The Affairs of Annabel." They involved the girl with gangsters in the house. They used her studio friends to come to her aid. They had the gangsters mistake the studio police for real police. They had a demon publicity agent complicate her existence. Beginning with one incident, they finally wove a complete plot. The incident was merely the springboard for ideas.

SPRINGBOARD NEEDED

A screen play needs a springboard—and a good deal more. A "terrific idea" doesn't make a motion picture. The buildup, the incidents, and characters fitted to the "terrific idea" may make a picture. If adequately constructed in a screenable structure, they will make a picture. It is difficult to build a screen play around just characters. But if those characters are fully drawn and shaded, if their reactions are completely predictable, they may serve as the necessary springboard. Their qualities and characteristics may even write the play.

All of which brings up the word, "formula." Too many people sneer at stories written by "formula." But there are only seven original plots. Oh yes! There are said to be thirty-two subdivisions of those seven—but all of those were first used long ago. And many times since.

Often screen plays are adapted from stage plays. The action must be increased; the stage play hasn't enough motion. The action has is probably too limited for the screen. The dialogue of the play is often too long and drawn out. Screen dialogue must be more concise. Sometimes the lines and even the action of a play are dated. They must be translated into modern terms to eliminate what Granet calls "corniness." Audiences are picture-wise today and quick to detect mistakes. In melodrama, especially, the writer must push his pen carefully to avoid causing laughs which aren't intended. All of these dangers were present when the eleven-year-old play, "Crime," was fitted for the screen as "Law of the Underworld." A situation may not vary, but the stress and the points to be dramatized do change. An audience is no longer startled and excited by the mere sight of a gun. Why did the character pull the gun? What will he do with it? What will be the consequences? On those points the stress must be placed today.

AVOID "STAR" STORIES

Let the young writer interested in writing for the screen avoid creating a story with one particular star in mind. If the studio doesn't purchase his story it may be necessary for him to discard it. Of course, the studio may purchase the story, but it is the job of the regular studio writers to write a story for a particular star of that studio.

Recently Granet and Yowitz were asked to write a story for a child actor. They cast about and found a one-act play about circus life called "What's a Fixer For?" There is no child in the play, but some of the characters, the locale and some of the situations gave a springboard. The writers are now building the structure for a screen story, stemming from the locale of the one-act play, but centering around a child.

How does a team of writers work? They may divide the work, one doing dialogue, one doing action. Or one may write the entire screen play and the other polish it. Or each may do half of the entire job. Granet and Yowitz use none of these methods. They start at the beginning and work right through, together on every word, every bit of action, every locale. When they are finished, the shooting script has emerged. It details every scene, every camera angle, every locale needed.

From this script, cost estimates are made including wardrobe, location, shooting, extras. If these estimates exceed the budget of the picture, back to the writers comes the script. Changes must be made, scenes and characters must be eliminated. Often the story must be ready by a given date. Stars with contracts go on salary on that date and the story must be ready. The writer may not be able to spend as much time on the story as he would wish. The business and financial requirements of motion pictures make it necessary for the writer to compromise.

No writer, no producer sets out to make a bad picture. That is self-evident, but often forgotten. Every individual in a motion picture studio wishes every picture were a tremendous success. So on the writers go—fighting against time and budgets to turn out stories.

9
ADAPTING THE NOVEL

Milton Krims, adapter of “The Sisters” and “Green Light” tells why the screen version often differs so greatly from the original story.

By DR. LEON ZANGRADOS

A SCREEN adaptation of a novel often puzzles filmgoers who have read the book. It is very disconcerting to find that the only resemblance between the original story and the picture is the title.

Milton Krims, Warner Brothers writer, explains the drastic changes by pointing out the difference between writing a novel and writing an adaptation for the screen. In the novel, the author can digress at any point, make his characters explain what they are thinking, describe them more fully, or make any other observations he pleases. In motion pictures these things have to be shown dramatically. The motion picture has no time to go into detailed development. Characters must be revealed by action and reaction. The spacing and timing of these actions and reactions are more difficult on the screen than in a novel.

In adapting “The Sisters,” Krims had to make a tight story from a 700 page novel. He worked out his adaptation by reading the book and then setting it aside. He considered the book as a whole and tried to find the best method of telling the story dramatically in terms of action. Writers often forget that one of the first requisites of a good screen story is tempo of action. The film cannot stop for long dull pauses. It must continually move ahead. The action should not only affect what goes before, it should contribute to the progress of the picture.

CONDENSATION REQUIRED

In “The Sisters,” Krims made the character played by Bette Davis stand out above the rest because he thought her story was so much better than the others. The rest of the plot was cut because a screen story must fit a length of approximately 5,900 feet of film. It is a mathematical problem of confining the story to what can be told in this footage. Many incidents that would be interesting have to be cut. Krims is more concerned in drawing the characters correctly than with the plot. If the characters are real, the story will proceed in the right direction.

“If you over-reach in your story, something goes wrong,” Krims says. “You will try to make your characters do things they would never ordinarily do.”

In “The Sisters,” Krims wrote the story to a point where Louise was better off without her drunken husband, Frank. The original ending had Frank come back to hear Louise tell Tim that “Frank will find his place in the sun somewhere else, as their happiest moments were in the past.” Frank, having heard, leaves without Louise seeing him. They never meet again.

VALUE OF HAPPY ENDING

The picture was not released in this form because exhibitors believed it would fail at the box office without a happy ending which would reunite Louise and Frank. The “phony ending” order came too late for Krims to rebuild the characters somewhere near the beginning of the story so that their actions would be consistent.

In the adaptation Krims says he does not write the story to fit any particular actor.

“I might let certain characteristics influence me,” Krims says. “After the script is finished I have a talk with the stars. Some actors have good suggestions—some bad. If the actors are capable, I do not give definite descriptions because they will interpret their parts as they see them. Some actors, however, need to have every gesture given to them. If you give them a bowl of oatmeal, you have to tell them how to eat it.”

The incidents which build up the plot are often invented by the writer. The novel tells a good story, but it is difficult to dramatize. It is often necessary to add dramatic scenes.

From the novel the adapter first prepares the treatment, which is a short story of the picture written in scenes. The treatment of “The Sisters” was about 49 pages long. No camera angles were given. Each sequence is a dramatic scene. The characters tell the story. Since the producer must be sold on the idea, the treatment is written in good prose style. The book rambled through many years. The screen play covers only four years.

When the treatment is changed into a shooting script, it is again read by the producer. He may make suggestions or changes. In “The Sisters” no suggestions were made. When the treatment gets back to the writer “he sits down with the treatment and starts perspicing.”

The sequences in the treatment are the dramatic incidents. In writing the shooting script from the treatment the writer must consider the camera, sound, proper tempo, dialogue, and mood.

To make an authentic setting for the story the writer must be familiar with its social, economic and political backgrounds. The plot is not complete unless it is related to the life of the era in which it takes place. The characters, also, must be part of that era. A civil war character talking in the slang of 1938 would be ridiculous. The writer should use colloquialisms of the period, but he should do it naturally. He has to assimilate the background of his story.
A short story is easier to adapt for the screen than a novel, believes Warren Duff, Warner Brothers writer. Too much material can cause more headaches than too little. Probably less than half the scenes in an average length novel can be used in a screen play, yet a film fan who has read the book may be disappointed in a picture which leaves out his favorite scenes. In adapting a short story the writer develops the plot and adds new incidents. "Career Man," the Warner Brothers picture on which Duff is working, will be an adaption from a short story by Robert Buckner.

The writer puts in many hours of research work before he touches his typewriter. "Career Man," for example, is based on the diplomatic work of the state department. In studio language, it is a "service picture," that is, a picture which uses some branch of government service, the army, the navy, the diplomatic corps, etc., as its material. The theme of "Career Man" is that the people should pass legislation which will prohibit espionage in the United States by foreign agents. Duff discovered in his research reading that there is an international ring of spies carrying out extensive espionage activity in the United States. Melodramatic as it may seem, the operations of foreign spies have been reported by observers such as Walter Duranty.

MAKE IT REAL

It is Duff's problem to present this material dramatically and realistically, without offending foreign powers. Carried too far in the direction of inoffensiveness, the story is apt to slip into the light opera "Mythical kingdom" classification. The filmgoer may see nefarious operations of the international spy ring and then ask, "Well, what of it? It's all imaginary anyway." It is necessary to grip the audience's attention with the real menace of espionage and at the same time offend avoiding other nations.

As a rule it is safe to portray history. The sabotage committed by German agents in the United States before the World War is a matter of established fact. He was able to use this incident without much change. However, when Germany marched into Austria, the story of "Career Man" had to be revised. It is risky to predict political changes which are occurring so rapidly in Europe. Yet, Duff must look into the future because the finished picture is usually released six or eight months after the story is written. The writer of a topical picture has to mix the foresight of a prophet with his skill in telling a story.

Broadway musical comedies, gangster pictures, Westerns, etc., are, of course, not affected by world events. Nevertheless, in writing "Angels with Dirty Faces," a gangster film, Duff and John Wexley had to change important scenes for the foreign release. The American version shows James Cagney, the gangster, dying in the electric-chair. England censors execution scenes. Not only that, an English audience would be puzzled by an electric chair. Before Cagney goes to the chair the leg of his trousers has been slit on one side. This realistic detail would puzzle the English audience and distract its attention from the dramatic significance of the scene.

Americans, of course, know that an electrode will be fastened to Cagney's leg when he sits in the electric chair. For Americans, this ending carries the picture to a forceful dramatic climax. In England, the entire scene might be meaningless. A different ending had to be written for the English release. "Angels with Dirty Faces" shows how greatly screen writing differs from stage writing.

CHARACTER REACTIONS IMPORTANT

In moving pictures dialogue is important only in the reactions of the characters. In a scene from "Angels with Dirty Faces" Jerry Conolly (Pat O'Brien), the priest,ashes out at racketeers in a radio address. Rocky Sullivan (James Cagney), the gangster, hears the radio talk.

What the priest said isn't important. We've heard it before. We know what he is going to say as soon as he starts. The importance of the dialogue is in the reactions of Rocky, who is listening.

BUILDING DIALOGUE ON ACTION

On the stage, action may be expressed through dialogue. On the screen, too much dialogue makes the picture "talky." The audience loses interest. Good dialogue gives the characters in the picture an opportunity for action. When Rocky listens to the priest's radio speech, closeups let the audience see by his expression what is going on in his mind.

The original story of "Angels with Dirty Faces" sought to create a mood rather than to present action with a strong dramatic punch. On the screen, Duff believes this dramatic drive is more successful than atmosphere or mood. "Angels with Dirty Faces" leads to a strong climax when the priests persuades the killer to turn "yellow" when he goes to the chair. The two men are friends. They have been from boyhood. The death house scene built on this situation is terrifying in its grim reality.

Dialogue, plot, characters, and interesting material are vital parts of a good story, but most important of all is the theme or the idea. In "Angels with Dirty Faces" the priest wants Rocky to die "yellow" Boys all over the country see in the gangster a modern hero. If Rocky turns "yellow" when he faces the chair, the admiration of the boys will turn to contempt. The development of the picture is focused on this scene. Here is the idea behind this story, and there is an idea behind every story. It is upon this idea that the writer builds his adaptation for the screen.
Will Television After All

Q.—Mr. Harding, before we talk about television and movies, let's discuss television. Everybody's talking about it, but nobody seems to know exactly what it is. What makes it "go?"

A.—That's a big order, but let's see if I can make it simple. Every picture is composed of practically an infinite number of points of light. To send a picture with a reasonable amount of detail, you've got to send the light values of a large number of the picture points making up that picture, for the more points that can be sent, the better will be the detail of the picture. Modern television is based on the cathode ray tube, developed by Professor Ferdinand Braun in 1897. The cathode ray tube is a funnel-shaped affair. An electron gun in the rear of the tube shoots a stream of electrons toward the enlarged end which is coated with fluorescent material. This material has the property of lighting up when bombarded by electrons. The stream of electrons, therefore, produces a spot of light on the fluorescent screen. Now this stream of electrons which I like to compare with a stream of machine gun bullets, sweeps across the screen to form one line of the picture, then back to the first side and across again to form another line, and so on, line after line, always moving lower down until the picture is completely formed. We call this "scanning." The process is similar to what happens when you read a printed page; your eye goes from left to right across the page, line by line, registering the black and white content of the lines.

Q.—What keeps the spot of light moving across the screen?
A.—A fluctuating magnetic field.
Q.—What's that?

HOW "SCANNING" WORKS
A.—I'll show you. (Harding turned to a television set and permitted the electron beam bombarding the front of the cathode ray tube to become stationary, thereby forming a small spot of light on the screen. Then he took a horseshoe magnet and raised and lowered it above the neck of the cathode ray tube. The spot of light moved from side to side.) You see how "scanning" works. A fluctuating magnetic field will move the beam in the desired way. As the spot of light sweeps across the tube, the light goes on and off as it encounters the light and dark areas of the picture being reproduced. When it reaches a point corresponding to a black spot in the picture, it goes out, only to go on again when it reaches a corresponding light spot, until the whole screen is "scanned" and the picture is complete on the screen.

Q.—I see. The spot of light must move at a tremendous speed?
A.—Oh, yes. Our television "machine gun" sweeps fast enough to make 30 complete pictures per second. This is the same picture being retraced by the stream of electrons again and again, fast enough for the eye to register it as a complete moving picture. Each picture is "scanned" with 441 lines, which represent about 200,000 picture points per picture. When we realize that there are 30 of these pictures per second, that means there are 30 times 200,000 or about 6,000,000 picture points per second!
Q.—Whew!

BEAM CONTROL
A.—One of the most important features in cathode ray television is the control of the beam, or "aiming" of these "machine gun" electron bullets. Our receiver and transmitter must work in unison. To accomplish this, we have an arrangement whereby certain impulses are used to control the electron beam in the camera tube, and these same impulses are sent out with the signal to be picked up by the receiver and used to control the beam in the receiver.

Q.—Are there any big names in the history of television, Mr. Harding?
A.—Yes, but there are very few basic patents. Television is such an old art, so many people have worked on it and have contributed so many small improvements that it's not the product of one or two great minds but of many men working patiently on this or that small but important detail. There was Paul Nipkow of Berlin. Some of the earliest inventors of television attempted to send all the picture points simultaneously. This was extremely impractical because it required a communication channel for every single point. Now Paul Nipkow had been thinking for a long time about how he could solve this problem by sending the values of picture points successively. In his own words, on Christmas Eve in 1883, he "leaped for joy" when the solution of this problem struck him. The result was the Nipkow Scanning Disc.
Q.—Do we still use his "scanning" process?

CATHODE RAY TUBE
A.—Yes. But the cathode ray is another way of using Nipkow's idea of "scanning" with successive picture points. Instead of Nipkow's mechanical rotating disc, we use the cathode ray tube which operates electronically and has no moving parts.
Q.—Can "scanning" be done faster with the cathode ray tube?
A.—Yes. Nipkow's "scanning" disc had several limitations to it. The two principal ones were the size of the equipment and the speed. A Nipkow type disc in order to produce a picture containing 200,000 points would have to be as large as the side of an apartment house, and would have to be run at an extremely dangerous rate of speed.
Q.—Any more names, Mr. Harding?
A.—Yes, there was Baird of England and Jenkins of the United States. More recently, Vladimir K. Zworykin and Philo Farnsworth have made great contributions to the advancement of cathode ray television. Ernest A. Tubbs of my own corporation has developed, in addition to many other television devices, a rather unique and very much simpler arrangement for controlling the electron beam in a cathode ray tube. Then there was Dr. Lee De Forest who in 1907 perfected the vacuum or radio tube, without which modern television would be impossible. This is the same tube that made radio possible.
So the work done in connection with radio amplifiers made television amplifiers possible, too.

Q.—Why is this amplifier so important to television, Mr. Harding?

POWERFUL AMPLIFICATION

A.—Because with it we can multiply signals hundreds of thousands of times. Nipkow and the other early inventors had no amplification at all. Today we can amplify our signals sufficiently so that plenty of light for the picture can be reproduced. The earliest television devices required an absolutely dark room for observing the picture but today the modern cathode ray tube receiver can be operated in a brightly lighted room.

Q.—Well, I should think that will give everyone a nodding acquaintance with television, Mr. Harding. And now to our question: do you think television will have an influence on our movies?

A.—I certainly do. It seems to me that television can be guided in such a way that it will stimulate the moving picture industry. This will depend upon the selection and development of television program material. For instance, if I can see a complete moving picture in my home, I'm not going to a moving picture house. If everyone felt the same way, the industry would be affected badly, but it would be foolish for television to send movies when that work is being covered so competently in the various motion picture studios. However if my television screen showed a preview of a coming picture at my neighborhood movie theatre, I'd want to go to see that film! We could put the stars on and have them talk about their new pictures and give little scenes from them. Ob-viously, this would stimulate the moving picture industry more than ever.

Q.—What sort of television programs would you suggest, Mr. Harding?

NEWS EVENTS APPEALING

A.—The most appealing would be news events as they occur and sporting events. I believe that feature movies would be unsuitable to television because it would be difficult to hold people's attention in their homes for the hour and a half required to show a feature length picture. Ringing telephones, visitors, and countless household duties would interrupt the "television" and distract his attention from the screen. For this reason, I think fifteen minute programs would be more suitable. We would like to emphasize educational programs that give constructive as well as entertaining ideas. We could have hobby programs such as stamp collecting and show the actual rare stamps on the screen, fashion shows, etc. . . .

Q.—That would be a boon to invalids and people who have to stay at home a great deal, wouldn't it?

A.—Yes, you can see how we could work out programs for television that would benefit everyone. We need the cooperation of the educators and thinkers in helping us to shape this program material into a worthwhile social force.

Q.—Then you think that the handling of the program material will determine whether television will be a good or a bad influence on the movies?

A.—Yes, it's inevitable that movies will be influenced in some way by television, and the character of the programs will largely determine what this influence will be.
Television—Eyes for the Radio Drama

Problems of Producing Television Plays.
By JOHN WEISBERG

DRAMA has become a regular feature of television. Last year the performance of "Journey's End" and this year Eliot's "Murder in the Cathedral" were acclaimed in London. New York has also witnessed telecasts of plays. The not too distant future will probably see the number of dramatic presentations multiplied many times. The problems of technique which this new art form is posing are added stimuli to the many theatrical artists and craftsmen of radio, stage and screen. Advances in cinema and radio and the competitive demands of the stage have kept these craftsmen hopping in the past. The televised drama will be an added spur in the future. The devices of the new art, as of all arts, will be conditioned by its mechanics.

In the beginning, at least, the presentations will have to be made in a restricted space, for the television camera has neither the flexibility nor the versatility of the motion picture camera. The success of the performance of "Journey's End" was attributed largely to the fact that a major part of the action occurs on one set, around a table. Actual sets will be far fewer in number than in the motion picture. Miniature sets have already been used with success in televised performances and as the practice and techniques improve, they will probably be used much more frequently. The inexpensiveness of miniature as compared to life-size sets, the extraordinary effects created with them in the film, their range in creating atmosphere will encourage their use.

Parts of films are being employed in the television drama, and it is not unlikely that a supply of stock film shots will become as essential a part of televised drama as it is of picture production. There are such technical problems as making two-dimensional shots blend with the three dimensional scenes telecast before and afterward, but these do not appear to be insurmountable. Moreover, if the stereoscopic film materializes, the solution will probably be facilitated.

TELEVISION "CUTTING"

Changing the locale or action by cutting-in of such shots or by telecasting first from one television camera and then from another gives flexibility to the art. The development of devices similar to cinematic montage and cutting will be necessary. The similarity, of course, is of effect and not of technique. The film cutter works with film. He has a number of "takes" of a given scene from which to select; he can, if none of the "takes" are satisfactory, call for "retakes". The various sets and film shots to be used in a television performance will be prepared before different cameras. It is likely that the controls for the various cameras will be a switching panel and that for each camera a number of adjustments will be possible. Switching the proper cameras on and off will require split-second timing. Once the performance of a scene has begun, the man at the control panel will be able to do little about it if it is bad. To end or begin a scene, the fade-out and fade-in can be used as in the film.

The television performer will need abilities not required in the film performer. He will need as good or better a memory than the stage actor for there can be no retakes of poorly played scenes, no stopping after one scene to memorize lines for the next, no dubbing in of dialogue or song afterward, and a minimum of prompting. This will probably give an advantage to the former stage player since on the stage too, "once done, it's done." And the necessity for many painstaking rehearsals will be more in the tradition of the stage play.

TELEVISION MORE INTIMATE

There are many who believe that the televised drama will be more satisfactory to the audience than the film drama. They say it will be "more emotionally genuine" and a more natural dramatic expression. Many a film actor has bemoaned the cinematic requirements that a story be "shot" by sets rather than chronologically. He complains that this practice prevents him from acquiring a feeling for his role, from expressing emotions sincerely. The televised drama will, however, restore something of the bond between the audience and the performer—traditional to the stage. Since the spectator will be viewing and the actor performing at the same time, greater intimacy between the film actor and film audience is foreseen.

EFFECT ON RADIO

The leaders of radio, Sarnoff, Paley, Lahr, are agreed that television will not replace sound broadcasting. One can hear the radio drama while away from the receiving set or while wandering about but it will be necessary for the television observer to place himself in front of the television screen. For the immediate future the pictures on standard screens will be about 7 by 9 inches. Enlarging the images by projection on a large screen is being discussed, but there is no expectation that it will materialize this decade.

It must be remembered, too, that television reception is assured only within a radius of fifty to sixty miles from the transmitting unit. This limitation results from the fact that the ultra-short waves used in telecasting travel in a straight line. For nation-wide reception of a telecast program hundreds of sending stations would be necessary. A coaxial cable has been devised which can link stations, but the cost, estimated at $6,000 per mile, is prohibitive for the present.

The drama form needed for television differs in important respects from radio, stage and screen drama forms. The telecast play is already calling for writers able to fit their ideas to its requirements; new dramatic technicians, lighting specialists, scenic designers, make-up men. An art form is maturing and offering new fields for the creative artist to conquer.
How William F. Tummel, assistant director, staged a battle scene in the picture “If I Were King.”

By E. BAYARD

In shots of a battle scene with large crowds of actors the script gives us a description, but it is our job to make a picture out of it,” says William F. Tummel, assistant director on the Paramount picture, “If I Were King.”

A screen fight, unlike a brawl in real life, is hard to start. Usually the day before the scene is made the director and his assistant plan the action and shots. Every department cooperates, of course. The art department has prepared the settings, the costumes are made, casting is completed, props are on hand.

On the day the scene is to be shot, Tummel is on the set hours before the first take. He makes sure that 800 actors in the battles are made up and in proper costume. A wrist watch worn by an absent minded extra can ruin the entire scene in a period picture such as “If I Were King.” Through long experience Tummel recognizes the men he can depend on for action with a punch. He picks them out for the foreground.

Where weapons are used, the assistant director must keep the prop wooden swords separated from the real thing, although most of the fights in “If I Were King” were enacted by experts who used steel swords.

TUMMEL CHECKS THE DETAILS

After assembling the actors, Tummel explains the action. The ferocious, uncontrolled fighting we see in the picture is carefully planned. Here he indicates a cleared space that must open up for Ronald Coleman when he charges in with the rabble. Over there he points out the limits of camera range. He checks a hundred details.

“Too much dust will obscure the action,” thinks Tummel, “All right, wet the ground down. But go easy, or we’ll have everyone sprawling in the mud.” Miss one simple detail like this, and the take is a failure.

Frank Lloyd, the director, arrives on the set. The cameras are ready to shoot. Lloyd gives his instructions. The attack on the gate must be shot successfully the first time. The gate will actually be splintered by a battering ram. Outside the city, Lloyd directs two cameras photographing the Burgundians pounding away at the gate. Inside, Tummel commands two batteries of paired cameras to photograph the defenders and to pick up the Burgundians as they charge the barricades.

BATTLE BEGINS

Everything is ready. The cameras begin to turn. The action starts. A mob of soldiers surge up against the city walls. The huge battering ram thunders against the gate. From the walls, the city’s defenders hurl stones, molten lead, and cauldrons of boiling oil on the heads of the attackers. Men are slugged by bolts and transfixed with quivering arrows. The gate shatters under the impact of the battering ram. Burgundians pour into the city behind movable barricades. Violent hand-to-hand fighting rages in the streets. Villon, leading the rabble, rushes to the aid of the city’s defenders. After a terrific struggle, the Burgundians are pushed back through the gate. The cameras stop. The take is completed.

(Continued on Page 18)
The late George Melies, France's Jules Verne of the Cinema, pioneered in the fantastic years ago.

WITH the passing of Georges Melies early this year at the age of seventy-seven, the film industry has lost another of its pioneers. Unfortunately, few of the filmgoers of today are acquainted with the work of this enterprising Frenchman, who, in addition to his many contributions to cinematography, was the first to introduce to the public the trick film.

As director of the Theatre Robert Houdin, Paris, he was among the first to embark upon the manufacture of film subjects, and being already established as a conjuror, it is only natural that he saw in the innovation of this new medium a means of producing particularly effective stage illusions. So successful were these, that in October, 1896, he built his first studio and began to issue his series of "Star" films.

MAGICAL PICTURES

Most of these pictures contained a "magical" element, such as furniture moving about a room, or skeletons dancing and, in fact, today one might almost allude to them as being "Disneyfied." In 1897 he made a film version of Jules Verne's "Trip to the Moon" (800 feet). This was the first long film ever issued, and the exhibitors laughed at the idea of any audience being induced to sit still long enough to witness a film of this length.

Regarding its quality, I cannot do better than quote from Paul Rotha's "The Film Till Now:"

It is curious to note how far the directors in those primitive days realized the resources of the new medium (such as the rapidity of the chase) in order to fulfill their ideas and it is interesting to watch, for instance, Georges Melies' "Trip to the Moon," made in 1897, in which were used projected negative, double-exposure and "magical" effects equal, if not superior to those employed in Fairbanks' "The Chief of Bagdad" in 1923.

Foremost among subjects especially suited for such treatment are fairy-tales, and accordingly we find among his earlier pictures "Cinderella," "Blue Beard," "Little Red Riding Hood," and "Gulliver's Travels."

Of a more serious nature are, "Coronation of Edward VII" which included a reproduction of the interior of Westminster Abbey, and the duel scene of "Hamlet," (570 Feet) 1908.

THOU SHALT DECEIVE

Melies looked upon the film as a means of creating illusion. He saw that if it were used merely for pictorial representation of reality, the moving picture would become a dull and lifeless art—if an art at all. "The Art of Cinematography," he wrote, "calls for so much experiment, necessitates so many different kinds of activity and requires so much sustained attention that I do not hesitate to say in all sincerity that it is the most alluring and the most interesting of all the arts, for it makes use of virtually all of them: drawing, painting, the drama, sculpture, architecture, mechanics and manual labor of every sort are all called into play in pursuing this extraordinary profession."

The enthusiastic young Frenchman was admirably equipped for his experiments with motion picture magic. At the Theatre Robert Houdin, he had given puppet shows, invented electrical apparatus to aid him in presenting marvels. He was a skilled prestidigitator. Before he embarked upon moving picture production, he had also been a caricaturist, a painter, a mechanic, a cabinet maker, a draughtsman, and a manufacturer. His interests were as wide as his experience.

PERFORATIONS STANDARDIZED

Georges Melies was President of the International Cinematograph Congress, held in Paris in 1908 and 1909, at which the standardized perforations on film-strip were determined. Prior to this date, each manufacturer had a different distance between the perforation, and it was impossible to pass the films through projectors made by another manufacturer. This defect greatly retarded the progress of the industry.

For the benefit of color-film enthusiasts, I am prompted to quote the actual review of "The Conquest of the Poles," one of his later productions, from a trade paper of March, 1912:

One of the most grotesque and highly humorous films Mr. Geo. Melies has thus far given us—which is saying a good deal. Produced in color, we have a wonderful imaginative picture of a voyage to the Pole in a remarkable aeroplane-bus. A most amusing interlude is provided by a suffragette disturbance. There is a terrific race between hundreds of aeroplanes, collisions with occasional comets and minor planets, a passing visit to the signs of the Zodiac, and the eventual arrival in Arctic regions, where a mysterious creature of mammoth proportions rises from the depths and seizes the intrepid adventurers in his maw. The magnetic Pole is discovered, and finally the leader of the expedition again reaches
France in safety, where he is banqueted by the Aeronautic Club. A feature film that will make your audience talk.

It would be quite impossible in this short space to mention all of the films produced by Georges Melies, but in a letter I received a few weeks before his death, he listed what he considered his most outstanding pictures. I cannot do better than let this list speak for itself.

1897 “Tunnelling the English Channel” .......................... 1,000 feet
“The Merry Frolics of Satan” .......................... 1,050 feet
1898 “Chimney Sweep” .......................... 1,000 feet
“Rip’s Dream” .......................... 1,085 feet
“An Adventurous Automobile Trip” .......................... 550 feet
1900 “The Palace of Arabian Nights” .......................... 1,400 feet
1905 “An Impossible Voyage” .......................... 1,233 feet
“Faust.” (Gouned) With musical accompaniment .......................... 853 feet
1907 “Fairyland,” or the “Kingdom of the Fairies” .......................... 1,080 feet
1908 “Christmas Dream” .......................... 520 feet
“The Dreyfus Law Suit” .......................... 800 feet
1909 “Civilization Through the Ages” .......................... 1,000 feet
“A Desperate Crime” .......................... 1,000 feet

By ALFRED A. REED

1911 “Tower of London,” (The Death of Anne Boleyn.) .......................... 500 feet
1913 “Cinderella” .......................... 950 feet

WAR RUINED MELIES

The great European War completely ruined Georges Melies, and from 1923 to 1932 he was compelled to sell toys and sweets to travellers at Montparnasse Station, Paris. To use his own words, “Here I stood every day, even Sundays, from 6 o’clock in the morning to 11 at night without fire.” In 1933 the French Cinematographic Press granted him a pension, which allowed him to spend the remainder of his life quietly. He also received the Cross of the Legion of Honor.

During the last few months of his life Georges Melies suffered a great deal, but even his illness could not suppress his keen sense of humor. In the last letter I received from him, he wrote in discussing his illness, “the difficulty is to kill the microbe, but not to kill the patient at the same time.”

Throughout his life he always retained the keenest interest in film matters, and despite his ill-health, he held an exhibition of some of his early pictures in the Ciné-Photo pavilion at the Paris Exhibition last October. It was his intention to show a similar program at Bruxelles and Lausanne in the near future. It is to be hoped that one of the Cinema Clubs of France will carry out this work.

[Left] George Melies at about the time he made his first moving picture and built the first “studio” in the world. [Right] Between 1923 and 1932, Broken and left penniless by the war, he sold toys and sweets at Montparnasse station, Paris.
THE innate genius which enables a creative writer to turn out acceptable film stories is a faculty too often seen in an incorrect light, according to Clarence Young, screen writer for R.K.O. This so-called "genius" is a combination of average intelligence and a maximum amount of concentrated work and persistence. The assignment from the producer may come in the form of an elaborate idea or the slightest of suggestions, around which the writer must build his plot, action, and characters.

The degree of collaboration and consultation with the producer is entirely dependent upon the whims of the producer and the system he deems most efficacious. One producer may assign a story and never ask to see it until the finished continuity is placed in his hands; another may demand to see the writer's sheet daily, so that corrections and suggestions may be made as the story progresses.

Upon completion of the story, the writer turns it over to the director and various technical departments and usually never sees or hears of it again until the finished picture appears.

Young first writes a treatment from a rough outline, this treatment being a detailed account of the story without dialogue or camera angles. Then he transforms the treatment into the continuity, or shooting script, which contains scenes, sequences, lighting set-ups, camera angles and distances and dialogue. He remarks that it is well for the writer to be familiar with all this technical data, but the essential factor in successful writing is the ability to mold an engaging story.

Young writes his stories in the same fashion he would a stage play, i.e., with a series of master scenes in which all the action takes place in a single area, as if the camera were shooting from a fixed position. Later, in the shooting script, these master scenes are broken down into long shots, medium shots, close-ups, and so on, to give the scenes action and movement.

It becomes evident that screen writing is primarily a business function, and secondarily an artistic achievement. One of the main purposes of the writer's continuity is to give the technicians an idea of the number of camera set-ups so that they might make an estimate of the cost of production. Since each writer works on a production budget, he must develop his story as well as possible without the use of costly sets unless absolutely essential to the plot. Even then the technicians make frequent use of stock shots in lieu of filming the actual scene called for.

A few problems along these lines arose in the production of "Law of Tombstone," the latest picture on which Young worked. One sequence called for shots in a famous New York restaurant. Ordinarily, a cameraman would have to be sent to New York to make these shots so they could later be projected on a transparent background for a process shot. Fortunately, there were in R.K.O.'s film library a series of scenes in this same restaurant taken for a previous picture. Upon examination of these films, however, it was discovered, much to the dismay of the staff, that a principal in the cast of the other production appeared in every scene. One was found in which the female lead was singing with her back to the camera. When this shot was projected on the background and a huge potted plant placed in front of her image on the screen, the stock shot could be used without including her in the picture.

Another production difficulty concerned the construction of an early period train, necessary to the story, but much too costly to build. By constructing the rear platform on the back of a truck and shooting against a projected background, the same result was obtained without building the entire train.

Young is a staunch believer in making the actual plot and characters bear the brunt of the story's action. Excessive use of trick shots is deplorable. Trick shots and the various cinematic devices that make the motion picture a singular medium are a necessary part of the film, but when they become obtrusive, instead of serving as an integrating agent for the picture, their value is nil as far as the story is concerned.

Young regards the prediction of a popular trend as a virtual impossibility, although it is the ambition of every writer to turn out a hit outstanding enough to institute a new cycle in pictures. It is only human nature, that makes a specialist in any line believe his own particular work to be the most difficult. Nonetheless, it is a fact that unceasing physical and mental application are attendant upon the conception and construction of a successful screen play. Maintaining a high degree of consistency in the excellence of his stories is what makes the screen writer's job one of the most trying in the industry.

Writing an assignment is no bed of roses, says Clarence Young, RKO writer.

By ALAN RUBIN

THE SCRIPT COMES TO LIFE

(Continued from Page 15)

The assistant director not only starts the fight, he also keeps it moving. Suppose, for example, some of the actors in the background of the battle scene decide they can pull a few punches and still look real enough to get by. More actors see them. They ease off. In a few minutes the drive of the scene has fizzled out. It is the task of the assistant director to see that the crew and actors cooperate in giving pep and punch to realistic action. After the scene is photographed, the actors relax—but not the assistant director. He must see that the injured are treated, records written up, and preparation begun for the next scene.

All these duties are obviously an impossible burden for one man. The assistant director also has his assistants. But it is his task to plan every action, foresee all difficulties, and organize the myriad details.

Tummel believes the most important qualifications demanded of an assistant director are tact and a talent for organization. A man with these qualities can be certain that he will receive the cooperation which is absolutely necessary in motion picture production.
Guide Posts for Screen Writers

Are there any rules to aid the writer in adapting a stage play for the screen?

By ZOE AKINS

HOW does a writer work in adapting a stage play for the screen? Are there any rules, any guides which will aid him? There is no formula for successful film plays, but the method used by successful writers offers the student valuable suggestions. I prefer to work alone (although many screen stories are the result of collaboration between two or more writers). I used the following procedure in adapting "Camille," "The Toy Wife," and "Zaza" from the old French plays:

As the first step in adaptation, the writer must know the original work well, then seek out the elements in it which are universal, and relate them to modern life as effectively as they are related to the time of the play. Employ the characters, situations, and incidents which will be understandable today. At the same time the spirit of the original play and its valid emotions should be respected and retained. Above all, get the pitch at which, as a work of art, the original play was conceived.

Let us see how this method worked in a recent picture. In "The Toy Wife" we find Frou-Frou, the frivolous girl who wants all the pleasures of married life with none of the responsibilities. Would this character be familiar to modern audiences? Of course. Most of us know girls exactly like Frou-Frou.

INCIDENTS BUILD THE PLOT

Now for the plot. In a moving picture, the plot is less important than the incidents which build it. As perfect examples, recall "Mr. Deeds Goes to Town" and "It Happened One Night." So into the plots of the old play weave refreshing new scenes which the audience doesn't expect, holding the tale together with vivid, connected incidents. In "The Toy Wife" Frou-Frou dances and sings when she sees an opportunity to obtain that most desirable thing—a husband. She is a brilliant success at a party. She charms the man who will be her husband. She selects a young negro girl to be her own slave and dresses her up. Simple incidents, but amusing, alive, adaptable, and freshly visualized.

The characters and the idea should motivate the action harmoniously, although often truthfully conceived characters make a story with no idea beyond "boy meets girl" seem real; or a good idea puts over a picture in spite of conventional characters. In "The Toy Wife" we see at once that the character, Frou-Frou, is the theme of the film.

PROPER PROPORTIONS

It is necessary to establish the proper proportions between scenes stressing character, incident, or mood, and the plot element of the story. When shall Frou-Frou be happy and when shall Frou-Frou be sad? The first part of the picture is bright and gay. Frou-Frou is happy. Little scenes exist for no reason except to show the nature of her happiness, and the disarming nature of her love for her husband and her child. As the story unfolds, Frou-Frou leaves her husband, and is never happy afterwards; later her lover is killed in a duel with her husband. Frou-Frou is ill and suffering; little scenes continue to establish the mood of her sorrow, but the action must get on. One cannot take too long over them. Towards the end of the picture, the main events of the tale must gain momentum. In the original script, however, the amusing and entertaining note of Frou-Frou's personal frivolity was not lost in the march of tragedy, which illustrates how director, producer, and writer may disagree. The mood of the final episodes was sacrificed to an unrelied and conventional solemnity in the film. A quicker tempo and a lighter mood would have served the tragic plot just as sincerely, and been more moving and less predictable.

As for tempo—which is very important—it too often consists only of a confusing rapidity, as harmful to a picture as slow motion. Mood is lost in continual movement for its own sake. Everything is too choppy. American directors think audiences have a blind passion for tempo. This craze for speed ruins many pictures because not enough time and attention are given to establishing a mood and clarifying the premise.

BACK TO ORIGINAL

For my adaptation of "Camille," I went back to the original French novel by Dumas, keeping at the same time the salient points of the play, which he made from his own story. In the novel I found incidents and character touches which enriched the impression of the play itself. As usual, I took from the story those elements common to its own period and ours. I also invented many scenes which lay within the scope of the story and were in its nature—the bee scene, for instance, in the country, which was gay and picturesque—characteristic of Marguerite's happy and good life with Armand; the scenes in which we see her puzzled over the spelling of a word, which remind us that she is a "lady of the camellias" was an uneducated girl from the country, herself; and the auction scene where Armand buys the copy of "Manon Lescaut," which—in the novel—is sold after the death of Marguerite, when her own effects are auctioned off—and
which, as in the novel, relates the story to that of "Manon," which it greatly resembles, and, in a way, acknowledges its debt to the earlier work.

CREATE SCENES

Also, I created the scene where Marguerite drops her glove and de Varville lets her pick it up herself—a slight in public which she feels keenly. In the screen version Armand resents this slight, and calls attention to it by picking up her glove quickly, himself, when again it falls. Thus, conflict is added to the characterization of the two men. Later, as in the play, Armand himself insults Marguerite when moved to violence by her refusal to go away with him, by flinging in her face the money he has just won.

He congratulates Armand on treating a woman as she deserves—"like the cheat this one is"—at which Armand turns on him, which leads to their duel, de Varville's injury, and Armand's flight. Thus the plot is served, but by the twist in the incident (making Armand punish de Varville for further insulting Marguerite, after he himself has just done so, instead of bringing the duel about because de Varville resents Armand's treatment of Marguerite) the characterization of the two is kept true to premise, and Armand's love for Marguerite emphasized;—he may insult her, but he permits no one else to.

BRIEF DIALOGUE

Writing telegrams is an excellent training for writing dialogue for the screen. Dialogue should be brief and to the point, obviously. Screen audiences give the author a certain license in condensing words and lines. People entering a room waste no time in realistic chit-chat, but begin the scene at once. Where dialogue can be discarded, the art of the screen is at its best. In "The Toy Wife," when Frou-Frou's dying lover is carried to his home and his mother closes the door in her face, only a few short lines of dialogue are used. Yet we see enormous significance in the scene; if he dies, she will be alone in the world, ostracized, and penniless.

On the stage, dialogue must explain to the audience what the actor is thinking or the reason for what he is doing. On the screen, the camera does the explaining. A close-up of an actor's face expresses the emotion which would have to appear in words on the stage. In dialogue as well as action, the screen selects only the high lights. A whole scene from a stage play can be packed into one line of film dialogue or a whole scene in a screen play can be visualized from one line of dialogue. In all adaptations of foreign plays or period plays I use a dialogue style which is idiomatic, avoiding colloquialisms and slang.

What about the differences of purpose in the stage and screen? The screen is most important as sheer entertainment. Interest disappears when pictures become editorial or try to preach propaganda. In writing for the screen the adapter should always remember "the children are at the table," as the screen reaches an audience of all kinds and ages far more comprehensive than the audiences which attend the legitimate theatre.

PEERING INTO THE INVISIBLE

Colored films of cancer cells moving through the infected patient's blood stream have been made recently at the University of Rochester. In London X-ray moving pictures have been made of the internal organs of a living person. A new method developed by Dr. Russell Reynolds shortens the time the patient must be exposed to the dangerous X-rays.

WANT TO WRITE?
TRY THESE BOOKS

2. Frances Marion, How to Write and Sell Film Stories, 1937.
3. Nancy Naumberg, Editor, We Make the Movies, 1938.
8. Film Writing Forums; introduction and notes by Lewis Jacobs.
20. Magrave, Seton, Successful Film Writing, Contains scenario of The Ghost Goes West, Methuen, 1936.
The role of art in heightening mood and dramatic effect is described by William Cameron Menzies.

"Art for art's sake" is an inspiring slogan for the classroom. "Art for decoration's sake" is a satisfactory rule in the salon.

But in the drafting room of a motion picture studio, art must go to work. That it be honestly conceived and tastefully executed is not enough—it must also pay its way by helping produce dramatic effect.

Incidental art effects have been carefully employed to enforce and intensity dramatic elements of a plot in the Selznick International production "The Young in Heart" starring Janet Gaynor, Douglas Fairbanks, Jr. and Paulette Goddard, and with Roland Young, Billie Burke, Richard Carlson and Minnie Dupree.

'NO ART FOR ART'S SAKE'

The supervising art director, William Cameron Menzies, declares that the artistic flavor of Selznick pictures is not the result of a dilettante "art for art's sake" attitude on the part of the studio's executive staff, but is deliberately planned to heighten various effects, and so strengthen the dramatic structure of the entire production.

"In life, people may find themselves gay in the midst of depressing scenes—in the theatre a light mood may be expressed on a gloomy stage. These apparent incongruities are often saluted as flashes of realism in an artificial world.

BUILDING MOOD

"But no less real is the natural human impulse to be gay in sunny weather, and to feel a touch of melancholy under sombre gray skies. This is the simple basis for the art of designing scenes to influence audience moods. And when the designer is successful, much valuable film footage is saved, as we reduce whole pages of an author's description to one or two vivid scenes."

"To deceive the camera is a legitimate aim of motion picture making, because the camera has no interpretive intelligence. The expression 'photographic art' has long been a term of reproach. It refers to the work of an artist who mechanically copies what he sees without regard to the emotional high lights of the scene.

EMPHASIZE EMOTIONAL REACTIONS

"The cinematographer must do more than this. Like the modern photographer who is not content to be a mere copyist, the movie camera man must present a scene with..."
its emotional reaction elements emphasized—sometimes even made the subject of caricature.

"And so, in our current picture, "The Young in Heart" we apply camera-fooling principles to the problem of using the settings of a picture to create artistic atmosphere and create universally understood situations."

Menzies, who compares his part in production to that of a lay out man, "animator" who outlines the work of the "tracers" in animating hand-drawn movies, explains that he made individual sketches of each of the 300-odd scenes in the picture. Thus is made clear the complex relation of one part of the play to other parts, and transition between scenes is more readily arranged.

"In our first scene," he points out, "we present a ball in an Italian Riviera villa. This allows a lavish display of costumes, and establishes Miss Gaynor, Douglas Fairbanks, Jr. and other members of the Carleton family in their accustomed milieu of luxury. At the same time, it sets the tone of the picture, and in a measure, predicts the atmosphere of scenes to follow.

"Full advantage is taken of marble floors, silken tapestry and giant terra cotta garden ware. In a gaming room scene, some unique furniture is introduced, and the boudoir occupied by Miss Burke is decorated with porcupine quills—an innovation our set dresser, Casey Roberts, derived from the headdress of African tribal chiefs.

LONELINESS AND DESPAIR

"A subsequent scene is set in a Riviera railway station. The waiting room of the station is enlarged, to allow the camera to get a long shot. This creates a feeling of loneliness and despair—and lays the foundation for a sort of underdog sympathy for the Carletons that begins to counteract the sense of audience-antipathy that their frank gold-digging attitude has engendered.

"In the home of Miss Ellen Fortune, the 'victim' of the gold-digging Carletons, Victorian design is utilized. Our associate art director, Lyle Wheeler, established the atmosphere of oppressive grandeur with oversize doors and windows, and ceilings of vast height. This disproportionate architecture effect emphasizes quickly the small, frail qualities of Miss Fortune that the author of the book was at such elaborate pains to describe.

"The house furnishings are of the florid style known as Victorian, but with occasional deviations never imagined by a 19th century decorator. For instance, where the conventional Victorian design would bulge in a clumsy and unsightly manner, Mr. Wheeler traced a clean and graceful line that somehow suggested the design of the period by an artistic burlesque.

"The script called for a hotel ballroom, but no London hotel has a room spectacular enough to rival the Italian villa set at the opening of the picture. So a ball room of surpassing magnificence was built to provide a fitting climax to the elegance of early scenes."

GROESBECK PAINTING

The scene from "The Young in Heart" upon which most artistic effort was expended, however, was a reception room in the office of a London engineering firm. After Menzies and Wheeler had collaborated on the design featuring high ceilings and spacious walls, the mural decorator, Dan Sayre Groesbeck, was commissioned to make two paintings representing the spirit of modern industry. These small murals, in water color, showed burly figures at work on vast construction schemes, with the force of human creative energy dominating the power of the machine. Enlarged by a photographic process, they cover nearly 2000 square feet of wall space.
Films for Children

By HARRIETT GENUNG AND HAROLD HILTON

Should special films be produced for persons under 16? Discussion of a letter from William Farr, English educator.

Should special films be produced for persons under 16? William Farr, former Assistant Director of the British Film Institute, raises this interesting question in a letter to CINEMA PROGRESS.

In England no child under 16 may be admitted to see an "Adult Film" unless accompanied by an adult, the British Board of Film Censors classifying such films. Yet this negative method of control leaves much to be desired. Decisions of the Censors are not always endorsed by educated public opinion. Moreover, the Assistant Under Secretary of State to the Home Office has recognized the fact that it is not enough to protect children from undesirable films when the primary factor is to provide them with stimulating and enjoyable recreation.

Programs of special films for children could not be shown profitably by commercial cinemas. Cooperation between theaters and educational and social organizations was lacking and children were rarely able to pay more than 3 pence admission.

List of Recommended Films

The Institute decided in 1937, with the absence of special children's films, to achieve the same ends indirectly by issuing a First List of Recommended Films for children. Supplemented monthly, the films included in the List were recommended as suitable for children's performances. Selections were made for audiences of children from 7 to 14 attending school and included eighty feature length films under the headings: Comedies, Stories, Westerns.

Performing a service in America somewhat similar to that in England by the British Board of Film Censors is The Schools Motion Picture Committee, which now is entering its fourth season of recommending previewed and approved week-end programs for children and young people in New York and vicinity. Age groups covered are the "10 to 14's" and the "under 10's."

According to Mrs. Alonzo Klaw, chairman of the committee, it is "needless" to recommend for the "over 14's." Boys and girls of this age, she has found, choose the pictures they attend from reviews in the daily newspapers and from what their friends tell them. They do not merely go to the "theatre at the corner," but shop around for the movie they really want to see, and any list of their favorites would be sure to include among the first ten most of the pictures acclaimed by the critics and the discriminating adult public as the year's best.

When it comes to the committee's chief objective—the recommendation of programs for the "under 10's"—Mrs. Klaw confesses that it has gone no further than it had three years ago.

Parents and schools sometimes ask why we encourage these little ones to go to pictures. We don't. We, too, are parents and know that the picture house is in no sense an ideal place for children's play hours. But little children do go to the movies, thousands and thousands of them. Hard-pressed mothers find that the kindly, white-aproned matron offers at a small price security from crowded streets.

TeaTRE FOR CHILDREN

"The day of the theatre for children with pictures written and directed especially for them seems still far off. Commercial producers realize the need for such pictures, but are not convinced that demand is wide enough to justify the tremendous cost of production. Once more it is up to the parents to convince the industry. WE CAN HAVE ANYTHING WE WANT IF ENOUGH OF US ASK FOR IT. And if not within the already existing commercial theatre, there are groups outside, already interested, only needing to be assured of an audience."

In England a selection of shorts, cartoons, comedies, travelogues and informative films was also made. With wide distribution, copies were sent to every cinema, every cinema licensing authority, and to every national organization of teachers, parents, and social workers.

Cooperation with Theatres

Cooperation between cinemas and local organizations has resulted, and the list has been welcomed by cinemas already running children's performances. With educational and social organizations approaching theatres throughout the country, one of the large circuits has established a department for organizing children's performances in the houses. The full results of the program are yet in the future, but according to Farr: "If only half of the potential audience for children's performances could be made an actual audience attending half of the cinemas in the country, then it would be possible to think of producing films specifically for children."

Educational Sound Films

Sound films designed for educational instruction are now available on many subjects which are ordinarily difficult or impossible to present in the class room. The Erpi Picture Consultants offer a complete library of pictures varying from the "Nervous System" in human biology to "The String Choir" in the music series. Geography, physical sciences, plant and animal life, and a primary grade series are a few of the many subjects covered by films in the Erpi lists. The Erpi Picture Consultants are located at 250 West 57th St., New York City, N. Y.
ABOUT the beginning of the present century, the late Thomas A. Edison predicted that the silent motion picture would in time occupy a prominent place in education. It was not until some years later, however, that educators all over the country became enthusiastic over the educational potentialities of the film.

Its use led to considerable experimentation regarding instructional effectiveness. Wood and Freeman found in their controlled experiment with 11,000 school children, that the group instructed through the use of motion pictures achieved about 17% more mean gain in geography tests, and about 11% more mean gain in general science tests than the members of their control groups. Knowlton and Tilton reported gains of 19% in favor of those experimental groups having seen "The Chronicles of America" before taking tests in American History. These early experiments were substantiated by similar ones conducted in England, where Burt Spearman and Philpot concluded from their investigation that the motion picture should be an integral part of the educative process. Some time later Freeman and his collaborators in America described the motion picture as having a distinct educational value in the subjects of nature study, geography, handwork, high school science, home economics, English, health, and even handwriting, their conclusions being based on the experiments which they conducted as a further check on the film's efficacy.

WIDE SPREAD EXPERIMENTS

With the advent of the sound motion picture, additional experimentation was undertaken. A testing project, supervised in part by the United States Office of Education, indicated that the sound film was about twice as rich in instructional values as its predecessor, the silent film. About the same time an independent investigation, conducted at Columbia University with adult graduate students as subjects, showed a twenty minute sound picture to be a significantly more effective stimulus than longer periods of time spent on discussions, writings, and lectures. A third experiment, conducted in England under the auspices of the Middlesex School Committee, indicated not only substantial learning increments on the part of the pupils but definite interest and enthusiasm from the teachers participating. The Arnspieger experiment carried on in the five American cities of Schenectady, New York City, Elizabeth, Camden, and Baltimore, and involving sixty-four schools with some 2200 pupils, showed that the groups using the pictures achieved 25.9% more in natural science, and 26.9% more in music. In addition the sound picture groups retained more of the knowledge thus gained over a period of three months. Other testing projects conducted under the auspices of Columbia, Harvard, and New York Universities have substantiated for the most part the previous findings involving the use of the sound film.

The more recent investigation, financed by the Payne Foundation, to study the effect of theatrical motion pictures on children, likewise indicated the effectiveness of the medium for shaping attitudes, stirring up emotions, molding morals, and generally influencing behavior. The sound motion picture has been described as being one of the most influential forces in contemporary social life; a fact easily determined by study of the success of advertising, propaganda, and other types of films designed to mold public opinion.

OVERCOME LEARNING BARRIERS

The many techniques of sound on film recording—natural speed, slow motion, time lapse, color, trick, animated, microscopic, telescopic, X-ray, and still photography, together with natural sounds, incidental sounds, and synchronized narration for interpreting both individual and related scenes—specifically lend themselves to overcoming many barriers to learning and account for the overwhelming evidence in favor of the motion picture, particularly the instructional sound film, as a teaching device.

The term, "Instructional Sound Film," provides a classification for an audio-visual learning aid that is distinctive both in preparation and in utilization from the usual type of motion picture. The properly prepared instructional sound film differs from the entertainment "feature" and so-called educational "short" in that it is intended primarily for formal instructional purposes in the classroom. As such, it requires particular treatment to take advantage of its power to present in a clarified manner most every type of thought possible of comprehension by the human mind.

To begin with, it will be well to note the many barriers to be surmounted before learning can progress interestingly and efficiently. Distance, for example, prevents the learner from meeting realistically the vast number of natural and man-made wonders throughout the world. Seasons restrict the type of study materials or field experience the pupil may have. Deficiencies in reading ability handicap primary, intermediate, junior and senior high school boys and girls in many learning activities. Limitations of sight prevent many wonders from coming into distinct perception. Restrictions of hearing do not allow the learner full access to the world of sound. Abstract relationships involving movement are too complex to be grasped by ordinary presentation.

The vastness of knowledge prevents even the life-long student from acquiring but a meager understanding of the total of human knowledge by conventional procedures. The printed page and spoken lecture are inadequate in their traditional presentation. The rigors of physical requirements will not allow the learner unrestricted movement or location experience. Inadequate laboratory equipment prevents the student from securing the advantage of observing many scientific experiments. The organization of traditional teaching material frequently results in laborious learning. Vocabulary diffi-
Sound Film

cultures permit misinterpretation. Time prevents the learner from expanding his life experience by travel, or study of the printed word. Variations in intelligence make it certain that learnings will occur from zero to optimum degrees. Ineffective motivation fails to arouse and stimulate the learner to active participation, and mis-conception is a constant menace to be guarded against.

The many sound films available on the subjects of plant and animal life, human biology, geology, astronomy, physics, chemistry and allied subjects surmount many of the barriers of learning just described and provide classroom pupils with a comprehensive presentation and interpretation of many phenomena associated with nature, and man's efforts to adjust himself to his environment.

TEACHERS NEED TRAINING

If the instructional sound film is to be utilized effectively, teachers must be aided to acquire skill in its use. It cannot be assumed that because such a device carries a large amount of intrinsic interest appeal, it obviates the need for teaching. No matter how excellent a particular sound film may be, it is the teacher who must fit the film presentation of subject-matter into the framework of the unit or project his pupils are developing: who must help organize learning activities growing out of the specific interests which the film has aroused in the group. To utilize the sound film effectively requires: (1) an intelligent understanding of the film's function in the learning process—the presentation of information and the stimulation of interest which activates the learner, (2) skill in introducing the film in a challenging setting—linking its presentation with past experiences and present problems; (3) the ability to devise ways and means of harnessing the film's motive power throughout the progress of the unit. It is clearly evident, therefore, that teachers should be given ample opportunity to study and make new adaptations of film units, under competent supervision.

In studying the effective use of educational sound films, the teacher will find it helpful to analyze the preparation to be made for developing a film unit. Brustetter suggests a number of questions which may guide the teacher's approach to the use of a specific film: "Which sound film will be most helpful in achieving the objectives of the unit the students are to undertake?" "Am I thoroughly familiar with the subject-matter and the specific sequences presented in this film?" "How shall I introduce the film to focus attention upon the objectives of the unit?" "What projects or activities might be started as an outgrowth of the initial use of the film?" "How many times should I repeat the showing of the film, and for what purposes?"

Teachers should be encouraged to experiment with a variety of uses for the film. The sound film has been successfully utilized: (1) to stimulate interest and so lead into a new unit; (2) to present the major concepts or facts of the unit as a direct teaching tool; (3) to enrich a unit by opening up related areas for the student's investigation; and (4) to summarize or review. Supervisors and principals will find it advantageous to develop a record of effective procedures in connection with specific films; some supervisors make a practice of mimeographing descriptions of especially successful units or projects, for distribution to teachers.

TEACHING TECHNIQUE

The techniques of teaching with films may be sepa-

arated for study into the following classifications: (1) adjusting the film to the current interests and capacities of the class; (2) introducing the use of the film in the day's lesson; (3) manipulating the film showing in accordance with the purposes of the lesson; and (4) capitalizing the film presentation in the ensuing learning activities.

Systematic supervision for teachers beginning the use of films is essential. Principals and supervisors should be able to assist in planning the film lesson and in evaluating the effectiveness of technique which were devised. This, of course, makes it necessary for the former to become familiar with the basic principles involved in film teaching, with the content of available films, and with specific methods and procedures which have proved successful in film units.

A variety of training activities may be initiated to aid teachers in utilizing instructional sound films effectively. Teachers should be encouraged to take courses in audio-visual instruction at available training centers; in America, some eighty colleges and universities offered such instruction during the past two summers.

Local in-service training is also essential. It is suggested that faculty study projects be organized as part of the program for the improvement of teachers in service. Such projects might be developed around the objectives of discovering the most effective materials of instruction in each subject-matter area, and appraising techniques for their use in terms of specific topics. A modification of this plan is to organize special film study projects for teachers. Such local study courses should take full advantage of the training film, "Teaching with Sound Films." This picture enables the teacher to observe and analyze successful techniques with the instructional sound film in several subjects and grades.

PROFESSIONAL GROWTH

An ideal opportunity for professional growth is presented when a local faculty combines course-of-study construction or revision with the study of materials of instruction. In this situation, as each course is evolved, materials suitable for presenting subject-matter of the course are listed in the written syllabus, and suggestions included for their use. For example, helpful sources of information and teaching aids listed under a given topic or unit might include specific films, slides, models, radio broadcast outlines, field trips to local points of interest, and reference for students and teachers.

Another device is to provide unit libraries on the sound motion picture as a teaching aid. The number of copies of each reference in the library will, of course, be dictated by the number of teachers who will be studying in the field.

A minimum library on the instructional sound film will include the following references:


Catalogs such as the "Educational Film Catalog." New York, U.S.A.: H. W. Wilson Co.—A quarterly publication listing both sound and silent films of general and special interest.


Production from Script to Camera

More hints for the amateur on the routine of making the film story.

By JACK V. WOOD

In the last issue of CINEMA PROGRESS we commented on the organization of amateur film production, stating that the producer, the director, art director, and the cameraman carried all the executive burdens of production, with the producer responsible for all phases. Now that we have this organization set up, let us turn to the actual routine of making the film story.

THE THEME

The film theme or idea is decided upon first. Remember the idea must be cinematic; that is, it must be material adaptable to filmic narration. You must be able to clearly present the material in an easily understandable way solely by a series of moving picture scenes. An idea suitable for expression in writing may be absolutely unacceptable for the cinema and vice versa.

The idea must have conflict of some kind. The conflict may be mental, or physical; it may be wealth and poverty, brute strength against mental prowess, honor and dishonor, popularity versus unpopularity; it may be serious or comic, dramatic or farcical, but the conflict must be present. We are speaking here, of course, of the amateur photoplay. Naturally the scientific, educational, and newsreel films have theme patterns of their own.

THE SYNOPSIS

Next, the general idea is synopsized. This is a highly condensed written version of the film story. There is no set length, but the synopsis should not run over a thousand words. Professional productions have often been synopsized on one typewritten page.

A good synopsis vividly outlines the plot, setting, principle players, and contains little or no details.

From the synopsis an elaboration is made. This is known as the treatment. The story is written into scenes; generally each paragraph devoted to a different scene. If the story is fairly long the treatment may have larger divisions known as sequences. A sequence consists of complete groups of scenes that are an integrated major part of the complete story. Roughly, a film story will fall into ten to twenty sequences. The treatment should be written cinematically. That is, the words should easily conjure to the mind the series of pictures that will compose the story.

THE SHOOTING SCRIPT

The treatment is much more elaborate than the synopsis, yet still not sufficiently elaborate for each scene may be further broken down into series of camera positions. This is the shooting script. Now for the first time the photographic technical aspects of production appear. A script can hardly be written by one not thoroughly familiar with the uses and abuses of the motion picture camera.

The script is the actual blueprint of the production, and after it is written the greatest part of the work is done; yes, done, before a scene has been shot; before the camera has turned. The camera is merely a recording machine putting on film what has previously been visualized in the mind and set down on paper.

BREAKDOWNS OF THE SCRIPT

The completed script is then carefully gone over for a breakdown. The breakdown of a script facilitates actual shooting, increases the shooting efficiency, and eliminates production delays occasioned by somebody forgetting something. The breakdown is very simple: it is merely a list of items, each item followed by the script's scene numbers in which that item will be needed.

A property breakdown should be made, listing every item necessary to the action, settings, or story. If this is not done it is almost certain that time for shooting a scene will arrive, generally at a fairly distant location, and it will be discovered, "mid director's curses, that some little item, such as a monogrammed cigarette case, is missing, and yet the whole interpretation of the sequence may depend upon the particular initials on that particular little case. This causes temperament to show up!"

Another breakdown essential is the location breakdown. It merely lists every scene at each and every location. How simple, yet how important it is that no scene is missed. Again, if this breakdown is ignored it is almost certain that the forgotten scene will be at the most inconvenient location.

Sometimes actors, wardrobe, and other breakdowns are made, but their necessity depends upon the particular production, and it is up to the producer to decide what additional breakdowns may further an efficient shooting schedule.

The final breakdown is that made by the director and cameraman, and it is very essential. This is the shooting schedule. Seldom, if ever, is even an amateur photoplay photographed in the identical routine of the story. It would be most inefficient to do so and would not accomplish anything.

The director decides the routine he will shoot the various locations. And then he decides one routine he will shoot each and every scene at that location. Except for additional takes after editing, which will be covered later, the producing unit seldom, if ever, goes to one location more than once.

READY FOR SHOOTING

That about winds up the paper work. The production is now as carefully planned and detailed as are the plans a good architect makes before erecting a building.
CLOSE-UPS AND LONG SHOTS

By DR. GEORGE NEHWUSE

"T"HE 16mm film will supplant 35mm for all motion picture uses excepting the professional entertainment field."

That is the flat declaration of one of the Hollywood officials of a large motion picture equipment manufacturer.

Not only do the majority in the industry really believe the above statement, but their companies are backing up the opinion with hard cash and intensive research work.

For instance, Bell & Howell recently announced the addition of a series of high intensity arc lamp 16mm projection machines to their already extensive line of 16mm equipment. This piece of machinery is definitely beyond the amateur field. It is professional equipment capable of throwing a 16mm film image onto a theatrical size screen with the same brilliance and quality as the 35mm standard theater projector.

NEW PROJECTOR

Eastman, of course, has announced some months back their Kodascope Sound Special, a projection machine absolutely the last word in 16mm quality. Again, this machine is so expensive it is beyond any but the very richest of amateurs. This firm also is looking to educational, scientific, and business sources for sales.

Although at this writing the Eastman Company has made no official announcement, rumors in Hollywood technical circles have it that Eastman is now ready to duplicate Kodachrome, charging 10c per foot for this service. More important to industrial users, it is understood they will take a Kodachrome picture and a black and white sound track and make a Kodachrome sound print for 12c per foot.

Such a service would be a great step forward in the progress of 16mm educational, scientific, and industrial films. The 16mm film of the future will probably be a natural color sound product.

PROFESSIONAL 16MM CAMERA

While we are Winchelling the sub-standard film field, we might as well make things complete and pass on another persistent rumor concerning 16mm. This is that the Bell & Howell Co., having produced a professional type 16mm projector has turned its research attention to the camera field and will soon announce a sound 16mm motion picture camera, capable of both single and double system operation to retail somewhere in the neighborhood of $1500. This achievement, we feel, will be the last step in putting 16mm on a professional basis.

And what of the amateur? Well, for those who wish to buy and can afford it, the 16mm field is still wide open. So is 35mm for that matter. But don't forget that 8mm line. The film and equipment is today far better equipment than 16mm was just a few years back. The 8mm is not a toy, nor is it in the "brownie" class. Some very fine pictures have been made, and are being made in the 8mm width. With the very low price for 8mm film and equipment hardly anyone need feel that personal motion picture work is beyond his reach.

And now that we've praised some of these supply companies, let us put in a protest before closing. Lately, the still photography field has been offered a liner and immensely faster film stock. This department would like very much to see some of that new, and better, and much faster film made available to the 16mm and 8mm amateur cinemaphotographer. How about it?

THE FILM HERE AND THERE

PHOTOGRAPH OF A SMELL

Anyone who claimed that he possessed photographs of the smell of a rose would ordinarily arouse our deepest sympathy. Only a person seriously ill mentally would make such a fantastic statement. Yet, Professor H. Devaux has taken pictures of many different odors.

The odor of flowers is caused by millions of tiny particles from the petals bumping against the membranes of our noses. By placing a smooth film of talcum powder on a mercury plate, Devaux obtained a record of the splatches made in the talc by the tiny particles coming from the flowers. Flowers and leaves that have no odor produce hardly any changes at all.

A picture of the smell is made by photographing the splatches on the talc film.

FILM BROMIDES

"The body fell to the ground with a dull, sickening thud" is a bromide which will bring a groan of anguish from most readers. According to Tay Garnett, director of "Stand In," many bromides in motion pictures are every bit as bad. He lists the ten most used in this order:

1. The turning of the leaves of a desk calendar to denote the passing of time.
2. Closeup of train wheels revolving rapidly.
3. Dying petals of a flower to indicate death or disillusionment.
4. Cigarette dangling from a woman's mouth to prove her character isn't what it should be.
5. The sewing of tiny garments to indicate an unexpected addition to the family.
6. A man kicking a dog to quickly show that he is the villain of the place.
7. A couple walking smack into a sunset. A narrative device to prove that they are going to live happily ever after.
8. The turning off of the parlor lights; an invention which leaves quite a good deal to one's imagination.
9. Closeup of a tree withering, then blossoming into flower to show that spring has come to either the hero or heroine.
10. Last of all, the character cliches; gnarled hands to indicate poverty; fat paunches for unscrupulous bankers; lean cadaverous faces for undertakers and reformers; wavy hair for heroes; curls for child actresses and megaphones for directors.
THE FILM AND BOOKS

TRICK EFFECTS WITH THE CINE CAMERA
H. A. V. BULLEID

Link House Publication, Ltd., London, England

This edition is really a manual on the production of fantasy. Logically edited, it groups camera special effects under different units of the camera mainly responsible for the special effect involved.

The material runs in the following order: The Camera Lens, involving alteration of exposure, alteration of focus, alteration of lens angle. Next is effects of camera speed, slow motion, fast motion, and stop motion. Use of filters and tricks with colors, as well as multiple exposure, masks and box tricks, optical distortion, diffusion, and soft focus are all described. Tricks produced by devices outside the camera include effects due to modification of the film strip independent of the photography, and finally trickless tricks or those made possible by control of the time factor.

It is not a beginner's book. Bulleid assumes that the reader is entirely familiar with an advanced type of amateur motion picture camera. Therefore he has condensed his material and eliminated simplified beginner's instructions.

Often it becomes necessary to "fake" when properly telling a story through the camera. This is the book for the person wanting to do just that. It should be read by every motion picture camera owner.

THE MANAGEMENT OF MOTION PICTURE THEATERS
FRANK H. RICKETSON, Jr.

McGraw Hill

This is an up-to-date and authoritative manual covering every phase of the operation of motion picture theaters from the executive's viewpoint.

The material was first presented as a manual for the Fox Inter-Mountain Theater Manager's Convention. This guide is designed primarily to help all theater managers operating small or large theaters, regardless of whether they are independent or circuit exhibitors. Six fundamentals of operation are stressed and discussed: Attractions, Operation and Personnel, Advertising, Constructive Stimulation, and Corporate and Physical Structure. Under these headings are presented many effective rules, methods, pointers, and suggestions on film booking, policy determination, putting on the show, staff management, theater operation and upkeep, advertising, exploitation, accounting, etc.

Other helpful features are a whole section dealing with factors in the leasing, purchasing, and building of theaters; numerous figures and examples, typical schedules, sample forms, etc.; and a glossary of theater terms. Frank Ricketson Jr. gained his experience as a successful manager of Fox Intermountain Theaters and in building profitable business in other theaters. To those interested in the motion picture industry and more particularly theater operation, a wealth of information is available in The Management of Motion Picture Theaters.

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DOCUMENTARY FILM
PAUL ROTHA
Faber & Faber Ltd., London

Paul Rotha is both a film critic and a producer of documentary films. When he writes of the documentary, he writes from experience. The essence of the documentary method is the dramatization of life. For example, the picture, "Drifters," by John Grierson, shows the labor of the North Sea herring catch. "Cargo From Jamaica," also by Grierson, portrays tropical plantations and the loading of bananas.

The Russian documentary film usually shows political propaganda. In "Potemkin," by Eisenstein, we see a great line of soldiers marching down the broad steps of the waterfront at Odessa. The frightened people flee before them. The soldiers fire. People fall. The soldiers trample mechanically over the bodies. A wounded woman drops. She screams. A baby carriage bounces and wobbles down the steps. The soldiers move forward like a machine. In this scene Eisenstein symbolizes the heartless power of the Czar.

In Germany and France the documentary film-makers often use the life of an entire city for their material. "Berlin," by Walter Ruttmann, begins in the suburbs of the city at daybreak. Revelers return home. Workers leave for their jobs. With much opening of windows and raising of blinds, the city awakens. Heavy traffic begins. At noon the city-dwellers stop to eat. The meals of the different classes are contrasted. At night the people pursue their myriad amusements, the rich at the theater and opera, the poor at humble beer gardens and moving pictures.

Natural unrehearsed action is probably the best material for the documentary. The director creates drama from life by selecting his shots and later by arranging them in the cutting room. In "Granton Trawler," by Grierson and Anstey, the trawler is towing a net in a storm. Tension is built up by the drag of the water, the heavy lurching of the ship, the fevered flashing of birds and faces between wave lurches and spray. The trawl (large net) is hauled aboard with a strain of men and tackle and water. It is opened in a release of men, birds, and fish, images of birds wheeling high, the reaction on the men's faces, and the fish pouring from the trawl.

Sound in the documentary film may be recorded as the picture is photographed, or added later. The dialogue of a foreman shouting instructions to his men in a shipyard, for example, would be recorded on the spot. In another picture the sound of a million-volt arc was made by recording (1) tearing strips of calico cloth close to a microphone, (2) striking matches, (3) dropping pebbles on a metal plate, (4) using the peak points of another recording of a cracking stock whip.

Music is often used for creating mood or in establishing locale. In "Song Of Ceylon," a few bars of native music precede scenes of native life.

Documentary Film will be of special interest to amateurs because the documentary, unlike the studio film, is relatively inexpensive to produce.

In an appendix Rotha lists outstanding documentary directors and their best films. There is also an excellent index.
THE EDGE OF THE WORLD

Director: Michael Powell; Photographer: Ernest Palmer.

In 1936, a young English director, Michael Powell, set out for one of the Shetland Islands, Foula, off the North-western coast of Scotland, with a group of 24 actors, cameramen and assistants. The unit remained on the island for six months and returned with more than 200,000 feet of film which was finally edited down into a feature-length fictional-documentary picture called "The Edge of the World."

"The Edge of the World" differs from most other documentary films in that it relates a complete and dramatic story, and the chief roles are enacted by professional actors who were brought from England for that purpose.

Powell first came upon the idea for "The Edge of the World" when he read a newspaper account in 1930 of the depopulation of one of the St. Hebrides islands. He determined to make a picture of "that defeat," he relates, to produce a film showing how the hardy, simple islanders were being slowly but surely forced into exile from their homelands by the failure of the crops and the encroachment of civilization. Fishing crawlers from the mainland were sweeping the seas clean. It was becoming more and more difficult to wrest a living from the stubborn land and many of the islanders were seriously thinking of forsaking their birthplace.

The theme of the film is embodied in a struggle between the older and younger generations. Peter Manson refuses to leave the island, but his son, Robbie, wants to settle on the mainland. Robbie and his friend, Andrew Gray, as representatives of the two contending opinions, decide to settle the problem by racing up a tremendous cliff. Robbie falls to his death during the climb, and Peter Manson looks upon Andrew as the cause of his son's death. He refuses to allow Andrew to marry Ruth, his daughter, and ultimately drives him from the island. Andrew returns when Ruth gives birth to his son, and Peter Manson finally realizes the futility of resisting fate any longer. As elder of the colony he signs a petition for evacuation. On the day of departure, Peter, unable to bear exile from his homeland, falls to his death over a cliff, dying as he had always lived, a son of the lonely island.

The photography for "The Edge of the World" was supervised by Ernest Palmer, English cameraman. Atmospheric and light conditions changed from scene to scene, nevertheless the finished sequences had to match. Frequently Palmer had to change the lens aperture as much as four times during one scene in order to keep pace with the varying light. Every foot of the film was photographed on the island and there were no studio re-takes later on.

"I am still making films today," writes Michael Powell, "but for a long time none can be so near my heart as "The Edge of the World." When a theme has honesty, sincerity and human as well as national importance, it is apt to last for a long time even in such a brittle and ephemeral shape as eight cans of celluloid." (Family).

TOO HOT TO HANDLE

M-G-M; Director: Jack Conway; Screen play: Laurence Stallings and John Lee Mahin; Story: Len Haanstad; Photographers: Hal Rosson; Cast Includes: Clark Gable, Myrna Loy, Walter Pidgeon, Leo Carillo, Johnny Hines.

The picture is a pseudo-documentary of the newsreel profession. It deals with two rival newsreel photographers, Clark Gable and Walter Pidgeon. Both are in love with Myrna Loy. She plays the part of a woman pilot whose sole interest is to find her brother, lost in the South American jungles. The story capitalizes on current and recent news sensations: the Chino-Japanese War, an ocean liner burning at sea, a flyer lost in South America, a gun battle between police and a gangster in a New York apartment house. Plot jerkily jumps from one locale to another in its haste to get in all the material romanticizing the newsreel photographer. Photography of burning vessel from airplane and the special effects work in the explosion of the vessel and in the jungle scenes are high spots in a film characterized by excellent camera work throughout. The sequences in the jungle are exciting and revolve around a voo-doo tribe. Walter Connolly as the irate head of a newsreel concern and Leo Carrillo as Clark Gable's stooge contribute the lighter touches. (Family).

GRAND ILLUSION

Les Realisations d'Art Cinematographique; Director: Jean Renoir; Original story and screen play: Jean Renoir and Charles Speck; Photographers: Christian Matras and Claude Renoir; Cast includes: Jean Gabin, Pierre Fresnay, Erich von Stroheim, Dita Parlo.

A very stirring French film which treats the attitudes and emotions of prisoners of war and their German captors. The story is very simple: two French lieutenants, Marechal (Jean Gabin) and Rosenthal (Dalio), are enabled to escape from a prison camp by the self-sacrifice of another French officer, de Boeldieu (Pierre Fresnay). On their way to the Swiss border they are given shelter by Elsa (Dita Parlo), a German widow with whom Marechal falls in love. He promises to return for her after the war. The film ends when the two fugitives reach Switzerland.

A new dialogue technique is attempted in the use of three different languages. Although most of the dialogue is French, the captors speak German and the English prisoners speak English. The scenes where Marechal and Elsa converse, in their native tongues and teach one another their languages are poignant but also amusing. Von Rauffenstein (Van Stroheim) the warden of the camp, speaks in English to de Boeldieu when he doesn't wish his fellow Germans to understand him. This is particularly effective when de Boeldieu is taking an attempt to escape, to enable his two comrades to escape. Von Rauffenstein begs de Boeldieu in English to come down from the walls or he will have to shoot. Then to indicate to the sentry standing by that he means to shoot de Boeldieu, he again speaks German.

The theme of the picture is the basic affection among men, whatever their nationality, and despite the fact that war has made them enemies. Thus the Frenchman, Marechal, and the German woman, Elsa, fall in love. Von Rauffenstein and de Boeldieu respect and admire one another. In the most stirring scene in the entire film, a German sentry enters the cell where Marechal is in soli-
PICTURE PARADE (Cont.)

SPAWN OF THE NORTH

Paramount; Director: Henry Hathaway; Screen Play: Irv Kupcinet; Story: Barrett Sturges; Photographers: Charles Lang Jr.; Special effects by: Gordon Jennings; Assistant Director: Edmund Atterbury; Cast includes: Henry Fonda, George Raft, Akim Tamiroff, John Barrymore, Dorothy Lameur, Vladimir Sokoloff, Lynne Overman, Louise Platt.

The conflict of Alaskan salmon fishermen with fish pirates is blended with a story of the friendship of two men. The friendship is broken when George Raft joins the fish pirates and his chum, Henry Fonda, devoted to law and order, wounds him in a fight with the pirates. Raft redeems by sacrificing his life in destroying Akim Tamiroff, the leader of the pirates. The documentary method is employed in the opening sequence—a rapidly paced montage of salmon on their journey from the Pacific to the Alaskan spawning grounds. Slicker, a seal with amazing abilities, John Barrymore as bombastic editor, and Tamiroff steal scene after scene from the stars. The Alaskan waters and the breaking up of the icebergs are impressively depicted by capable camera and trick work. (Adult).

THE AMAZING DR. CLITTERHOUSE

Warner Bros.; Director: Anatole Litvak; Screen Play: John Wexley and John Huston; From a play by Barre Lyndon; Photographers: Tony Gaudio; Cast includes: Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp.

A new twist to a crime story, with Edward G. Robinson as an analytically-minded doctor, who enters into a career of crime to determine what changes a criminal life can make in a man's physical and mental makeup. Finally caught, he is tried and declared insane after he refuses his attorney by saying that his research in crime was deliberate and well-planned, only to have the jury declare him insane on the grounds that only a lunatic would destroy testimony in favor of himself.

Never serious enough to make it a crime story, the picture has enough suspense to fortify the comedy element and round out the plot. Robinson's success as a comedian is due to his seriousness in an absurd situation. The laughs are greatly augmented by the antics of Allen Jenkins and "Slapsy Maxie" Rosenbloom. Humphrey Bogart of "Dead End" fame plays an accustomed role as the gangster menace, Claire Trevor, beautiful and blonde, is sufficiently water-botted as a gangster's moll. A sequence which adequately outlines the tenor of the picture occurs when Bogart treacherously locks Robinson in a time vault while robbing a fur warehouse. As the police close in, Maxie Rosebloom, his aide, cuts him out with an acetylene torch. Hemmed in by police, they come up an elevator onto the sidewalk, pretend to be police, and calmly walk away. A situation full of suspense, relieved by a humorous angle. A good comedy with plenty of thrills. (Family).

FOUR DAUGHTERS

First National; Director: Michael Curtiz; Screen play by J. J. Epstein and Leonard Hassen; Photographers: Ernie Haller; Cast includes Rosemary Lane, Priscilla Lane, Lola Lane, Gale Page. Claude Rains. John Garfield.

The three Lane girls and Gale Page enact the roles of four musical sisters in a middle-class family.

The picture is full of simple human affection, joys and tragedies. All of the girls are fascinated by a dashing young composer (Jeffery Lynn). The cross currents of their mutual affection and tangled loves form the basis of the story. John Garfield, a newcomer, portrays a young musician, bitter and ungracious because "they," the Fates, have given him talent, but not quite enough for him to be a success. He is a contrast to the balanced personalities of the other characters. Garfield gives a deft performance in a difficult role. Claude Rains plays the music-professor father. Curtiz' direction avoids the slushiness characteristic of this type of film in the past. Many moving camera shots are employed and every scene is full of small movements which prevent the picture from lagging. (Family).

ALGIERS

Walter Wanger; Director: John Grieswell; Based on French film, "Pepe Le Moko"; Screen play: John Howard Lawson; Photographers: James Wong Howe; Cast includes Charles Boyer, Sigrid Gurie, Hedy La Marr, Joseph Calleia, Johnny Downs, Gene Lockhart, Nina Koshetz.

"Algies" is the story of Pepe Le Moko (Charles Boyer), a fugitive jewel thief, who has reigned as king of the Casbah, Algerian native quarter, for two years, secure as long as he stays within its bounds, but facing imminent capture the moment he leaves. He meets and falls in love with Gaby (Hedy La Marr), wealthy and beautiful French girl, in whom he concentrates all his longing for his beloved Paris. She prepares to leave for France, believing him dead. He leaves the Casbah, makes the ship, but is betrayed to the police by Inez (Sigrid Gurie), his native girl, and is arrested.

"Algies" is a technical and dramatic masterpiece. The native quarter, with all its squalor, secrecy, and air of mystery, is realistically and faithfully reproduced. Charles Boyer is his usual suave self in his characterization of the fatalistic French jewel thief. Hedy La Marr walks in beauty, while Sigrid Gurie surpasses her work in "Marco Polo," making the most of dramatic opportunities offered her as a jealous tempestuous native girl. Johnny Downs is recruited from musical comedies and is convincing in this new medium as a young French crook, assistant to Pepe Le Moko.

Perhaps the best individual performance is given by Gene Lockhart as the police informer in the scene in which he is confronted by Pepe and his friends after betraying one of their group to the police. His fear of their vengeance is a living thing, and makes this scene the most impressive in the picture. The use of low-key lighting and dense shadows to heighten the mystery of the Casbah is effective throughout the picture. The music used when Charles Boyer determines to leave the Casbah actually makes the audience feel the finality of the decision. The photography is a high spot in cinema offerings. (Adult).
PICTURE PARADE (Cont.)

MY LUCKY STAR
20th Century-Fox; Director: Roy Del Ruth; Screen Play: Harry Tugend and Jack Yellen; Supervised by Karl Tunberg and Don Ellinger; Photographed: John Mescall; Cast includes Sonja Henie, Richard Greene, Joan Davis, Caesar Romero, Buddy Ebsen, Arthur Treacher.

This latest Sonja Henie release has the talented and pretty young skater going to "Plymouth University" to show off the winter sports apparel line of "Cabot's Fifth Avenue." George Barbier is the department store mogul and Caesar Romero is his laugh-provoking play-boy son. The male love interest is Richard Greene, while the punch-drunk antics of Joan Davis as a co-ed earn many a laugh. Little can be said for the story. The outdoor winter scenes are excellently staged on the studio lot. Miss Henie's pirouetting is followed in such a way that the audience never loses interest. Especially impressive is the beautiful Alice in Wonderland sequence. (Family).

YOU CAN'T TAKE IT WITH YOU
Columbia; Director: Frank Capra; Screen Play: Robert Riskin; Based on play by George S. Kaufman and Moss Hart; Photographed: Joseph Walker; Musical Score: Dimitri Tiomkin; Cast includes Lionel Barrymore, Jean Arthur, James Stewart, Edward Arnold, Maasha Auer, Ann Miller.

Old Martin Vanderhof stopped work thirty-five years ago to relax. Penny Sycamore, his daughter, writes plays because a typewriter was delivered to the house by mistake eight years ago. Paul Sycamore, her husband, ascribed to an ice man who dropped in to make a delivery and never left, manufactures exploding fireworks in the basement. Essie, one of Vanderhof's granddaughters, makes candy and studies dancing under a wild Russian, Kolenkhov, who always arrives in time for dinner. Essie's husband spends his time delivering candy, having the xylophone and doing amateur printing. The other granddaughter, Alice, works as a secretary. The insane peace of this slightly mad family is upset when Tony Kirby, son of the powerful capitalist, A. P. Kirby, falls in love with Alice.

To complete one of his far-reaching financial deals, A. P. Kirby must buy the Vanderhof house. However, Vanderhof, not at all interested in money, simply refuses to sell.

Here is the beginning of the clash between two opposing philosophies. To Kirby, the capitalist, the world is still one great jungle. The sharpest claws win. Power through money is the only goal.

Old Vanderhof believes in cooperation and help. The man who fails should be aided and not trampled on. The struggle for money and power is futile and wrong if it causes suffering and unhappiness.

"You Can't Take It With You" visualizes the change which is taking place in the minds of the American people. Perhaps human beings and simple happiness are more important than Dollars and Power. Throughout the depression years these new values were crystallized into resentment and rebellion against the unprincipled use of money power.

This resentment appears on the faces of the men in the jail scene when Kirby lets them know his heartless contempt, "Scum," he calls them. Old Vanderhof flays Kirby for his vicious disregard of human beings. He says these men are better citizens than the unprincipled capitalist who destroys others to further his own ends. Kirby sneers, but for the first time he begins to doubt himself. Vanderhof apologizes for losing his temper and gives Kirby a harmonica. This homely instrument is the symbol of the simple human values which condemn Kirby's whole philosophy of life.

Later in his conference room Kirby faces Ramsey, a man he has ruined.

"You've won for the time being," Ramsey says, "but some day you'll meet some one stronger than you, and you'll go down the same way I did."

All alone, Kirby ponders. He is badly shaken when he hears that Ramsey died suddenly after walking out of the conference room. Kirby is ready to enter the director's room when he makes his decision. The deal is not carried through.

The Vanderhof family is able to buy back its home. Their neighbors are not forced to move out of their places of business. Kirby walks dejectedly into the Vanderhof house. He sits down broken and disillusioned. Old Vanderhof cheers him up. He pulls out a harmonica and begins to play. Soon he talks Kirby into playing a duet. Kirby too is at last a human being.

The change from the attitude that money can buy anything is clearly presented in the court room scene in which Vanderhof's friends take up a collection to pay his fine. Kirby, with all his money, has no friends among the people in the court. He is buffeted by the crowd as he leaves.

Such a picture as "You Can't Take It With You" would have been impossible during the prosperity years of 1923-29. Does it reflect accurately the desires and attitudes of the American people today? The answer will be found in the box office returns. (Family).

YOUNG DR. KILDARE
Metro-Goldwyn-Mayer; Director: Harold S. Bucquet; Story: Max Brand; Screen Play: Harry Ruskin & Willis Goldbeck; Photographed: John Seitz; Cast includes Lew Ayres, Lionel Barrymore, Lynne Carver, Nat Pendelton, Jo Ann Sayers.

Young Kildare is a freshly graduated doctor whose professional ideals outweigh his desire for a profitable practice. He passes up the opportunity to work with his father, a small town physician, for a less remunerative position as an intern in a New York hospital. His intense interest in research and his faith in his profession make this picture a graphic human interest story.

Harold S. Bucquet, directing his first feature length picture, skillfully interprets the struggles of a poorly paid intern without resorting to the sensationalism that usually marks this type of picture. Lew Ayres is convincing in the role of the young doctor, mainly because he retains a natural air without indulging in any flamboyant heroics. Lionel Barrymore, as the acid but warm-hearted Dr. Gillespie, confirms his top-notch position as a character actor. Two comparative newcomers, Lynne Carver as Dr. Kildare's sweetheart and Jo Ann Sayers as a wealthy patient, bring a welcome freshness to the picture that enhances its realism.

An early sequence provides an example of skill in acting, direction, and technique. When the young graduate is expected home, his sweetheart and mother and father are moving about, happily laughing, discussing the prospect of his debut as the elder doctor's partner. The light is bright, the movements and tempo are fast and the dialogue is spirited and high-pitched. Late that night, when he decides to go to New York, the same group carries out a contrasting mood. The lighting is low
THE SISTERS

Warner Bros.; Director: Anatole Litvak; Screen Play: Milton Krims; Story by: Myron Brinig; Photographers: Tony Gaudio; Music: Max Steiner; Cast includes Bette Davis, Errol Flynn, Anita Louise, Ion Hunter, Alan Hale, Laura Hope Crews, Beulah Bondi, Jane Byran, Lee Patrick.

The picture, taking place in the years 1904-1908, tells the story of three sisters, their varying desires and ambitions, and the divergent courses their marriage careers follow.

Bette Davis, with consummate skill, portrays the eldest sister and her undying devotion and sacrifices for Errol Flynn, as Frank Medlin, a moody reporter with a penchant for drink and travel. The conflict is between Frank’s desire to make his wife happy, and his vacillating character that pulls him from a responsible home life. Bette Davis scores again as Medlin’s wife, but Errol Flynn is apparently miscast as the weak-willed writer. He lacks the subtlety necessary to make the part convincing. The story spotlights this marriage, but later centers too much attention on the lives of the other sisters.

The picture is fast-moving and highly dramatic due to director Litvak’s theatrical insight and Tony Gaudio’s mobile camera and versatile lightings. Highlights in the picture are a brief sequence of the San Francisco earthquake, (important not for itself, but because it brings Errol Flynn and Bette Davis together after he has run away), and shots of the presidential ball.

Laura Hope Crews, in a short part, shows warmth and understanding and adds greatly to the picture with a brilliant performance. One of the most impressive bits in the picture is a poignant love scene between the disillusioned reporter and his faithful wife, in which he begs forgiveness and promises with great determination to support her as he should. Following this is a fast-moving montage of Frank’s feet; closed doors, pauses, and less determined walk showing his discouragement at finding no work, then whirling flashes of bars and liquor as, beaten again, he turns to drink for solace. Not an outstanding picture, but technically excellent and containing flashes of dramatic art. (Family-adult).

When Power returns to Paris, he learns that Eugenie is going to marry Emperor Louis Napoleon. Power grinds his teeth together in a few close-ups, a friend lays a comforting hand on his shoulders, and Eugenie peers at him through watery eyes. Beyond that no one seems to be greatly concerned except Toni, the French girl Power picked up in Egypt. Annabella, as Toni, is of course, in love with Power. When they return to Egypt, she sacrifices her life to save Power from an approaching cyclone. The Suez canal finally is completed. Power receives a decoration from Empress Eugenie, and the film fades out to a vague ending, inconclusive and flabby as the plot.

Tyrone Power as de Lesseps is exactly that—Tyrone Power as de Lesseps. That Power is ineffective is not surprising, but why he was ever cast in a role which demands forceful, dramatic acting is hard to explain.

The principle cinematic fault of the film is its wordiness. Everyone talks and no one acts. The constant talk, talk, talk smoothers the action and movement. “Suez” is a reversion to the 300% talkies of 1930 and 1931. (Family).

AMOEBA STAR IN ALL COLOR FILM

The amoeba, the paramécium, and an infinitesimal supporting cast recently performed for doctors at Washington, D. C. in a world premiere of the first color motion picture of microscopic life. In previous films of protozoa, the entire cast suffered an unfortunate death after being stained for colored photography. The color work in this 1600-foot film was done by lights. The actors are still alive.

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FRONT COVER
HENRY FONDA IN "YOUNG MR. LINCOLN"

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THE crucial period we are going through will be a turning point in our history. In our day the social, economic, and spiritual forces of the nation and mankind are being tested. It is the beginning of a prolonged process of the world’s structural and geographic change in which gigantic forces are involved. There is no escape from this change, no return to the beaten tracks. A far-reaching adjustment to the new epoch is necessary.

Of the two methods of adjustment, autocratic and democratic, the majority of the American people have decidedly expressed themselves in favor of the latter. Americans refuse to replace freedom and individual rights with the worship of a superman-dictator who whips up a nation to a hysterical frenzy of fanaticism.

The grip of a profound social change, the necessity for solving internal problems, and the pressure of international economics and relationships will force democracy to a more intensive national consciousness and a more realistic and dynamic social attitude.

The power of a real democracy lies in its enormous internal reserves, in the initiative and determination of individuals awakened to the demands and obligations of the times. By reaching its deeper strata of latent energy and moral reserves, the American nation at the historical crossroad has been and will be able to harness again the underlying urge which gave rise to this great nation; it can release that great urge which inspired the heroic effort of pioneers and builders of the New World democracy.

MOTION PICTURES AS A POTENT SOCIAL FACTOR

Lifted on the wave of a rapid social change and the amazing dramatic renaissance of the last half century, motion pictures have become the art of the masses, re-creating in terms of entertainment the lifelike personal and social situations with convincing, identifiable characters. By bringing emotional responses and imagination of the masses into play, motion pictures crystallize new behavior patterns more effectively than any other agency of formal or informal education.

The race experience and cultural heritage stored in books, schools, and museums are absorbed and utilized by a minority. To unlock this treasury takes prolonged study and concentration, a gift for logic and abstract thinking. Through the medium of motion pictures this race experience and cultural heritage can be made accessible to everyone.

Motion pictures, while serving as commercial entertainment, are dealing more and more with vital problems of the nation and of individuals. Since the depression motion pictures have followed a new trend. They treat situations of modern life with realism, vividness, and artistry peculiar to the motion picture medium of expression. Even the pictures of old conventional patterns like the Westerns, pictures of “boy-meets-girl” type, historical or biographical pictures have a more imaginative treatment, and deeper themes or more significant social implications are woven into the stories, as, for example “Stagecoach,” “Love Affair,” “Dark Victory,” “Wuthering Heights,” “Pygmalion,” “The Citadel,” “A Man to Remember,” “Young Doctor Kildare,” and others.

The historian of the development of motion pictures as a new, full-fledged, artistic, and technical medium, as well as a new potent social factor, has to give much credit to Warner Brothers. Their initiative in the introduction of sound to motion pictures brought the film technically from a mute, inarticulate state to that of a potential symphonic art, synthesizing all other arts. Their bold initiative in tackling some of the timely and acute social problems and treating them with an unprecedented directness greatly contributed to the assumption of motion pictures of a new and important social function. By the production of “Juarez,” Warner Brothers revealed with sharpness and uncompromising power the spirit and invincibility of militant democracy as opposed to autocracy. At the same time the picture probed into historical and ideological ties binding Mexico and the United States, these ties being embodied in Lincoln, the giant hero inspiring both democracies.

In his last annual report, Will Hays interpreted the new socialized trend in motion pictures as an acceptance of social responsibility by the leaders of industry for their product distributed inside and outside of the country. In time of the most dangerous world crisis it is imperative not to release abroad pictures which may possibly interpret American life and characters in a distorted way, thus compromising Americans in the Orient, Latin America, and the Occident.

The credit for the new trend in motion pictures should be given, in the first place, to the pressure of the public itself and to educational and civic leaders. The motion picture industry as a commercial institution is sensitive to the public demands and to the promptings of public opinion.

THE BEHAVIOR-SHAPING AGENCIES OF DEMOCRACY

The most effective agencies of re-education and rejuvenation of democracy are schools, the press, the radio, books, and motion pictures. By means of these agencies, the psyche of individuals and the masses is adjusted to a rapidly changing world, to new conditions and techniques.

Schools become more and more aware of the importance of their function to prepare youth for new life situations and to develop their ability to cope with new emergencies effectively. The schools, however, have to become more cognizant of the necessity for preparing a new type of leader who will master up-to-date methods and techniques of the new mind-and-behavior-shaping institutions, such as the radio and, especially, motion pictures. Motion pictures are summoned to play a far-reaching role in the development of the new democracy, in the shifting of national consciousness of the people to a higher gear.

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DIRECTOR'S NOTEBOOK

By KING VIDOR

I SUPPOSE every director uses a different method in preparing a picture. My experience shows that the result is more successful when the writer and director team. If the director does not work with the writer, he should make his own adaptation from the script the writer submits; otherwise the director cannot express his own ideas. In "The Citadel" I collaborated with my wife who wrote a part of the adaptation. During the shooting of the picture she worked with me on the set.

The film has a more closely knit dramatic form than the novel. It has stronger dramatic drive, and its tempo and pace are much faster. I spend from eight to twenty-four hours in reading a novel. A motion picture must be presented in from one to two hours. In the novel the author can go off on a tangent when he strikes something that particularly interests him. He can examine it from every side. A novel can wander, express the philosophy of the writer or his characters, pause over a beautiful bit of description, and examine at great length a psychological state. This technique in a picture would make it seem interminable.

NEW INCIDENTS

The director must often make use of incidents which were not in the novel, or it may be necessary to change or strengthen the theme. Most important in my eyes is the treatment given the story. Quite often it is more interesting and important to stress the viewpoint and feelings of the characters about the situation than the situation itself. In "The Citadel" I tried to establish the mood and the atmosphere of the scenes to give the actors something to react to. In the sequence where the baby is born, if you remember, the doctor was forced to react to the objections of the midwife. It is through reaction that personality is expressed. In the early days of sound pictures, everything was expressed by dialogue. To me this is far less convincing than reactions. A scene is something like a volley ball game. In the game one player "sets up" the ball and another hits it over the net. In the picture, the director creates the mood and atmosphere of the scene, and the actor puts it across to the audience with his reactions.

In modern pictures the director can depend more on the audience to use its imagination. The audience naturally likes to arrive at its own conclusions without being told flatly that this man is a hero and that man is a villain.

In selecting the sets, the director of course tries to express the mood and psychology of the scenes he is trying to show. The final picture on the screen is a blend of many factors—camera, lighting, sets, cutting, acting, in fact everything that goes into it.

In the past there has been a prejudice among some producers against pictures which carry a message. They think that a picture which is too serious will be above the heads of the people. I don't think it is the message which should be objected to. It is the way the message is put over that counts. Changing conditions have influenced people. A few years ago politics and the economic situation were boring to most people. They now find this material entertaining.

THE BIG PARADE

It was interesting to me to find that "The Big Parade" (1925) in which I tried to show the reactions of an average man drawn into war, was labeled a pacifist picture by one group, and a patriotic glorification of the doughboy by another. I didn't feel that the main character had to be a romantic or glorified hero. It was important to present him as a part of his social group—and through him to express the attitude of this group. It isn't necessary to have a spectacular subject like war for this approach. Any life situation can be made interesting and dramatic. On the other hand it is possible to introduce too many subjects from too many angles. In over-emphasizing the collective side one may lose the intimate relationship with the characters.

After finishing "The Big Parade" John Gilbert said, "It is certainly going over well. What are you going to do next?"

I considered again the question of war. It is a great subject, I thought, but there must be other places where men can go through life as an observer—birth, engagement, marriage, death. I went home that afternoon and wrote the story of "The Crowd."

In "Our Daily Bread" I tried to show average people going through an economic depression. Instead of creating a hero at the beginning of the picture, I tried to place an average man in life situations and follow his reactions. Under pressure his character grows.

Hallelujah

In making "Hallelujah" my interpretation or idea of the Negro was my Negro mammy. I was born in the South, and as a boy, one of my first impressions of Negroes was that they were being mistreated by white men. As I remembered, Negroes were kind like my Negro mammy. I based "Hallelujah" on my boyhood memories of Negroes.

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WHY TEACH CINEMA?

By WILLIAM WELLMAN
DIRECTOR OF "BEAU GESTE"

So much opinion-expressing about motion pictures has gone on lately that I'm a little dubious about adding mine to the chorus. The professionals do it much better than the people actually head over heels in the business, as I am, and I sometimes think that it is better to leave it to them. Still, you might like to hear from a man who enjoys pictures.

I think that an audience which "shops" for films is definitely a better one than the audience which merely accepts anything that comes along. Show business is not notable for its charity to failures, so it doesn't make much difference whether you get your "coup-de-grace" from the critics or the consumers . . . or your associates. By the same token, there's no use taking your best shots for an audience which won't know nor care. Marquee-shopping is excellent. Discrimination should certainly come from the people who ultimately pay for the pictures. Financial judgment on our product is the final one, and we certainly should not attempt to avoid it.

EVERYBODY KNOWS A GOOD PICTURE

The teaching of cinema in schools and universities seems quite laudable. Concerning its purpose, I'm a little ignorant. I still don't think you can train creators like you can engineers, but I suppose that's beside the point. Cinema appreciation seems a little far-fetched for a product that is distributed like canned goods. It must be rather like going to school to learn the aesthetic differences between a Pontiac and an Oldsmobile. However, I have an open mind on this, too. A good many years in this business have caused me to reach one conclusion — everybody knows a good picture, and everybody knows a bad one — whether they're a Phi Beta Kappa or an illiterate with an intelligence quotient a point or two above that of a Digger Indian. Perhaps the power of movie criticism is a primal inheritance.

As far as training the new generation for the motion picture industry is concerned, I think it will be the same as ever. It will be the same haphazard, desperate, tiresome thing it always was. The good men will rise from the ranks and mediocre men will stay there. You don't pick railroad engineers from men on the sidewalk; they arise from the hostlers and engine-wipers and firemen and other gents with dirty necks, and the reason they are engineers is because they were willing to learn. It's not quite as pleasant as in a classroom, but it's more thorough. The writers will write, the directors direct, the cameramen peer through their finders — and the producers will worry. They'll probably all try a dozen different things before they find Hollywood. When they do, they won't need any previous training to tell them this is it. You don't hand a hungry tiger raw meat and explain to him what it is.

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By HENRY KOSTER
DIRECTOR OF "THREE SMART GIRLS GROW UP"

I believe it is true that the audience today is demanding better pictures. However, the good directors are the same ones that have been directing for the past eight years or so. All the important directors grew up with the industry. They learned how to cut, write, use the camera — experience with practically every technique which goes to make a picture. Talented directors like Capra, Clarence Brown, La Cava, Van Dyke, King Vidor, Leo McCarey and others started from scratch. They learned how to make pictures in the ten or fifteen years they have been in the industry.

New directors lack such experience today. They come from different fields such as writing, newspaper work, the stage, knowing only a small part of motion picture technique. There is so much specialization in motion picture production today, it is difficult to gain the same experience the old timers have.

STUDIO SCHOOL

Maybe the studios will agree to establish a kind of practical school where talented young people will learn the art of making motion pictures. There they may experiment with smaller pictures. If they show ability, they can be given an apprenticeship to work on difficult jobs under experienced directors. Finally, they may be assigned to short or less expensive pictures.

But before taking such a practical course, they should gather as much background as possible. They should have an understanding of human life, behavior, its motivation; they should understand, feel, and be able to show the real human emotions of characters who find themselves in critical situations.

With all the changes humanity is going through today, future directors should be capable of watching, following, and understanding what is going on in modern life, what affects the emotions of the average man, what the emotional pulse is. Directors must be generally educated, widely read, know what is going on in the world around him today. Technique, emotional experience, background — all these are necessary. Just to be born talented is not enough.

My own methods of directing are based on my experience here and in Germany. I worked at Ufa studios as a director cameraman, actor, writer, and painter.

THE DIRECTOR'S JOB

I usually work from two to three months on a script. I talk to the writer, make sketches of the scenes, give suggestions to the art department, and plan the set as I want it. I believe it is the director's job to unify the work and effects of a picture. I try to see the story and its sequences as a whole. I try to build a motion picture like a symphony, and of course I have to know

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MUCH has been written and said about the tastes of the public. A great many things which are open to question have been repeated so often by "experts" that they are taken for guiding principles of truth in all entertainment fields. The primitive African tells himself over and over: "I am strong as the lion that roars at nightfall!" until he comes to believe it through sheer hypnotic repetition. But we call this superstition. Now let's look a little closer home to see what a strange image our entrepreneurs have conjured up in the name of THE PUBLIC. Let us investigate some of the "axioms" of entertainment appeal to see how much of them are truth and how much outmoded superstition.

**MYTHICAL MONSTER**

Our first glimpse of the bogey that our entertainment wisemen call THE PUBLIC is terrifying to say the least. We see a repulsive figure with dull stupid eyes and a lewd, imbecile mouth. The intelligence of this mythical monster is very, very low—in fact, comes to a full stop at the age of twelve. This in itself is not alarming because the mind of a twelve-year-old is fresh, eagerly curious and unspoiled. It delights in wholesome adventure and all forms of creative make-believe and is very susceptible to new ideas. But the entertainment authorities have not let their creation stop at that. They have attributed to their twelve-year-old Public the appetites, the desires, the jaded outlook of a tired libertine of 50 or 60. Take a look at this pitiful twelve-year-old who must be constantly prodded into jerky excitement by long rows of chorus girls with carefully matched legs that twitch in and out of the line with robot regularity. This the producers call "dancing" and they fully believe this form is about as much of the art of dancing as their hypothetical Public will endure. Yet when a real artist like Fred Astaire was introduced in motion pictures, the twelve-year-olds were entranced and begged for more. But superstition must be upheld and so the robots jerk on, the only "art" or variation in their "dancing" being in the really lovely costumes and groupings of beautiful colors.

Music? Bach, Beethoven and Brahms for the mythical few. Jazz, swing and jive for the mythical many. Noise is what the Public wants, say the "experts." But a twelve-year-old has arrived at the age when a wasteful tune, even a bit of "good" music, is very welcome in quiet reflective moods. If you don't believe it, recall the success of "My Reverie," an exquisite melody reminiscent of Debussy, who, as you know, was a "highbrow" among "highbrows," as far as composers are concerned. The Public took this fragile sad song to its heart. Elevator boys whistled it at their monotonous labor; it fitted in beautifully with the rhythmic ups and downs of their work; truck drivers crooned the slow sad measures as they covered long dulling stretches of asphalt in their swaying, speeding trucks. It was a song of reflection, of dreaming, and while the words may have been sentimental the tune was immortal and strangely intoxicating to the spirit. The Public took it like ducks to water. It gave them a chance to express those inarticulate longings of the human spirit that no jazz is reflective enough to capture. Bosh! the experts would say. Give em noise! But look at the fact and not the superstition. Well, this could go on indefinitely but you get what we mean.

**WHAT THE PUBLIC LIKES**

John Porterfield, forward-looking young Program Director of the National Television Corporation in New York City, had all this in mind when he started to conduct some very interesting experimental questionnaires at his weekly television shows. He reasoned that if the Public really wanted only what the producers said they wanted, then the Public must have a bad case of recreational indigestion. He had a conviction, too, that television was the medium for injecting some much needed vitamins into this monotonous diet of entertainment. With no attempt at coercing his audiences into his own way of thinking, Porterfield presented each of his televiewers with a mimeographed questionnaire form requesting them to check the kinds of entertainment they would most prefer on their television sets in their homes. Ten choices were given. The people who attended these shows were of all classes both as to educational and social status. They varied greatly from week to week and were in no sense "selected," as everyone was invited to attend the experimental shows free; numbers being restricted only by the capacity of the studio. Since the questionnaire requested the occupation of the person answering, Porterfield was able to divide his people into six rough groupings: Office Workers, Skilled Workers, Housewives, Students, Professional Workers, Teachers and Educators. School Teachers and Educators were considered separately from other professional workers because it was felt they would place a greater stress on educational courses than other groups and Porterfield wanted to allow for this in checking results. Even after allowing for this, some startling results were shown as a result of this very interesting experiment.
DISPROVES
A THEORY

DRAMA

The students and the skilled worker groups gave Sporting Events their highest vote for television programs. Here's strange company! Shoeworkers, drycleaners, cooks, radio repairmen joining hands with the boys from N.Y.U., Columbia and Fordham in their favorite type of program. And if this seems a curious line-up, we move on to the Housewives and Officer Worker Groups to find them both heading their lists with a call for dramatic productions as first choice program material. Here is a really amusing situation when you realize that the questionnaire gave housewives a chance to choose Household Hints and Fashion Shows as favorites if they wished. When you think that advertising experts carefully make one type of copy for housewives and another for the office woman, supposedly with such different interests, it is startling to find both groups of women unanimous in their first choice of television programs.

These two results of the questionnaire alone show how dangerous it is to set up stereotyped reactions for occupational or social groups, to corral one section of the Public into one entertainment pen, and others into equally separate classes behind rigidly set barriers. The Public changes and shifts, one "class" overflowing into another with no predictable direction. And if this is so, as we shall prove in giving you more results of this study, why not give the Public, at least occasionally, entertainment nearer the top of its level rather than always at its lowest I.Q.?

SPOT NEWS

"Spot News"' features were the second choice programs of the Students, the Skilled Workers and the Office Workers. And who do you suppose chose Spot News features as their favorite type of program? The Professional Workers! What a juggling of "classes" this points to! "Masses" and "highbrows" fraternizing in complete unanimity for once.

But here is the most startling thing of all! Although we find most groups ranking Dramatic Productions and Variety Acts among their first three choices of programs, one group differed from all the rest and chose for a strong third choice—Educational Courses! Oh, of course, you'll say, the Professional Workers! But no. It was the gardeners, the grocers, hairdressers, cement mixers, waiters and truck drivers of the skilled working group who gave a lusty third place vote to Educational Courses. Now if that isn't a knock-out blow to the entertainment superstition, show us a better one! Still more significant, Educational Courses got fourth place out of ten in every group except the Educators and School Teachers, who naturally placed it first, as was anticipated. Now this, we think, is news, not to the few of us who suspected this state of affairs but to the many diehards and conservatives of the program makers and shapers of policy, who have always insisted on that numbing image of the twelve-year-old public, that fetish of the entertainment moguls that is the paralysing barrier of superstition to progress. When six groups of people composed of waiters, clerks, salesmen, secretaries, housewives, bookkeepers, educators, students, nurses, musicians, singers, photographers, school teachers, cooks, soda dispensers, show clearly that they want educational programs, then something must be done to draw their intelligent interest and awareness to the attention of the program makers.

Is it possible that the prospect of the new medium of entertainment in the home, television, has stimulated this response in so many diverse groups of people? Possibly, yes. There is no doubt that visual education is far more fascinating and attention-compelling than audio-education, which more often than not degenerates into dull fact-giving speeches. But we cannot help feeling that this desire for combining education (in its best horizon-extending meaning) with superior entertainment, has been more than latent in the public for several years past. One might dare to date it from the second or third year of the depression when America started to look into herself and examine herself as lack of money deprived her from looking constantly outside in the form of luxuries, gadgets and other distractions from the real meaning of living. At any rate, the need is there. It has been expressed. It should be heard and considered carefully by all who are planning the imminent arrival of telecasting.

Oddly enough, Opera was fifth or sixth choice of the six groups. And this is a decided tribute to the excellent educational work the broadcasting programmers have been doing in the field and to the splendid work of the motion picture producers who have presented Metropolis stars in gay, attractive roles to the movie-going public. These groups preferred Opera Programs to Serial Stories, Political Speeches, Household Hints and Fashion Shows. That Opera should be preferred to Serial Stories is a tremendous veto to the superstitious opinion of what the Public wants. It certainly surprised us to see what a low rating Serial Stories got, although we can certainly understand it, having suffered so long ourselves from this program affliction. Porterfield's opinions and speculations on the unknown quantity of television broadcasting are worth reporting, especially since television will be in general operation by the time this article is published. The television camera, he says, is as sensitive to human personality as the microphone is to the voice. He wonders, with some amusement, how the Public will react to seeing full length personality portraits of politicians and self-appointed prophets whose personalities on radio have been simply the sum of their persuasive oratory. Television is a mirror for the truth. How will the prestige of certain figures who dominate the European scene be affected when the Public can sit before a television screen and watch those bulky uniformed figures in action?

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ENGLAND vs Hollywood


By RUSSELL BLEDSOE

THAT English-made films differ from those produced in Hollywood is recognized by most film goers, but just what that difference is is not always clear. Americans accustomed to a rapid life and high-speed entertainment find English films slow, even tedious.

According to Bernard Vorhaus, an American director of English-made films, the English audience prefers a slower tempo in its motion pictures.

"The rapid fire wise-cracks in a Marx Brothers film, for example, confuses as often as they amuse the English people," Vorhaus says.

The production of English films is also strongly influenced by the stage background of most English actors, writers, and directors. Even the technicians have gained their experience on the stage. Hollywood, the colossus of motion picture production, draws new talent from workers within the picture industry.

The dependence on the stage tends to make English pictures "talky." The story is told by dialogue rather than pictures.

Studio organization is less efficient in England than in America, Vorhaus believes. The lack of technical equipment often acts as a stimulus to the ingenuity of the director. However, the haphazard organization and freedom in production is fast being replaced by the big business methods of Hollywood.

SPECIAL EFFECTS

In "Fisherman's Wharf," Vorhaus's latest American picture, there is a scene where Bobby Breen writes on a fogged window.

"Can we get that fogged window effect?" Vorhaus asked.

"Certainly," he was told, "we spray the window with a special paint which photographs like fog."

When a man appeared on the set with the painting equipment, Vorhaus asked if he was the painter.

The man nodded and somewhat indignantly went to work on the window. Not until the job was completed did Vorhaus learn that he had committed the faux pas of calling a "Special Effects Man" a painter.

"This amazing organization solves many of the problems which confront the director in England," Vorhaus says.

In creative as well as technical work Americans are efficient. Stories submitted to American studios are almost always slick and capable in technique.

Vorhaus found English stories amaturish but very original. Further, the director in England may change the script. Closely planned American production schedules give the director little opportunity to introduce changes. To Vorhaus, the story ideas rather than the presentation are the more important.

THE NEW CONTINUITY

Vorhaus believes that both English and American pictures are approaching a new form of continuity. There is a growing tendency to eliminate the non-significant parts of the motion picture. The director will try to present only the high-light s in action.

In "The Last Journey," for example, a picture Vorhaus directed in England, a Cockney couple are saying goodbye at a train station. Both the man and the girl are incapable of expressing the emotion they feel.

"It's almost time," the man says.

The girl nods.

The camera shows other people preparing to leave on the train, the bustling confusion of last minute departures, and then returns to the man and the girl. Looking at the crowd, they conceal their deep emotions by repeating the casual phrase, "It's almost time." The contrast of the trivial words with the strong emotions of the young couple calls into play the imagination of the.

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MUSIC TELLS THE STORY

Music is more than an accompaniment to motion pictures, believes Boris Morros, musical director and producer.

By JACK V. WOOD

BORIS MORROS recently presented to the Motion Picture Forum of the University of Southern California some of the basic concepts a motion picture musical director must keep in mind when scoring modern photoplays. Morros, once a student of Rimsky-Korsakov, was first introduced to this country as composer-conductor of the famous "Chauve Souris," a presentation that permanently endeared itself in America with the unforgettable Parade of the Wooden Soldiers number. For the last sixteen years Morros has been associated with Paramount, the last three as musical director, and at the present time he is one of Hollywood's newest producers.

Most recent work of musical directing by Boris Morros was the scoring of Walter Wanger's production of "Stagecoach," and it was from this picture that most of the illustrative excerpts for the lecture were taken. "Stagecoach" received universal musical approval, a subject often overlooked by critics in the usual picture reviews.

MUSIC ESSENTIAL

The most important function of cinema music is to fulfill spots a director fails to cover, or was unable to display. A musical score is as essential as the plot itself, for a good score adds color and interest, heightens emotional values, and characterizes players, locales, and periods.

The general pace of the photoplay may be too fast for the director to spend sufficient footage for proper characterization; then the musical director must help. The underscore even may be called upon to build up characters, locales, and periods all in the same musical number; such was the case in "Stagecoach" at times.

In scoring "Stagecoach" Morros was faced with the problem of quickly and effectively taking the audience back to the time of 1883, putting them on a stagecoach filled with typical Western characters of the period, and locating the action on the desert plateaus of the American Southwest.

Basically the problem was solved by using American folk songs as a foundation for the score. Not only were the players assigned themes taken from early American folk songs, but in addition, the stagecoach itself had its own theme, as did the saloons, towns, and other locales.

AMERICAN FOLK THEMES

In picture production, moods, settings, and characterizations must be drawn in a very short space of time. By employing the early American folk themes Morros presented to the audience a score immediately recognizable as belonging to the period and location portrayed in the motion picture.

The theme for the stage was taken from "On the Trail to Mexico," and those who saw the picture cannot help but remember the important complement this music played to the beautiful scenes of the stage as it wound its way across the desert.

In characterizing the players, Morros took easily recognizable material and adapted it to the actors and the action. John Wayne, the "bad man" hero, was assigned music entitled "Ten Thousand Cattle," while the "bad girl" heroine, played by Claire Trevor, was musically portrayed with "She is More to be Pitied than Censored." Lois Platte, the good girl who bore a child during the journey, was musically drawn with "Gentle Annie" and "Jeanie of the Light Brown Hair." The saloon, in one instance, was assigned a picturesquely titled folk song known as "Willie the Weeper."

Morros' choice of easily recognizable folk songs must not be confused with a choice of publicly well-known songs. Had the music been currently well-known it would have been hackedneyed; the fact is the material is little known today, but it is so typical of material that actually is well known that the music appeals instantly to the ear as something familiar, typical, and appropriate, and yet it is refreshing and interesting.

MUSIC FROM THE PEOPLE

Thus for the musical score of down to earth, or real people subjects, the musical director is wise in taking his material from folklore. Let the music come from the people themselves, and when it does, then it will most effectively portray the time, locale, and characters of the picture.

This does not signify that Morros does not believe in the use of original motion picture music; on the contrary he is best known for the outstanding original scores produced under his direction. Modern pictures demand original scores, written especially for each picture. Scoring is a new form of musical expression that reaches artistic heights in such outstanding productions as "Peter Ibbetson," "The General Died at Dawn," and "Blockade."
Routine of a Director

By HARRY WESTGATE, Jr.

When producer Arthur Hornblow, Jr., and the front office at Paramount decided to film the romantic comedy, "Midnight", their first task was to assign a director. Because of his flair for comedy in his previous picture: "Easy Living," "Big Broadcast," "Swing High, Swing Low," "Artists and Models Abroad," Mitchell Leisen drew the directorial post. Hornblow and Leisen pored over the story, still in synopsis form, and assigned writers to make a treatment. The producer, director, and writers met in conference to exchange ideas. When the writer's first draft of "Midnight" was completed, it went to the "front office" to be analyzed, a tentative budget prepared, and for approval. The producer, director, and writers continued to collaborate on the story and subsequent scripts were written, progressing from the "yellow," "buff," "pink," to the final shooting script known as the "white."

In the meantime the production manager assigned a unit manager to supervise the problems and finances of the story. The director appoints an assistant to represent him in conferences and make a "breakdown" of the script. The cast was selected by the producer and director, a final estimate of the budget made, and the shooting script approved by the Hays Office.

By this time the director has given his approval to sets, wardrobe, properties, make-up, location, etc., and the picture is ready to go into production.

Leisen Visualizes Story

During the writing stages, Leisen has visualized the entire story. After production starts, he consults the script only for reference before filming scenes. On the set, Leisen confers with the cameraman regarding camera angles and lighting. When the shooting has ended, Leisen follows the film to the cutting room and collaborates with the cutter in assembling the picture. Supervising the composition of musical scoring is another of his duties. Then follows the "sneak" previews and final changes, and the picture is ready for release.

In shooting "Midnight" Leisen ran up against some unique problems. A camera crew in France was ordered to take some background shots during a rain storm. Although the French towns people insisted that it would rain in October and November, the camera crew waited impatiently for weeks, greeted every day by bright sunshine. In disgust, they hired a French fire department to wet the street, and then photographed the backgrounds. The results were surprisingly good.

Taxi! Taxi!

Another time the same camera crew had to photograph the arrival of a train at a station. Before they could film the scenes, the exasperated cameraman had to secure permission from the railway office, the station agent, the dining car, the city, the local fire and police departments, and the Ministry of War. Leisen found there were no modern French taxi cabs in this country. The aged ones used in previous pictures could not be used because the male lead is a taxi driver. Three modern French cabs were brought from France to make the picture authentic.

Many of the stars have peculiarities which must be considered at all times. In "Midnight", both Claudette Colbert and John Barrymore have profiles that must be photographed from the left side for the best effect.

The burdens on the director's shoulders are appreciably lightened by his highly trained staff. Assistant Director Hal Walker, Leisen's right-hand-man is

Don Ameche and Claudette Colbert co-starred in the Paramount comedy "Midnight"

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S. Sylvan Simon, M.G.M. Director of "Four Girls in White," "The Kid from Texas."

I have often said that I believe the screen audience is just as intelligent as the stage audience. In fact, outside of New York the audience for stage and screen is the same. The same people attend plays and motion pictures. If there is any difference between the two audiences, it is too small to justify producers who say they have to "play down" to the intelligence of the screen public.

The favorite argument of those who underestimate the intelligence of the screen public is that an artistic picture will not make money at the box office. In short, artistic pictures are financial flops.

This idea is wrong, completely wrong. There is no such thing as an "artistic failure." A good picture will always make money. Producers mistrust artistic pictures because the word "artistic" has been used so often as an alibi for a screen flop.

Under the present set up a good picture does not necessarily mean big box office receipts. Distribution, exploitation, and booking

ART and the BOX OFFICE

Three brilliant directors give their opinions about good pictures, good box office, and good audiences.

Leigh Jason, R.K.O. Director of "Mad Miss Manton," "The Flying Irishman."

Critics are unfair when they judge all pictures by the standards they set up for an artistic picture. There are at least three widely differing, but overlapping types of audiences; the intelligent audience which enjoys the best artistic pictures; the middle class audience which wants light entertainment; the less intelligent audience which enjoys only western and action pictures.

A picture should be judged only in relation to the audience for which it is made.

It is foolish to criticize the technique of a picture apart from the story because the technique depends on the type of story you have to tell.

Most Hollywood pictures are deliberately aimed at the middle class audience. The box office returns prove these pictures are successful. They may not be good pictures, according to standards by which "idiots' delight," for instance, should be judged, but they do achieve their aim.

The industry can't be expected to raise the level of the audience intelligence, although I am sure that the audience today demands better pictures than the audience of twenty years ago.

However, under present censorship regulations, it is almost impossible to make a picture which treats a problem in an adult manner.

Henry King, 20th Century Fox. Director of "Jesse James," "Stanley and Livingston."

The current trend in motion pictures is to bring the world home to the non-traveler wherever possible, and past experience has proven that it is mutually beneficial. It not only makes a better picture pictorially, but also stimulates everyone working on it to work on ground hallowed by tradition, story or history.

There have been numerous such instances in my own career, and at no time has it failed to thrill me. I was more excited over filming "The Country Doctor" with the Dionne Quintuplets in their home in Callander, Canada, than the natives were at seeing a Hollywood movie company work in their vicinity. It was the same when we filmed "Ramona" a couple of years ago, taking the cast and crew to the very local——
THE BOX OFFICE MAGNET

"Give the emotional common denominator its proper place in Hollywood jargon and we will once more hear the mighty music of silver coins clinking at the cashier's window," says Milton Sperling, 20th Century-Fox writer.

By TED ABRAMS

WHEN little Joe Blotz bounces his quarter at the box-office of the theater around the corner, he is doing so for a reason which every person interested in the industry should know.

Why is it that Joe Blotz spends a part of his hard-earned salary for several hours in a theater? Escape, we all know, is his main motive.

Five or six days out of every week, fifty weeks out of every year, Joe sits at his desk scribbling figures. He probably has nightmares of dollar signs jumping over fences. At any rate, the monotony of his labors could well affect his mind and nervous system. With only the prospect of a desk, with ledgers, a pen, red ink and possibly blue ink, facing him practically every day of the year, Joe must find some outlet for his imprisoned emotions. He goes to his local motion picture theater when his working day is over, and there in the dark, confidential auditorium, he finds the emotional release that he both seeks and requires.

GABLE AND BLOTZ

If Clark Gable is risking his neck in an effort to get a newsreel shot of a burning ship, we can just picture Joe Blotz' muscles tense. He imagines himself in Gable's shoes. Every victory of Gable's is a victory for Blotz; and likewise, every time Gable gets hit, Blotz rubs his own jaw.

The same is true of the women. When Tyrone Power embraces Loretta Young and kisses her tenderly, all the ladies in the audience sigh. Even the kids imagine themselves galloping at the head of a troop of Texas Rangers, riding to the rescue of a fair heroine whose head-dress is in great danger of going to a red-skinned warrior. Getting up at eight every morning for grammar school classes does bore little Johnny so much that he can hardly wait for dismissal when he can run over to the movie house and fight cannibals for a few hours.

ESCAPE IS BOX OFFICE

Escape, therefore, is the box-office magnet which draws people of all ages and aspirations to the motion picture theaters. If one is to be actively engaged in the production of pictures, whether from the writer's standpoint or the director's, he must make his approach such that it will offer the public what it seeks, namely, escape.

Unfortunately, in the last few years the film industry has been disturbed by dwindling box-office receipts and theater attendance. This can be attributed to the triteness of Hollywood productions.

Returning to our hero, Joe Blotz, we must not forget that he is a movie fan who has been seeing pictures for years. Sad to relate, when Joe sits down in a theater for a few hours of relaxation today, he invariably is seeing something that he saw a year or two ago and has been seeing over and over. The characters have different names and faces, but the plot is the same. There have been notable exceptions recently, but even those resort to old tricks and twists which tend to make the story a rehash.

BLOTZ CAN'T ESCAPE

Joe Blotz no longer finds the escape he seeks if he knows what is going to happen next, or what the ending will be. In fact he even dislikes the background of a majority of films released nowadays. The setting, or the characters, are in most cases of the wealthy class.

The solution to the problem of avoiding triteness, and consequently preventing a decrease in box-office receipts, lies to a great extent in a phrase which should not be difficult to understand—the emotional common denominator.

We all know what a common denominator is, simple arithmetic has taught us that. Apply it to theater audiences and you will find it an important factor in bringing more people into theaters.

Take every movie-goer in the world, figuratively speaking, and keep in mind the diversity of ages, occupations, and interests; arrive at an average, or happy medium—what appeals to the great majority of people most? There you have the emotional common denominator.

HUMAN PROBLEMS

To illustrate the phrase more graphically, answer this little question: whose problem would Joe Blotz be more interested in, that of John Jones who is out of work, or that of Margot Lottadoe, who is puzzled as to which car to use to drive to the yacht club? Or to further elaborate, the problem of a poor young couple in love and wondering how they can marry, or the problem of a wealthy man who doesn't love his wife? From these problems there is little to ponder over when considering what interests Joe Blotz most.

Most people today are a bit envious of the wealthy minority of the country. They nurse a feeling of injustice towards those who have anything and everything money can buy, while they have to worry about where the money for a pair of shoes is coming from. That feeling is a sample of the emotional common denominator, which shrewd producers have sensed and are now capitalizing on. Witness the success of "Jesse James," which is one of the greatest box-office pictures in the history of the business. This epic deals with a hero who was oppressed by the privileged and was forced to lead an outlaw's life because of an injustice done him by a wealthy, unscrupulous company. Witness, too, the ridicule which is directed at pompous millionaires and snobbish society

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CINEMA AND STAGE

The moving picture is not simply a photographed stage play. Fritz Lang shows how the film has developed its own methods.

By WILLIAM L. SNYDER

Motion pictures will become the art of our century, since they are made for the masses and this is a century during which the masses are coming into their own." This is the contention of Fritz Lang, Hollywood's "master of moods."

After the rise of Hitler to power and the subsequent shake-up in the German film industry, Fritz Lang came to the United States. He was among the leaders of the European directors, having been an important contributor to the expressionistic school with such productions as "Dr. Mabuse," "Destiny," "Siegfried," and "M."

According to Lang, there are many techniques that can be put into play in order to master moods in a cinematic fashion. He has always opposed the use of stage methods in the film, since he believes the film is a great art in its own right, independent of any other medium.

FREE THEATRE

Lang is not, however, oblivious to the contributions which the theatre has to offer. Above all he envies its lack of censorship and its freedom of expression without which no true art can exist. Many trends that find their roots in dramatic literature soon manifest themselves on the screen. This influence of ideas constitutes the nexus between the theatre and the film. It is from the methods of the stage that the motion picture has divorced itself.

When an audience sees a stage play, it acts as a "peeping tom," looking into a room through a side from which the wall has been removed. The stage audience must use its imagination to delineate characters and objects. The moving camera, on the other hand, puts the spectator in the place of the people in the room and concentrates the attention on what is important by means of close-ups.

If, for instance, the audience is to be confronted with a drunken man, the director does not merely photograph what occurs. He puts the audience into the mind of the man and by use of double exposure and revolving camera, the audience realizes that the drunk "sees" two objects where there is actually but one, and that the entire room seems to be whirling around. Such an interpretation would be impossible on the stage.

CINEMATIC SYMBOLISM

Lang also believes in symbolism as a means of cinematic expression. In one of his silent pictures, "Destiny," there is an excellent example of the use of this device. In the film, a young girl seeks out Death to get her sweetheart back from him. Filled with pity for her, Death shows her three lighted candles, each representing a single life span. We then see the girl with her sweetheart in Morocco, in Venice, and in China. The young man is killed in each of these lives, and each time he dies one of the candles flickers out.

"Rhythm is another important factor in the success of a picture. It is achieved as a result of effectual cutting and intelligent planning at the time the picture is made," says Lang.

A scene which lags and bores the audience can be made alive and interesting by rhythmical cutting and editing. For example, the director wishes to show a man in a hurry to catch a train, rushing here and there through the house gathering up the things he needs. If he is shown merely walking from one room to another, the tempo will lag; but if he is seen rushing into one room, grabbing what he wants, and hurrying out, all in rapid cuts, the desired quick tempo has been created.

PLEASING RHYTHM

On the other hand, suppose the problem is to show two men hitch-hiking across the country, one starting at New York and the other at Los Angeles. Inasmuch as the spectator has an inherent visual impression of the geographical layout of the country in his mind, it is nec-

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It would be difficult to find a more interesting trail to follow than this one of the motion picture along the ways of Europe in crisis—from the Mediterranean, through the Balkans, into the pressure zone of Central Europe, along the shores of the Baltic, into Russia, and back to the Western countries again. It leads through totalitarian dictatorships; it led, to the end of last September, through a deeply rooted democracy; then to variations on both governmental forms for the growing realization that the uses and character of the motion picture vary with the political structure.

It all brings one back to America with a few generalizations, a number of problems, and some long, long thoughts concerning an instrumentality we are inclined to accept fairly lightly as belonging in the main to the entertainment field. I shall not deal with these, as such, here, but rather go behind them for the data, the findings of which they are the product, turning the spotlight here and there swiftly for a few indicative situations and instances. If each could flash its title or theme initially, the first would be

THE FATE OF THE INTERNATIONAL IN THE CINEMA FIELD

The setting: Rome and Geneva

The Institute set up by the League of Nations in its early years to be concerned with the international aspects of the motion picture is no more. As is well known, it was mandated to Italy with Rome as the place setting, exactly as the Institute for Intellectual Cooperation was centered at Paris. After Italy left the League many wondered exactly what would be done; the assumption was naturally that the Institute would be turned back to the organization of which it was a part. But the February issue of the Italian Cinema still carried the by-line "In technical collaboration with." A phone call was put through, much discussion at the other end, finally an appointment; a long drive to a locked, soldier-guarded gate, innumerable forms to be filled out, an escort, and finally a long, handsome room and a most interesting discussion that buried the old and told of a quite different new structure.

In brief the pattern of thinking and information ran: since Italy was no longer a part of the League, participation in the International Institute as such was impossible; since the League "was no more" the Institute could, in Italian hands, undergo change, which was even then just being completed. The name of the emergent structure, given in loose translation, was "the organization for the outreaching of Italian culture to the Friends of Italy." The difference was recognized? It was, indeed—in place of the inclusive reach, the Axis, now a triangle with the inclusion of Japan; this had become the basic unit culturally. A highly self-conscious and calculating nationalism had taken the place of the international; a League of Nations function had given way to a Ministry of Propaganda.

The hope was expressed that America would be found among the "friends." That such has not been the case is probably indicated in recent decrees for stricter quotas and the exclusion of certain of the Disney characters. In Italy in February, 1938, I had decided that the two countries were loosely hung together by Shirley Temple, Laurel and Hardy and Mickey Mouse! Pictures of the four were everywhere. Mickey will be most greatly missed. More than once I went to the Casa di Topolino, the tiny, charming motion picture place for very little children, dropped down in a park, to see Mickey lighten and give childish joy to a program that otherwise held only its antithesis. Here is the exact content of a newsreel carefully adapted for small children, as I wrote it down on an afternoon in the Casa di Topolino: Airplanes at March Field; America building many, the air filled with them; bombing in China with no sparing of horror; Japanese children drilling; Nationalist Spain, "Reds" vs. Nationalist comrades, at San Sebastian memorial stones being laid at the bottom of the flag pole to those who had given support—Italy, Germany, Portugal—children giving the fascist salute; Hitler in a speech; Mussolini with uniformed children passing interminably in review and the recurring caption: "Learn to be always soldiers," "Believe—obey—fight." A before and after Mickey Mouse will no longer relieve all that under the selective cultural relations pattern. It is a tangent to the passing of the international work of the League of Nations in Rome.

Turn the spotlight sharply from the fate of the international in the cinema field.

AGAIN THE PROBLEM OF NEWS REEL "TRUTH"

The setting: Vienna and Berlin

I saw Goring enter Vienna just thirteen days after it was taken over by Germany; I saw the newsreel version of that event a few weeks later in Berlin. It would be difficult to find a wider gulf than the one separating the
two in the real and deep "truth" of a situation. And yet there was no taking of pictures as far as I could discover, save for one possible instance of a blacking out of background. The camera had dutifully recorded all to which it was selectively turned.

It is possible that the pictorial thing that would have approached the kaleidoscopic truth of that day is too much to ask of a film—and yet what a document in history it would have made! The first flash might well have been back to the canvas-decked machines, parading the streets in the preceding days, with their inviting red, black and white "Goring Speaks"—and always, just behind each, the lorry of armed soldiers. It would have shown—that fully revealing newsreel—the holiday announcement and order, the methodical, early morning clearing of all windows above the ground level along the line of march; the soldiers as they moved methodically down the streets collecting small children to form the front line of greeting; especially it would have included, without comment, a close-up of the forever unforgettable face of an Austrian mother as the child she had thrust into a doorway for hiding was found and marched off with the rest. As the people gathered, there was the self-conscious strutting of the new uniformed, new in authority, from behind counters, the cold precision of the imported Black Guards of Prussia, the lines of them, as the guest neared, the cameraman high up on a ladder mounted on a car, and preceding him the man to signal when the cheering was to be done . . . . For completeness there would have been the camera catching the turn of the heads to check the fact of attentive soldiers behind as well as in front . . . . If any of that was caught, along with the scent of tense eagerness, it was not in the recorded version, only the final moment, the welcoming children, the crowds at salute, the bowing Field Marshal and the caption "All Vienna Joyously Welcomes . . . ." If the documentary film that recorded itself in my mind that day could have been taken . . . . .

But if it had, the pictures would never have been allowed to leave Vienna, nor would the taker of them. It is the reason behind that which takes us to the third title

**THE MOTION PICTURE AS MOLDER: THE DICTATORIAL PATTERN**

The Setting: Rome, Konigsberg

The film as propaganda in the hands of masters in that art is a subject in itself worth, and needing, long study. Here it comes into the spotlight only for a thought-provoking moment. Mussolini's use of it, with all the power of constant repetition, is headed by the ever-present Chronicle of Empire. It was in every theater, a continuing story: the things the Empire has brought, fabulous in raw materials; the glory of sacrifice for it; hate of those who opposed, the flash of the motto "Many enemies, much honor;" maps of the ancient Roman Empire, the path to glory the building of the new . . . All that and more, repeated with the steady beat of rain, variations but always on the one theme. It throws light on the recent "spontaneous" cries of "Tunisia, Corsica, Djibouti!" There is power in the motion picture—for use.

In Konigsberg, as it happened—and here I am not stressing the large pageant pieces used for swift excitation, as the prolonged, high-tension Nuremberg reenactment on celluloid, but rather the constant, daily film of prescribed ideas to be stamped on the minds of a people—there was, on an April night, a film called "normal things," or things to be taken for granted: people crossing the streets and obeying the signals—that as defense; children playing in the park—police as defense; then the army, the soldiers everywhere—a natural and necessary extension of defense . . . up to the culminating thing, the defense of the Germans Beyond the Borders. More soldiers, maps, showing the areas involved, Austria already taken, the moving line absorbing . . . . Here is the film in daily, self-conscious use shaping to political ends. It is typical of a whole group of films for habitation. They set a pattern in a closed system that brooks no contrary portrayal.

Shift the spotlight swiftly for the antithesis of the film for pressure, of ideas to be stamped. The title can stand

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**Motion pictures are traced through the turbulent ways of Europe. The political government, totalitarian dictatorships, deeply rooted democracies, variations of both, change the uses and character of the motion picture.**
Cabo Verde, Changchow-fu, Schleswig-Holstein, Adrianopolis, Popocatepetl and British Somaliland may be just vague tongue-twisting gazetteer names to the average person, but to the newsreel editor, who orders the cranking of the world's events as they transpire, they are spots that require no atlas consultation when anything important happens. The newsreel editors seldom can tell where the next big story is going to break. Whenever and wherever action is on tap, a visual reporter is not far in the wake. Fire, flood, battle, murder and sudden death drag the cameraman across prairies, steppes, seas, crags and military barricades, absorbed in adventures which may pack more drama in a week than five years spent on a Hollywood set, or ten at a metropolitan city desk.

THE BLACK BOOK

About a hundred veteran cameramen are on permanent duty on various fronts, for the different newsreel companies. In a dog-eared black notebook on the desk of Walter Breedon, New York assignment editor of the Semi-weekly "News of the Day" is an alphabetical list of communities situated all over the world. Underneath each town listed is the name of one or more persons who may be called on to make a contribution in case of emergency. These newsreel men operate strictly on a free-lance basis; some of them have never sold an inch of film to the New York company but have attracted enough attention, through some past suggestion or speculative contribution, to win a place in the book.

It is surprising, according to Breedon and his aide Morton McConnachie, how many amateur or "semi-pro" cameramen have sent in five hundred, a thousand, or even two thousand feet of film made on professional-size film, with professional equipment. The two chief drawbacks are lack of skill in making the shots, and even greater lack of editorial vision in picking the subjects, which generally have limited, local appeal. In most cases where a big news story breaks within the borders of the United States, it is considered safer to despatch to the scene one or two staff men from bureaus in New York, Los Angeles, Chicago, Washington, San Francisco, Boston, Philadelphia, and New Orleans, rather than trust the free-lance brigade. A staff was sent down from New York to cover a Florida hurricane, two more were sent surrying up to New England to get shots of flooded areas recently. When a free lance man is engaged to cover a local happening, he is paid $35 a day, and footage.

CORRESPONDENTS EVERYWHERE

Staff headquarters in the foreign field are in London, Paris, Rome, Shanghai, Tokyo, Berlin, and Honolulu. Head Newsreel men in these spots often engage their own free lance "correspondents" and make deals with them individually for accepted material. In other cases, cables are flashed directly to isolated spots where an amateur picture-gatherer has waited, perhaps for years, for some twist of events to give him a chance to show what he can do.

It generally takes at least five hours after a newsreel negative reaches the home base before it can be developed, edited and comment added, preparatory to rushing it to theaters. The fastest time on record was at Coolidge's inauguration when the film was developed on a train en route from Washington D.C. to New York. Only great disasters or other vitally important happenings are given "special release" of this sort. The ordinary footage goes into reels which are released twice a week. Newsreel men are taught to anticipate events before they happen, and to be ready for them. Every arrival of the Hindenburg was covered by a staff of experienced New

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AWAKENED DEMOCRACY

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NEW DEMANDS FROM EDUCATION

The awakening of the public to the new situation at home and abroad and the assertion of motion pictures as a powerful factor in the mental household of the nation imperatively demand that educators and civic leaders assume an active and vigilant interest in the potentialities of motion pictures as a medium of formal and informal education. A systematic and exhaustive research into the possible role of motion pictures in the learning process and in the communication of knowledge and emotional attitude should be made. More organized and nation-wide practical measures for the effective utilization of motion pictures should be taken.

An urgent task is being imposed on our educational institutions, that of bringing up the new leaders who will be versed in the use of such potent instruments of mental and social control as the radio and motion pictures.

The incentive for an assumption of such responsibility has been given recently by some producers who expressed a desire to collaborate with universities in selecting, from their graduate students, special talents, and in training these students as future creative workers of the industry.

ENTERTAINMENT AND EDUCATION

The educational value of commercial motion pictures has often been praised by studios, belittled by educators. In Illinois, Elsie Clanahan, State Chairman Motion Pictures, Illinois Federation of Women’s Clubs, carried out a survey to determine which pictures proved useful in the classroom.

These questions were asked:

“What five pictures of last year, September to September, were most popular, stimulated interest, and gave the best opportunity for class discussion from the following standpoints:

1. Human relationships.
2. Artistic.
3. Literary, history, and biography?

List with each picture the contributing elements, citing the particular scenes which gave the opportunity for the study.

What type of pictures should be most desirable for future production?

What types should be most avoided?”

The replies revealed that many teachers do not recommend films because as one instructor said, “Mothers even complain about certain sequences in films like ‘The Covered Wagon’ and ‘Babes in the Woods.’ They objected to a movie of Rip Van Winkle because Rip was a drunkard.”

Pictures like “The Adventures of Robin Hood,” the Hardy family series, “Snow White and the Seven Dwarfs,” “Marie Antoinette,” and “The Adventures of Tom Sawyer,” were popular with high school and junior high school students.

In general, the report revealed there is no great organized effort to discuss commercial entertainment pictures in schools.

FILMS IN CHANGING EUROPE

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THE COURAGE AND THE EXCITEMENT OF IDEAS IN MOTION PICTURE PRODUCTION

The Setting Prague and London

It was snowing on the April morning when the car came for the trip to the AB studios just out of Prague. The old Bohemian city was completely beautiful in the midst of the storm, and again it was the documentary—such as ‘A Nation for Itself’—caught up in the history of a period in the subjugation of a people; the well housed German university; the Parliament buildings out of which the Sudetic representatives had walked only the day before (in the front of the legislative hall the motto “Truth Conquers”); the color of the marketplace and, through it all, the quiet, natural movement of a people, calmly at the work of the day, April 9th, Greater Empire Day just across the hall-surrounding boundary line now blotted out. No wonder the initial talk at the studio centered around the conception “What a documentary film the real life of the city would make this history-held morning!” And immediately it was caught up: Could a picture portray the reality that was the capital city of a democracy that day. Perhaps it was the film that would have been the turn of history had not closed the door to it.

The production plant was on a small scale compared with many of our own, but scientific, excellent in each detail and in the productions that have crossed the screen in the little projection room. They were largely for the country itself, simple, direct, yet a number of the pictures could so well have come to America to be enjoyed and valued here. Interestingly there was then in Prague a group from the Trade Agreements Division of the American State Department, discussing exactly that potentiality.

I was initiated into much of interest that day, but the studios themselves, their sets and equipment, were not the things that gave the distinctive significance, rather the spirit that was there. A young producer caught it up with “There is little money, but there is the courage of ideas.” The courage of ideas! It was intangibly inherent in the work done. There was a quality that made me say “Somehow it is always about democracy” and the thoughtful response “It is not so much about it, it is democracy.”

Much has been said and written concerning the power of the motion picture today: I had seen it with foreboding as a tool of single-minded, ruthless pressure; I had seen it thoughtlessly used as an instrument of profit alone. I left the Prague studios with a realization that there was something different from either—free private enterprise eagerly conscious of both itself and its country. A nation’s motion picture industry of its own will a part of a whole that was a democratic nation. It was worth going rather far to see.

For the excitement of ideas—England. You would hardly guess it from the British pictures seen in the show places. In fact there wasn’t too many to be seen with the major, well-filled theaters carrying mainly American films. "We all always go to the American pictures," the little hairdresser told me. "They've got everything!"

"Films in Changing Europe" will be concluded in the next issue of Cinema Progress.
1. "ALEXANDER NEVSKY."

2. "UNION PACIFIC."

3. JAMES CAGNEY AND GEORGE RAFT IN "EACH DAWN I DIE."

4. EVELYN KEYES AND VIVIEN LEIGH IN "GONE WITH THE WIND."
5. CLARK GABLE in "GONE WITH THE WIND."
6. ISA MIRANDA in "HOTEL IMPERIAL."
7. GALE PAGE, JEFFREY LYNN, AND GERALDINE FITZGERALD in "GIVE ME A CHILD."
8. "BEAU GESTE."
9. "MAN OF CONQUEST."
A Miracle of Color

Cinema Progress scoops the technical journals of the United States by carrying the FIRST account of a revolutionary development in color films.

By RUDOLF ARNHEIM

When I looked at the film sample which the two Italian inventors showed me I saw on it no colours at all and not even a black-and-white image. But when they put it in the projection apparatus, there appeared on the screen colours of a rare naturalness, harmony and beauty. How was this miracle achieved?

I looked inquisitively into the apparatus and saw what in Fig. 1 is schematically represented. As soon as the projection light (A) had crossed the film (B) it was split in thirty or fifty different beams. These beams after having passed the normal lens (C) hit the filter (D) on different points. It was a circular filter but instead of being horizontally banded, as I remembered from the filters of the lenticular colour processes, it consisted of six coloured sectors: two were red (F), two were green (G) and two were blue (H). Some of the light beams crossed the red parts of the filter and produced red spots on the screen (E); others crossed the green parts and produced green, and so on. Manifestly there was something in the film which deflected the light in such a way as to direct it to the different filter sectors. But for producing a coloured image it was necessary of course to deflect the light in every point of the frame in a particular way; if, e.g., in the centre of the screen there was to be the image of a tomato, it is quite plain that the projection light crossing the centre of the frame had to be directed to the red sectors of the filters. How could this difficult task be done by a film completely transparent and blank?

COLOURS MIXED IN THE EYE

On every film strip produced by a "subtractive" system, e.g. by Technicolor, you see coloured frames. They are very little but it is not so astonishing that if they are enlarged by the lens, they will produce the screen image. A Technicolor or Kodachrome frame consists, substantially, of three layers, each of which corresponds to one of three fundamental colours. On the contrary, in an "additive" frame the three partial images are found side by side in a single plane. The principal group of the additive systems dates from Louis Lumière's "autochrome" plate (1904). This system remembers the method of the French "pointillist" painters who obtained a physiological colour mixing in the eye of the spectator by placing side by side minute spots of pure elementary colours. Lumière's plate is covered with a layer of innumerable red, green and blue starch-grains which serve as many very small transparent filters; the black-and-white image, on the other side of the plate, has the function of a light-sluice: it directs the production of the colour image by covering or uncovering in every point of the plate the differently coloured little filters in accordance with the colour or colour mixture to be obtained in that point.

COLOUR IN STARCH GRAINS

Rodolphe Berthon's invention of the lenticular film (1909) presents a second and just as ingenious step in the evolution of additive colour photography. For the coloured starch-grains (unsuitable for motion picture purposes) it substitutes a series of microscopic cylindrical lenses impressed into the support side of the film. In this system, which is industrially developed in America as the Kodachrome Process, the film is colourless: the little lenses deflect the light as to cross a banded three-colour filter fitted in front of the projection lens. (The reverse proceeding takes place during the shooting). The black-and-white
image in the emulsion takes care that the light rays hit the cylindrical lenses in such a way as to be deflected in the desirable direction.

COLOUR IN PYRAMIDS

The recent invention of a new additive colour system by two Italians, the engineer and well-known mountain-climber Domenico Rudatis of Venice and the Lombard painter Carlo Bocca, seems very important because it is a logical continuation of the course pursued by the two Frenchmen. Whereas Berthon had abolished the colour, the new system removes even the black-and-white image, and in fact this film, as I mentioned above, seems completely transparent. Instead of the cylindrical lenses, the Bocca-Rudatis film contains a relief of microscopic pyramids, which however are not mechanically impressed and therefore not identical. They are obtained by a photographic process. The illustration Fig. 2 may give an idea of what I saw when the inventors showed me their apparently black film under the microscope. The drawing corresponds to about the thousandth part of a square millimetre of the film.

In this new "stereotypical" system, as it is called, the coloured image is produced by the light-refracting side-faces of the little pyramids. In fact every facet deflects the light rays in the direction required for colour at that point of the image. Thus the visual qualities of the image are translated into plastic qualities, and it is plain that in this way the photographic black-and-white image becomes superfluous.

AMAZING NEW SYSTEM

Up to this moment, the new system is used not for shooting but only for obtaining colour prints. It proceeds from a positive colour image produced with any system whatever, from which in the optical printer a print is made through an inserted striped screen. This photographic image is chemically transformed into the pyramid relief and from this moment the process is free from photographic elements: in fact this first print serves as a mould from which further copies are obtained by mechanic pressing exactly as it is used in making copies of records. These prints can be made not only with celluloid but with any transparent and flexible material as e.g. with cellophane, and of course without any emulsion coating. In my presence the inventors produced a print ready for projection within two minutes and by full light simply by pressing one film strip on another. No dark room and no developing baths are needed.

The Bocca-Rudatis stereotypical system seems to me not only very ingenious from a scientific point of view but also of the utmost practical importance. As there is no light-absorbing black-and-white image in the film, the screen image is very bright, and no reinforcement of the light source is needed. The relief reseau is photographically and not mechanically produced and therefore it is incredibly minute: whereas Berthon's lenticular film contains about 30 lenses per one millimeter of the film width, on the stereotypical film there are at least 50,000 refracting facets per square millimeter. Therefore the screen image is very detailed and soft. Finally, the new system allows the motion picture director a very far extending modification of the original colours. During the production of the mould every colour can be completely and independently changed as to shade, brightness and saturation. This is essential as it renders the colour reproduction less mechanical and gives the artist a certain power to influence the mood and expression of the image and to create a harmonious assimilation between adjacent scenes.

The satisfactory results obtained in the laboratory experiments with the stereotypical system make me believe that the victory of the subtractive colour processes such as Technicolor is perhaps not so definite, and that the additive methods, though up to now not too successful, may offer us an agreeable surprise for the future.
THE NEW

Terry Ramsaye. Editor of Motion Picture Herald, Rockefeller Center.
New York City, N. Y.:

"Patient observation, sometimes impatient observation, and some thumbing of history tend to convince me that there are some developing phenomena about which no one can purposefully and intentionally do anything. Among them I would include climate, the so-called human race and its popular arts, including the motion picture. The movement and impetus, if there is one, represented here is one of the myriad components represented in the sum total of public taste and audience demand. If this component develops and presents enough buying power, it will tend to get what it seeks in the way of screen merchandise. Personally, I am not inclined to think there is important merit in a motion making pictures for persons who think, because the process is rather costly and totally unnecessary for those who can manage the complex intellectualizations of the art of reading. It would probably be just as well to leave pageantry, dance and the various ritual and literal dramatic processes for the recreation of events to those who really can receive communication in no other way. In other words, I have no sympathy with the cook who would hamburger a porterhouse, or the reverse."

Germaine Dulac. Convener of the Cinematograph Committee of the International Council of Women, Paris:

The public, and this holds true in every country, is more conscious of cinematographic language and drama and more refined in its choice of films today than it has been during the last few years.

Invariably, if a select few get together and detach themselves from the masses, the latter, entirely ignorant, passes its entire heavy load onto the production.

The action of this smaller group does not manifest itself in an effective enough form and does not counterbalance the retarding effect of less enlightened public which continues to impose its taste.

Thus, the films, in order to achieve financial success must always maintain an honest artistic and intellectual average, at a more or less halfway mark.

The select few have their preferences, but also bewilderingly accept work which they do not particularly like. The masses mark their preferences, but never accept productions which they do not understand.

Between "accepting" and "not accepting," this is the cause of all the hindrance which surrounds cinematographic creations and the artistic spirit. Instead of submitting, the select group must educate.

The understanding public often scorns places where the less understanding public gathers. This is wrong. The efforts of those who want a higher type cinema should be found there.

We believe in this peaceful and direct crusade, but in order to attain this, it is necessary to create groups who "do not accept" and who are imbued enough with the cinematographic cause to devote themselves to it. Instead of being a silent spectator, be an active spectator.

We must put into play written words, unified action, and special projections, all supported by clever publicity. The effort is worthy of a trial.

The instruction of cinema in schools and universities is the only means of educating the visual and auditory sense of the young generation. If the proceeding plan must be applied to those, the cinema is an art and must be considered as such in the schools and universities. Instruction in the art and technique of motion pictures is as fully justified for example as the instruction of literature.

And yet must it be feared that ignorant professors would falsify this instruction? The cineaste does not want this. Instruction in the art of the cinema must be done by professionals only.

Shouldn't we advocate for the present generation of adults attractive evening courses replacing the instruction they were not able to receive when they were young?

Pablo Martinez del Rio, Dean of the Summer School, National University of Mexico:

"I do believe that a tremendous use could be made of the cinema in connection with the teaching of history. I personally make copious use of slides in all my history courses and surely moving pictures ought to be infinitely more effective."

N. D. Golden. Chief, Motion Picture Division, Dept. of Commerce Washington, D. C.:

"In reply to the questions which you ask, it is my opinion that motion picture audiences today are choosing their pictures and seeking the greatest amount of entertainment for the monies that they are expending. In the old silent film days, and this also applies to the early days of sound, movie-goers paid very little attention to the contents or story value of the picture. Today they are depending more widely upon criticisms of their local newspaper dramatic critic. I believe that the depression was responsible more than any one factor in making movie patrons more conscious of the entertainment they desire to see. Limitation of income was one of the factors that led to the movie-goers desire to secure the greatest amount of entertainment out of his investment in same.

"With reference to the teaching of motion pictures in public schools and universities, this field has developed greatly in the past few years and unquestionably will have wider expansion as school systems secure the necessary budgets for equipping their auditoriums with equipment, and a more increased assurance of suitable pictures with definite educational value. Surveys have already proven that the use of the motion picture as an educational medium has far surpassed the use of the textbooks. I believe the motion picture industry has realized the necessity of training young blood to take the place of oldtimers in the motion picture industry. Studios in Hollywood are proving this by encouraging motion picture classes in some of the large universities throughout the country."

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IMPELUS

Roy E. Robinson, Principal, Liberty School, Highland Park, Michigan:

"Cinema appreciation should be taught in schools. This should cover not only what constitutes a good picture, but how pictures are made, social implications of screen presentations, auditory background effects, relation between screen situations and reality, propaganda in pictures, effects of organized pressure groups on pictures, censorship v.s. self-control, problems of motion picture distribution, etc. It is noteworthy that in a field which occupies more of the average student's time than any other single commercial source of amusement except radio we do little or nothing about creating an understanding of it on the pupil's part."

Leon J. Bamberger, Sales Promotion Manager, RKO Pictures, New York:

"Replying to your letter of November 23, I may say that our company has been very much interested in the development of the teaching of photoplay appreciation in public schools and universities since this movement was first started several years ago by the National Council of Teachers of English.

"While we believe that the place to learn to make motion pictures is in a motion picture studio, we feel that a very fine ground work can be laid in the school through the study of both the scenarios and completed pictures.

"We think it is a recognized fact that the public today shops for its pictures instead of accepting merely any film, and this hardly requires any further comment."

Frederic M. Thrasher, Professor of Education, New York University:

"I believe the teaching of the cinema in public schools and universities is tremendously important not only from the standpoint of developing a public taste which will result in better box office and better pictures, but also from the standpoint of the educator who wishes to utilize interest in the motion picture in his work.

"It seems to me that your idea of training young people with new points of view, new enthusiasm and new talents for the motion picture industry is an excellent one. The time is probably more nearly ripe now than ever before for moves of this sort. I am, therefore, in hearty accord with the sentiment and belief you have expressed in your editorial on 'The New Impetus'."

Campton Bell, President, Denver Motion Picture Council, University of Denver:

"I have just read your editorial entitled 'The New Impetus' and I heartily agree with your criticism of the motion picture industry. The inferior quality of films released during the past six months makes the problem take on an added significance at this time, it seems to me. In my classes in Motion Picture Council, I find that movie-goers are passing from the stage of fans to the critical level. No longer deceived by colorful advertising they are beginning to shop for good films, and undoubt-edly this factor will have some reaction in the industry within the near future."

James A. Brill, Director of Production. Epri Classroom Films, Long Island City, N. Y.:

"Teaching of Cinema in public schools and universities. This should be encouraged from the appreciative side in order to develop the trend for shopping mentioned above. It should include the study of techniques and should encourage the students to be critical of story and story handling. Such courses should be aided in an informational way, (particularly through source material) by the producers, but should be entirely free from propaganda. Wherever sufficient resources are available, these courses should include actual film making, both as a talent developer and as a device to heighten appreciation. Unfortunately, at the present time, the expense involved in such ventures prohibits their development in most schools."

William C. Park, Mount Vernon, N. Y.:

"This note is but half of my greeting. The rest is in Paramount News No. 42 (Review of the year 1938) which is a documentary film dedicated to the youth of America.

"It's what you want, and all others sincerely devoted to the screen, to see this picture—primarily as Americans, secondarily as film people. I am not going to tell you what it's about. I wish merely to assure you that this all came from my heart."


"An answer to your last letter has been delayed in part because I have been out of the city off and on. I read your editorial 'The New Impetus' with a great deal of interest. I am glad to know that you feel a new impetus is being created. I hope it will not only be new, but that it will be truly impetuous."

George J. Cox, Chairman of the Art Department. University of Calif.:

"I believe that the audience you mention is growing, and the 'shoppers' represent the intelligent minority who, in any sound society, give direction to educational forces. Unfortunately their growth scarcely keeps pace with the religious, political and commercial censorship which both overtly and covertly hamstring the efforts of the more socially responsible producers—for I take it that you look to the Cinema for a reasonable quota of thought provoking food."

The New Impetus, Mark Owen's editorial in the last issue of Cinema Progress, excited world-wide comment and controversy.
Design FOR CINEMA

Erno Metzner, associate of the great German director G. W. Pabst, begins work in Hollywood.

If there is anyone who can lay claim to being the foremost European screen designer, it is Erno Metzner, who is now associated with Cedric Gibbons in Metro-Goldwyn Mayer's art department after a fruitful sixteen year career in European studios.

Hungarian by birth, Metzner has designed notable motion pictures in Berlin, Vienna, Paris and England. His chief claim to fame, however, rests upon his lengthy affiliation with George William Pabst, the eminent German director, now an exile in France. Metzner collaborated with Pabst on such outstanding pictures as "Kameradschaft," "Secrets of the Soul," "Diary of a Lost Girl," "The White Hell of Pitz Palu," "Comrades of 1918," and "Atlantis," pictures as memorable for their striking design as for their dramatic content.

MODEST METZNER

To meet Metzner in Hollywood today, is to meet a man at once modest and slightly overwhelmed by the enormity and complex organization of the West coast studios. He has been in this country for almost a year, and is first becoming acclimated to his new surroundings and the intricate method of procedure of Hollywood's art departments.

There is no essential difference, in his opinion, between the function of the designer in the Ufa studios of Berlin, in 1921, and the Hollywood studios of today, beyond a certain refinement. The designer still serves the same purpose: to create backgrounds for a motion picture exterior or interior with the camera viewpoint always firmly in mind. The worth of a setting is not determined by its beauty and decorativeness alone, but is also by the simple, utilitarian standard of whether it will photograph equally well from the required distance and camera angles. The most beautiful setting in real life will frequently be ineffective for screen purposes, while the most striking background on the screen is quite unimpressive when seen in reality on the studio set.

HOLLYWOOD ORGANIZATION

The chief difference between Hollywood and European designing, apart from Hollywood's superior resources, is one of organization. In Europe the art designer has a more personal and complete control of all the facets of his department and usually supervises all the work personally. He must be a combination architect and artist. He originates the ideas for the sets, makes sketches (Metzner makes as many as 50 for a picture), confers with the carpenters and cameraman, and even devises the interior decoration. In Hollywood, however, these various functions are relegated to separate people. The head of the art department assigns a unit art director to each picture, and sometimes two or more on a more ambitious production. The unit art director confers with his chief on the general design for the film and then goes about executing these ideas. Under the unit art director's supervision, the precise designs for each set are sketched out by an artist, then developed into detailed plans by an architect and the blueprints given to the construction department. Finally, after the set has been constructed, the interior decorator gives it the finishing touches of tables, chairs, lamps, curtains, etc.

Motion picture sets must be fundamentally simple and easily assembled or taken apart. The usual room that is seen on the screen has at the most three walls and no ceiling in order to facilitate the lighting. If camera angle is desired showing the fourth wall of the room, the wall is temporarily put up and then as quickly removed. The chief materials used in the construction of sets are wood and plaster and the results obtained are so realistic that it is sometimes difficult to realize that the sets are not the

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In these days of tremendous picture costs, when a new director brings in several low-budget productions and makes box-office successes of them, Hollywood opens its eyes. Eyes in the movie center are now focused on John Brahm. He is the new-comer to the industry who has made four hits in four times at bat—the ball in three cases being low-budget films.

With a background of directing stage productions, Brahm was called to direct "Broken Blossoms" at the Twickenham, England, studios. His wife, Dolly Haas, played the leading role. Harry Cohen, president of Columbia Pictures, was in Europe at the time and happened to see the picture. He was very much impressed by the acting of Miss Haas and the directing technique of Brahm. As a result, both were invited to the Columbia studios in Hollywood.

Brahm's first American picture was a low-cost production, entitled "Counsel for Crime." The film showed some excellent touches of direction which netted the studio more than was expected at the box-office.

The front-office thought this first American attempt of Brahm's a case of beginner's luck, so he was given a second program picture, "Penitentiary." This, too, was successful and the front-office began to take notice.

"LET US LIVE"

To discover if Brahm's talents were limited only to

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DIRECTING CHILDREN

Many school children have produced their own plays, few their own motion pictures. Miss Kassapian, a student at U.S.C., describes an interesting experiment.

By SERENE KASSAPIAN

YOUTH took a hand at the John Muir Junior High School when it gained the cooperation of the faculty and Principal this year in presenting a motion picture instead of the inevitable annual senior play. I was called upon to write a scenario. Here was a problem—what type of story would and could be appropriate as well as entertaining. My desire was to get away from the documentary and educational film and give the kids a story that would be “fun!” I did not go far for a story. First of all John Muir has a “Youth Day” at which time activities are run solely by the student body. So I realized possibilities of using this youth day for a floor plan and building the situations on it—that is, creating characters, giving them leisure time activities and then following through to see how great an effect it would have on their future vocations and hobbies. A very simple plot was woven. The characters in the “Masquers Club” were bait. I was extremely fortunate in finding a class full of talent and personalities which would make fascinating cinema.

After developing a skeleton plot, I read it to the class and explained to them the Hollywood procedure of breaking down the scenario into sequences and each sequence into details, etc. They swallowed this up eagerly and within a few days I found them talking “shop.” Each suggestion was discussed before the class—showing possibilities of the scene or criticizing camera-angles, limited sets, etc.

The rest of the production was pretty much as a stage play. Appointing of wardrobe chairman, “props” manager, make-up, etc. The new additions were a time-keeper, script girl, and assistant cameraman and assistant director.

EVERYONE WORKS

Not to enlarge on too much detail which would curtail numerous pleasant episodes and organization, I would like to mention that our whole procedure has been that of using the class as a production “Unit.” Everybody has been working; everybody is important; and everybody is cooperating. Our script girl is constantly correcting us on such minute details and calling our attention to the fact that “Butch had on striped socks yesterday.” Ram Bagai, who is doing the cinematography, constantly has some boys following him with exposure meters, tape measures and what-not. Each student has his costume in his locker, and we’re on location every morning from 9:45-10:45 and all of Friday afternoons. The actual dramatic period is used whereby classes are not interrupted. We have divided our story into two scenes. We were careful of course, to limit our story and locale to the school grounds with only one construction set off campus. Since we have an hour a day we have impressed them with the timing of scenes, and generally keep a few steps ahead of ourselves by shooting scenes which have been rehearsed and timed.

This much may sound a great deal like any other adventure of similar dealings with students and productions. However, I dare say that at this point the similarity ends. When projecting the “rushes,” I had never imagined such keen enthusiasm could be aroused, nor so much benefit could be derived. The main purposes in my mind for having dramatics in the curriculum is to wipe out all traces of shyness, to teach the children to face an audience without being self-conscious, and at its worst or least dramatics should develop poise, gracefulness and natural gesticulation and a clean cut speech. True, I had read these words somewhere and was a solemn believer in them, but if such be the case, where but on the screen can these best be pointed out and proven?

THE CAMERA EYE

First of all the camera is a wizard at picking up and mocking and exaggerating grossly, affectations, mannerisms, and clumsy gestures. It does worse than disgrace the round-shoulders or knockknees of the student, and completely ignores the one who insists on facing away from it. And the students were the first to notice these.

We actually discussed the values of motion pictures in the schools, and it was amazing to note that the students were unanimously in favor of pictures. We showed their film to them reel by reel (uncut) explaining how the bad parts could be cut or eliminated, and they were relieved to find that some over-exposed shots could very easily be taken over. And as far as the value of good acting and pantomime is concerned, there is no better way of showing to them their actions as others see them.

If the public schools were more concerned in bettering the teaching of dramatics they could easily adopt the motion picture. In the long run production would be less. After months of excruciating labor they would have a perfect production to be shown over and over for entertainment, study, criticism, and improvement. The only difference would be that instead of talking in back drops, aprons, etc., they would talk (as our “Masquers” are doing) in “Dissolve re-takes, fade-outs, montage and—CUT!”

COLLEGIATE CINEMA

In an effort to establish values and standards in films approaching those already realized in the legitimate stage and other allied arts, Smith College plans and exhibits its own weekly programs. Such outstanding films as “The Pearls and the Crown,” “The Eternal Mask,” “Baltic Deputy” are shown in the college’s auditorium.
THE DANCE FILM


DURING the fall semester of 1938, an ambitious student in the Cinematography Department of the University of Southern California, and the Dance Instructor at that same institution commenced the conversations which led to the planning and eventual filming of the first dance appreciation film. For others similarly lured by this glittering goal, these two adventurers have recorded some of the specific problems encountered during the unfolding of this fascinating, but often difficult production.

First, there was the matter of equipment. We were limited in certain ways, but rather fortunately situated generally. The Cinematography Department permitted the use of its Bell and Howell 70DA camera with a Cooke F 1.5 lens. Besides this, we had an Eastman with an F 1.9 lens and a Victor 5 with a Wollensak F 1.5 lens, for which we substituted a Cooke F 1.8 after using it a short time.

LIGHTING DIFFICULT

Lighting was one of our greatest problems and it would have been difficult to obtain satisfactory control of the lighting with less equipment than we used. The Cinematography Department assisted again with ten No. 2 photoflood reflectors. We used 16 No. 2 photofloods (1500 watt output each) in one shooting. In addition, the University Newsreel provided 4 photoflood reflectors, (the output of each 3000 watts). These gave more concentrated light than regular stage floods, of which we used four (with No. 4 photoflood bulbs in them), with mobile bases. For shooting the hundred and fifty feet of colored film, we found it necessary to add even more lighting equipment. Diffusers for all the photofloods, very fine organdy screen in circular frames, were available and used for certain effects. Besides all this, regular stage borders and footlights were used for most of the filming, plus baby spots for special effects.

Although financial limitations forced us to use 16 millimeter film, there are several factors which readily persuade one of the superiority of the 35 millimeter width. First and foremost, the cinex test for density of printing is not available for the narrower film, consequently an even density throughout cannot be assured. Furthermore, processing laboratories on the west coast have little respect for anything but the professional widths of film which constitute the bulk of their trade. Finally, the 35 millimeter camera commands a broader range of shooting adaptation and the reprints can be readily reduced to 16 millimeter for distribution to schools and to other purchasers using only that width.

A neutral velour backdrop helps a great deal in absorbing rather than reflecting light, thus cutting the number of shadows. Space is a vital factor, not only for floor space, so that the camera can be distant enough to include a good-sized group in action, but also height for maximum control of lights and camera angles. Platforms are needed for angle shots. Ideally, dressing rooms with showers should be available because the falls and floor work in Modern Dance require bathing the feet and hands and retouching the make-up after a rehearsal and before final shooting.

Probably, no one item is more important to the final product than cutting. If good, it can camouflage a multitude of evils. If poor, it can ruin the best photography and direction. Here the superiority of using negative-positive film is evident, in permitting cutting latitude. Some rules which we found apply in our film in cutting and titling are: 1. cut on action not on a pause, to insure correct timing and avoid breaking the rhythm; 2. changing the angle on each cut will make it less conspicuous; 3. never cut from one background to another or from group to soloist or vice-versa; 4. simple titles are most effective; 5. action covered by a title should last more than twice as long as the reading time for the title.

Superimposed titles are permissible when it is necessary to point out what is going on, and how to look at it intelligently. All material for superimpositions should be shot on separate reels. The action should continue longer after the title fades than the length of time it is visible. In filming action which is to carry a superimposition, the lower part of the frame should be gauzed-off. By that, we mean that instead of making it completely black, use a thin gauze in the matte box to dim the light and darken the lower quarter so that white lettering will show up well.

PLANNING IMPORTANT

Probably no one factor is more responsible for success or failure than the amount and quality of the planning which precedes the work. It is wise to make as accurate a script as possible first, then test the lighting and angles by snapping a quantity of stills before typing the final shooting script. This final script, a copy of which should be in the hands of the Director, the Script Girl, the Dance Director, each of the Cameramen and the Lighting Director, should contain detailed directions of every sort. It should describe the action, give the accompanying title, its number and whether it is to be inserted or superimposed, the camera angles, the main light source, the camera speeds, the fades, cuts, dissolves, the number of performers and the space requirements, and finally the approximate amount of film in terms of both seconds and feet for each bit of action.

In experimenting with camera angles, we chanced upon a few generalizations which seemed to apply in our situation, although we hesitate to make guarantees regarding others. A low camera or a head-on angle seemed to give the effect of speed, and we found it necessary to increase the camera speed to avoid a rushed effect in either case. Placing the camera fairly close and rather high was most effective to bring out restricted or subtle movement. A distant and fairly low camera seemed to aid in capturing a slow sustained quality.

Even after all these hurdles have been cleared successfully there is still one more. If copies are to be made, they must be made so that the printing and development will not destroy the lighting effects but enhance it. A good laboratory is a necessity to keep the film in harmony with the quality and efforts of the production.
AMATEUR PRODUCTION

The script is traced from camera to exhibition.

By JASON BASCOMBE

In the last issue of Cinema Progress the production steps from story selection up to actual shooting of the picture were traced for those interested in amateur production. This time we will carry the production process through to its completion.

First the director will take each day's shooting schedule, break it down into scenes, and then diagram on a set chart the angle desired for each scene. When he goes on the set, the action of the various scenes will already be clearly in his mind. He will hand his set chart with its attendant scene angles, together with the shooting order, to his cameraman. The cameraman will then relieve the director of any further attention to the photography of the day's work.

ON THE SET

The general practice, and most efficient, is to start with the long shots and then go progressively to medium longs, mediums, medium close, and finally the close-ups. Sometimes the cameraman is able to shoot a number of scenes from the same camera position, varying his angles by different lenses. The routine should be so constructed that the cameraman is never asked to go back to any camera angle more than once, unless there is a very good, and unforeseen reason for it. Efficiency is the essence of proper motion picture production.

While the cameraman sets up from the desired position and lights his set, the director will be rehearsing his actors in the particular scene to be shot. Sometimes the cameraman will require a separate rehearsal for proper photography. When both cameraman and director are satisfied, the scene is marked as to number by photographing a slate with the scene number. A few frames are sufficient, for the purpose is to identify the scene later in editing the picture.

A take is then made. If the action is satisfactory to both director and cameraman, that is all. If not, another take of the same scene is made, in which case the slate mark will record the scene number and the additional take number. This is continued until a satisfactory take is made. In amateur production, rehearsals should take the place of repeating scene takes, excepting in cases of actual scene error, for a rehearsal costs nothing in film used, a take does. Avoid retakes whenever possible.

VIEWING RUSHES

As each roll of film leaves the camera it is sent to the laboratory by the cameraman. On return to the production unit the processed film is screened. This is known as the "rushes," and the cameraman, editor, director, and cast should see these rushes. The director may not be satisfied and retakes may be ordered, but again it must be remembered that the making of retakes is expensive and denotes inefficient production.

After the film is viewed as rushes, it goes to the editor, who assembles all the "good takes," that is, all the scenes that will actually go into the finished picture. This assembly is made in continuity order. In addition the editor generally inserts blank film where titles, inserts, or incompleted scenes are still missing. Gradually the editor builds up an assembly that contains all of the film usable in the picture.

Once the scenes are assembled in continuity order, the slate, or identifying marks at the beginning of each scene may be eliminated. Next the editor removes all obviously superfluous action. What he has now is known as a "rough cut."

HOW TO CUT

By this time the rest of the producing unit will have finished their work and the director is free to work in conjunction with the editor on the final cut of the picture. They must watch for a number of things, the most important being that they must match their action and they must get a definite tempo to the picture as a whole.

By matching the action we mean, for instance, not repeating a movement, and not letting it jump. As an example, one of the characters starts to open the door. Do not end one scene with the door half way open only to cut to the next scene, at another angle, and have the door start again from a completely closed position; or again, do not have the door half way open, only to cut to the next shot and have the door completely open and the character through it for some distance.

In tempo watch the action. Do not make it too fast to be confusing, and don't let it bog down and bore everyone my being too detailed and obvious. Avoid scenes having no motion in them. Keep the thing going all the time, both in story and action.

ADDING MUSIC

After a final cut, which should have the approval of the producer, an attempt should be made to add some sort of musical score. Some scores are a tremendous help to the picture, and any sensible score is far better than dead silence during exhibition. Generally amateurs use stock phonograph records for their scoring, the more serious scorers going in for double turntable phonographs that the music may be continous throughout the screening.

In exhibiting the picture, make it a good show. Music helps tremendously and such details as comfortable seats, absolute darkness, efficient projection, and other adjuncts of the professional exhibitor go far in making the amateur production a successful show.

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JAPAN ON THE SCREEN

50,000 feet of film, as long as five feature pictures, were shot for the March of Time's film on Japan. Out of this tremendous footage Time's film editors cut the shots needed for the 20-minute film.

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THE FILM AND BOOKS

ART AND PRUDENCE
MORTIMER ADLER

Longmans, Green and Co., New York, N. Y.

It is probable that few men have said as many things that apply to the motion picture as did Aristotle; and it is probable that few men have said as many things that apply against it as did Plato. For both in its structure and in its place in public life the ancient Greek drama was strangely akin to the movie; and the practical philosophers of Greece found this aesthetic problem-child a matter of absorbing interest. Now that the brat has been reborn, present day philosophers and aestheticians would do well to give it a little attention.

This is not to be sure, quite what Professor Adler has done in "Art and Prudence," for this is not so much a book about the movies as it is a book about practically everything that has been said about them, or that might conceivably apply to them. Quite naturally this heroic task begins with Plato and Aristotle who set the problems of prudence and art so well. For, by and large, Plato's aesthetic concern was with "prudence," that is, with what to do with art once you get it. Realizing the power of art, and fearful of it, Plato's answer was censorship, or for the young, prohibition. But Plato was never very sure of himself on this matter since his prejudices and his basic philosophy led him away from any very close study of "art" itself. This task left to his pupil Aristotle, and his findings, recorded for the most part in the unfortunately fragmentary "Poetica," are the basis of Professor Adler's aesthetics of the cinema.

BEGINs WITH CENSORSHIP

Professor Adler begins his book, however, with Plato's problem of censorship, and like Plato he realizes the right of the state to judge and censor the art that is produced within it. For, says Adler, there is "internal" and there is "external" criticism of art. Both are valid, and both are necessary. The essential thing is to keep one's moral and aesthetic criteria properly separated, and to know what one is doing in either case. This presents two obvious tasks, (1) to examine the moral and political criteria of motion picture criticism (the task of prudence), and (2) to examine the aesthetic criteria (the task of art analysis).

PRUDENCE IS CHIEF CONCERN

It is with the task of prudence that this book is chiefly concerned, and it is here that it is most successful. That task, says Adler, involves three main questions: "(1) What are the effects or influences of the motion pictures on moral character and conduct? (2) If there are any effects, to what extent are they good, bad, or indifferent? (3) If there are bad effects, what should be done about it?" (p. 259) The most famous of the answers to question one is the findings of the Payne Fund. Yet, with the possible exception of the Thurstone-Petersen study, the Payne Fund results, according to Adler, are naive, unscientific, and inconclusive. However the fact that they are so, (and Adler's opinions on the matter seem sensible) does not constitute the clean bill of health for the movies that might seem to follow; it merely constitutes an indictment of the methods of the Payne Fund researchers. And there, apparently, the matter rests. Thus the answer to question one is that the effects of the motion picture are undetermined. From this it follows that the answer to question two is also undetermined; and, with no sure information to go on, there obviously isn't much to do about it.

WHAT CAN HE DO?

What, then, IS the prudent man to do? He does, says Adler, "what he can," as for that matter he always has. One might hope that some prudent man would undertake some further research on this matter. The findings of the Thurstone-Petersen study on the effects of motion pictures on the racial attitudes of children are alarming, and need more investigation. And certainly one of the most important things that the prudent man, and his children, can do is to concern themselves as much as possible with the aesthetic criticism of the movies. Such a concern, as Professor Adler shows, would be likely to lead in two fruitful directions, (1) by separating moral and technical criteria, moral judgments would be clarified and sharpened, and (2) aesthetic criticism, if at all general, could hardly lead elsewhere than to better art.

It is with the technical and aesthetic criteria that the last section of the book is concerned. It is by far the least successful part, for the "cinematics" proves to be an attempt to combine Aristotle, Arnheim, Pudovkin, Spottiswoode, Munsterberg, Seldes, and in fact nearly everyone that has written on cinema aesthetics. The result is neither very clever nor useful, and it makes a dull end to a book that is already much too long. Surely there can be few less useful things in the world than an unilluminating series of possibilities, such for example as that devised by Professor Adler when he solemnly informs us that the following possibilities are exhaustive, "(1) the motion picture will cease to be a living growing art... (2) the art of the motion picture will grow by the addition of new species... (3) the art of the motion picture will continue in its own line."

Yet there is much good sense in this book, and there will be few to disagree with its central thesis that the aesthetic and the moral aspects of motion picture criticism should be separated and refined. Unfortunately the good sense is so buried in mountainous masses of words, categories, dialectics, and repetitions, that it is not likely to be much heeded. Reviewed by Dr. Vincent Evans.

HENRY KOSTER

(Continued from Page 3)

how it will look on the screen.

In the beginning of the picture, it is necessary to watch the exposition. As complications enter, cutting is important. After a day's shooting, my cutter has each scene cut, and the next day I see the thing as a whole. On the rhythm of the action, and the pacing of each scene according to its emotional significance depends the movement of the picture.
crime pictures, he was assigned to "Girls School." When this delightful story of young romance also clicked at the box-office, the executives at Columbia couldn't overlook the German-born director who was making gold-mines from low-budget films. Brahms was given his first "A" picture, "Let Us Live," starring Henry Fonda, Maureen O'Sullivan, and Ralph Bellamy. The dramatic situations of this picture were well-fitted to the skill of the former stage director.

One of the greatest problems facing a director is that of pleasing the public, believes Brahms. It is the duty of the director to observe the trend of public taste and guide his pictures accordingly.

"The director must sense the desires of the audience," states Brahms. "The change in tastes should be reflected in stories. My secret ambition is to direct a picture which I feel the American people would particularly take to their hearts, the story of Valley Forge." "Pictures are being made more exclusively for the American market, because of the contraction of the foreign markets," says Brahms. When asked what he thought of foreign films in comparison with American products, he answered, "Motion pictures are a very much commercialized business here Studio production is geared to a high speed schedule, and therefore pictures sometimes suffer." Brahms believes that "Pygmalion" and "The Citadel" are two definitely superior foreign pictures.

Another detriment to Hollywood creators is the block-selling system, wherein less incentive to creative genius is offered because of a prior knowledge that the pictures are sold before they are made. A director loses much sleep trying to make a picture successful from both the artistic and box-office standpoints. A satisfactory compromise must be reached.

THE BLUE PRINT
Brahms is one of those directors who sticks to his picture from beginning to end. He makes his own "blueprint" of the construction of shots, action, and lighting which he desires. Every last detail is planned before he gets on the set. Every scene is diagrammed on a card which looks similar to a floor plan. On it each camera position is plotted in relation to the set. A small mark indicates the locations of each person in the shot. This is what he studies and plots before he actually pictures goes into production. In addition to this, an artist creates drawings in collaboration with the director so that he can see just how a scene will appear before sets are ever constructed. This is valuable in that much time is saved once the picture has gone into production, it offers an inducement to make more artistic pictures, and is at the same time a "springboard" for new ideas and situations. After the picture is filmed, Brahms works on it in the cutting room. These methods are typical of most top-flight directors.

"In movies the story should be told in pictures," Brahms says. "If there were no dialogue, the story should still be clear. Dialogue should only be used to top a situation. Stage technique is very difficult from that of motion pictures. The material represented in the cinema seems more realistic than on the stage." Brahms believes that "Let Us Live" is his best American picture.

THE BLIND "SEE" MOVING PICTURES
If "talking books" are enjoyed by the blind, why not give them talking pictures? William Barbour of the American foundation for the blind translated "Snow White and the Seven Dwarfs" into a "talking book," a long playing disc resembling a phonograph record. A narrative translating the film's action into sound accompanies the dialogue and music from the picture.
CINEMA AND STAGE

(Continued from Page 11)

ecessary to photograph the New Yorker walking from right to left and the other man in the opposite direction. In this manner a rhythm is achieved which is pleasing and does not disturb the onlooker.

All stories can be presented in a cinematic way although certain situations are more photogenic than others, that is, more easily adaptable to motion picture technique. The cinematic treatment of a weak story must be judiciously limited since the framework of the story structure is often too weak to carry the creative ideas that the director would like to bring into play.

Upon his arrival in America, Lang found himself faced with new types of audiences which differed greatly from those of Europe. Abroad, a two hour film is customary, but a picture of that length is not looked upon with favor by American audiences. Lang also believes that the people in this country do not like symbolism or what they think is symbolism. It is necessary to present abstractions to them in concrete form.

"The American audience today is a younger audience, faced with the pressing problems of life, and it is in pictures that deal with these questions that I am particularly interested."

"You and Me," Lang's last picture dealt with the problem of social and economic rehabilitation that faces the ex-convict in a world loath to give him an opportunity. Unfortunately, there are not sufficient stories being written concerning the pertinent problems that trouble the American people today. Among the stories that are submitted, a great many adaptations of old novels and plays are found. The majority of these have to be rejected since they are so outdated that they cannot be modernized and injected with present day reality.

CENSORSHIP LIMITS STORIES

The chief reason for the absence of stories that are really thought provoking is the rigorous censorship which binds the films. This prohibits the filming of stories dealing with such subjects as war, marital adjustments, kidnapping, political ideologies and other problems of social significance.

But the censorship barrier would fall if the American audience would demand pictures of this type. The problem facing the producers is whether to give the audience a pipe dream or something to think about. In the past, it has seemed that the majority of the public want the motion picture as an escape mechanism—a relief from their daily trials and tribulations. Recently, however, there have been indications of the desire for pictures that are more profound and stimulating.

Until the American audiences can conceal this demand into a direct and potent force, the producers are chary of taking a chance since they cannot afford to experiment.

TELEVISION DISPROVES A THEORY

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COMPLEX ART

Television dramatics, Porterfield feels, will require some stage technique, some screen technique, some radio technique and yet in itself will be radically different. In part it will combine the camera placing and natural act-

ing of the screen, the reality and immediacy of radio, and the continuity of acting of the legitimate stage. A very complex and new art, as you can see!

Another very interesting reaction is that the televisioner in the privacy and quiet of his own home, will be more critical, more individualistic in his attitude toward what he sees, than if he were part of a movie audience in a large theater where mass emotion plays so large a part in determining the success or failure of the entertainment offered. Obviously, this should tend to make the standards of television entertainment more exacting than others.

The objection has been voiced that television will not be an extensive new field because it requires too much of the televiewers' time in his home. It is felt that the constraint of sitting before a television screen will not be as attractive as radio entertainment which requires far less concentration and permits the listener freedom of movement about his home. This objection, Mr. Porterfield feels, is the result of limited imagination as far as the program possibilities of television are concerned. He can foresee an elastic program schedule. For instance, one type of program would be a spot news telecast such as a spectacular whirl fire telecast on the scene as it occurs. This would require full concentration of the televiewer on the screen. But why shouldn't this be followed by a program where sound is dominant and where the presentation of a beautiful singer or actress on the screen may lure the televiewer's interest, but would not necessarily detract from the unity or enjoyment of the program if only his hearing attention were available? One can see the possibilities of an elastic program of this type in which the visual action is dominant in some programs while in others the sound would be dominant with the added attraction of sight at the televiewer's option. Symphonic telecasts furnish a good example of the latter. To many music-lovers, the opportunity to see the magnificent groupings of the instruments, the sensitive faces of the performers, and the fascinating gestures of the conductor as he directs the great tides of music, would be a rare treat, but it would not compel attention at the screen for complete enjoyment of the program.

BETTER PROGRAMS

But to return to the subject of this article, the problem of shaping television programs, let's all see that in television the twelve-year-old public is recognized for what it is—a fiction and superstition and not a fact. We'd like to see the real public get what it wants in the new medium—intelligent, thought-provoking programs as well as stream-lined entertainment.

WILLIAM WELLMAN

(Continued from Page 3)

DOWN WITH MRS. GRUNDY!

In conclusion, let me add my little knock to the shackles that are binding us all—censorship. We won't ever have a vivid, vital and compelling screen medium until we get rid of that gigantic Mrs. censorship. We won't ever have a vivid, vital and compelling screen medium until we get rid of that gigantic Mrs. Grundy we have erected ourselves that waves an admonitory finger every time we try to tell a story that has any thing in the plot that Hans Christian Anderson wouldn't have liked. Love is a wonderful theme for motion pictures and it's served us well. But—after twenty years of it—maybe we need a new plot.
ROUTINE OF A DIRECTOR
(Continued from Page 8)

often Leisen’s representative in conferences. He assists in the estimation of the budget of the picture while it progresses in script form and makes the breakdown. He arranges the shooting schedule in which he tries to use the maximum number of players in the first scenes to be filmed, decreasing to the minimum number in the subsequent scenes. At the same time he arranges for all scenes utilizing a certain set to be filmed in series. Other duties are to requisition “extras,” to coordinate all studio depart- ments on the set, to see all players and properties are on the set, etc. In large scenes, he’ll be in charge of background action. Occasionally when a second unit is required, the assistant director is in charge of it. At the end of the day, he’ll file a work report with the “front office.”

Miss Cora Palmieri, Script Clerk, checks dialogue, rehearses players and provides cues, matches action, dialogue, costumes, mood, properties, and times each “take.” She is custodian of the script and when changes are made on the set, she types them and sees that the players’ scripts are brought up to date. She makes notes for the cutter and fills out a work report for the assistant director. She advises the director regarding cover or protective shots, that is, scenes which should be made in case the original might be censored and subsequently deleted. At the moment she reminded Francis Lederer that his cigarette had burned down between “takes,” and he promptly inserted a new cigarette into his holder.

CUTTING MIDNIGHT

Doane Harrison, who is cutting “Midnight,” always remains on the set during production. In this way he sees the picture being filmed and is in a position to collabo- rate with Leisen. He may suggest certain close-ups or ways to break up a scene. By having the cutter on the set to advise, the added expense of retakes is elimi- nated. Occasionally the cutter will be called into con- ference before production begins, to express an opinion of a script. Primarily his work is in the cutting room with his assistant making a rough cut of the picture. In this, he always leaves the film flexible. When the period of production has ended, the director assumes a major role in the final cutting of the film. Previews after the final cut are very important. The director and cutter attend primarily to watch the audience reaction. They observe a number of things: to see if the audience will react to comic or tragic scenes, to see if they respond in the places the emotion has been anticipated, to see if a laugh might cover a line of important dialogue, to see if the correct mood and tempo are maintained, etc.

FILM CREW AT WORK

It is the duty of Cameraman Charles Lang to deter- mine the camera angles and supervise the lighting in collaboration with Leisen. Mickey Cohen, set wardrobe man, must see that each costume is authentic and is dis- tributed to the proper player and that it is kept in repair. Bob McCrillis, property man, is responsible for the cust- ody and placing of all properties called for in the script break-down. At the moment he was setting a table for breakfast in the scene to be photographed Soundman C. A. Hisserich sits behind his control panel with ear- phones. His duty is to inform Director Leisen if players voices get outside of limitations of the recording equip- ment and to advise him if outside noises prevail. Primar-ily his work is to adjust the sound recording so that it fits the scene so the audience will not become conscious of the sound itself. Miss Eleanor Broder, Director Leisen’s personal secretary, does everything from handling his personal affairs to decorating his home. Often Leisen discusses a story with her for an opinion.

BIRTHDAY GAG

Good humor and hard work mix well on Leisen’s sets. One of the latest gags was a birthday party. It seems that it was Director Leisen’s birthday and the cast and crew of the picture he was working on had arranged a party for him during their noon hour. A cake had been prepared, the music department had been contacted to supply music during the interval. Leisen was late in announce- ing the noon hour because he was anxious to get a scene made that was giving him difficulty, and at the same time making him a bit angry. Dorothy Lamour was before the camera and Shirley Ross on the sidelines. Suddenly Miss Lamour shouted, “I can’t do this scene with Shirley making wise-cracks at me.” Director Leisen promptly “blew up” and the party was sprung on him.

THE BOX OFFICE MAGE
(Continued from Page 10)

women in recent pictures. The audience laughs heartily at such ridicule, because their own viewpoint is expressed on the screen rather than that of the persons of the Social Register, who are but a sad minority.

EMOTIONAL COMMON DENOMINATOR

The desires of the majority of people tend to converge at a focal point at which all have a common interest. A wife of a truck-driver is as interested in the picturization of a distraught parent whose child has been kidnapped as is the wife of a college professor. There are innum- erable basic interests which appeal to millions of theater- goers. The emotional common denominator is a tangible standard for determining those interests.

The students and devotees of the cinema should be impressed with the importance of the factor described in this article. The emotional common denominator, when universally understood, will make for better Hollywood products. To understand the public is to be able to sat- isfy their wants. Therefore, it is indisputable that to pro- duce successful pictures it is vital to emphasize the interests of the people.

Turn to the Joe Blotz sitting next to you in the theater. Ask him why he is enthralled by the action unfolded on the screen, or why he wears that frown of disbelief. If the picture is one of those rare ones which recognizes the emotional common denominator, Joe’s answer will prob- ably be: “It’s human,” or “It’s happened to me,” etc. Should Joe’s countenance express disapproval, his answ- er might well be: “There’s nothing to it,” or “Those things don’t happen to me and can’t possibly happen to me or my friends.” That would be the general idea of his reasons for dissatisfaction with a run-of-the-mill picture.

The reader well knows how simple, human actions on the screen are appealing because they are within the realm of the reader’s own experience.

It is an inate desire of the individual to observe how the other half lives. The difficulty is that the more simple “half” has been neglected in film plots.

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ENGLAND VS HOLLYWOOD
(Continued from Page 6)

audience. The effect of the scene is strengthened by showing only what is dramatically important.

There is rich opportunity for the director in a strong, melodramatic situation which he can "throw away." In "Fisherman's Wharf" Bobby Breen runs away from his home. He is leaving everything he loves. A neighbor very casually makes Bobby return. The suffering Bobby feels is heightened by the matter of fact attitude of the neighbor.

From the same picture another sequence, which was cut out to avoid censorship difficulties, is hardly tragic, but it does show how the director builds up a gag situation. Bobby has a pet seal who heartily dislikes Lee Patrick, the woman who comes between him and Leo Carillo, his foster father. She does her best to get rid of the seal. When she leaves, after failing in her effort to destroy the affection of the fisherman for his adopted son, she unwise turns her back to the seal as she walks out of the door. The seal takes full advantage of the opportunity. The unexpected attack from the rear makes Lee Patrick's exit something less than dignified.

Another set-up for a director is a situation where a dramatic scene can be made the scene for a trifle. For example, the loss of a spool of thread may be a tragedy to a little girl.

A scene from one of his English pictures, "The Ghost Camera" illustrates Vorhaus's belief that a special technique should be used only where it aids in portraying the idea of the story.

In "The Ghost Camera" one of the characters finds a camera in the back of a car. When the pictures in it are developed, they show what seems to be a murder of a girl.

With a flash-back Vorhaus told the story of the girl in the photograph as it would be seen through her eyes. For this reason, Vorhaus placed the camera in the position of the eyes of the girl, who is the narrator. The action is photographed as she sees it. When she is struck on the head, the camera falls backward and the picture goes dark. The camera takes the audience into the mind of the character.

"I believe we are on the verge of a new technique. When it comes, like most discoveries, it will seem simple, and all of us will wonder how we missed it," Vorhaus says.

Film devices such as flash-backs and the subjective use of the camera are expressive means of telling a story, but they cannot be used for their own sake. Also, the audience must be prepared for their introduction. In the future, according to Vorhaus, more and more of these cinematic techniques will be seen in motion pictures.

NEWS OF THE DAY
(Continued from Page 14)

York men, so that when catastrophe arrived, while no one expected it, everyone was prepared. As a result some remarkable recordings were made of the actual destruction of the dirigible.

A fraternity exists among newsreel men which might be compared to the camaraderie or the reporters of a couple of decades ago. Most of the staff men of all companies are personally acquainted with each other, and a friendly competitive rivalry is carried through all assignments. There have been cases—one of them the Hauptmann trial in Flemington, New Jersey—where all newsreel concerns pooled resources, and took turns at using the concealed box-like structure where the courtroom action was photographed from the balcony; these shots became the joint property of all companies. Practically all the action of the first World Series' game, and the big football games of the year are photographed. Five or six thousand feet are then cut down to a hundred and fifty for release.

NEWSREEL MEN DEFY DEATH

Newsreel men continually risk their lives on adventures involving travel in hazardous areas. One veteran cameraman last year chartered a plane to cover a flood area, and, investigating his pilot after a series of hops, skips, and bumps, found he had already consumed three quarters of a quart of Scotch. How he ever got to the ground two hours later remains a mystery to him to this day. Another cameraman just escaped decapitation while riding on top of a truck making scenes of a football practice. The driver put on the brakes just before the truck reached the goal posts' crossbar. John Bockhurst, covering a submarine testing off New London, barely escaped with his life when some water leaked into the battery and the equipment refused to function. Jack Whipple, who began his newsreel career when Theodore Roosevelt was still president, and who cranked Wilson's inauguration, can recount imperturbably a score of hairbreadth escapes. "We don't think anything about them till they're over, then it doesn't matter," is his comment.

These musketeers of the movies have often assisted the police in obtaining important evidence, and in at least one recent case—that of the five Brooklyn boys who killed an elevated cashier—cameraman Rody Green recorded a full impromptu confession on his sound track.

A CLASSIC FAUX PAS

Sometimes faux pas are committed by gentlemen of the lens. A classic example is that of an anonymous cameraman, at Albany, who was "shooting" an interview with Gov. Alfred E. Smith, in his office. Gov. Smith arrived, and one of the men in the room rushed forward to pick up a mink coat which lay over the arm of the executive chair. "Some sucker must have paid a lot of money for that," remarked the cameraman jovially. "Yes, I'm the sucker," Gov. Smith said, "that's my daughter's coat."

Newsreel men often become world celebrities. Norman Alley became famous for his films of the bombing of the U.S.S. PANAY in China. Ariel Varges landed time and again on the front pages for his exploits in the Ethiopian War, and for photographing the first plane ever made in the Vatican. His protege, H. S. (Newsreel) Wong, whom he hired as a youngster to assist him during a series of camera campaigns in China, has turned out to be one of the most skillful newsmen of the present day. One of his recent pictures, that of a Chinese soldier deserted and crying helplessly amid the havoc of a bombarded village, was reproduced on the front cover of LIFE. As for the ace newsreel performers of the future, they may be now putting their savings into a $98.50 movie set, out in some mid-Western farming town. It's like writing; there's no guaranteed way to break into the business except to go out and do it.
DESIGN FOR CINEMA

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real thing, even when observing them at first hand.

I. N. R. I.

When Metzner first began his screen career in Berlin, designing was in its embryonic stages. The late Robert Wiene had completed his "Cabinet of Dr. Caligari" (1919) which created a storm in the film world with its grotesque, expressionistic design. Metzner worked with Wiene on "I.N.R.I.," a picturization of the life of Christ, with Asta Mielisen, Henny Porten and Werner Krauss in the cast. This film is still shown today at religious holidays as "The Crown of Thorns." "I.N.R.I." had several large sets and much of the picture was shot in one of Ufa's largest stages, a remodeled zeppelin hangar.

In 1920, Metzner collaborated with Ernst Lubitsch on "Pharaoh's Wife" and a year later on "Fredericus Rex." He designed the first screen version of "A Midsummer Night's Dream," the sets of which are as good, if not better, than those of Max Reinhardt's recent production. The Ufa studios in the early and middle twenties were the world's foremost screen center. Here, with unparalleled resources at their command, directors such as Lubitsch, F. W. Murnau and Fritz Land, turned out pictures of lasting achievement. There was practically no limit to the technical ingenuity of the Ufa craftsmen. Entire streets, and portions of cities were constructed inside the studio, with remarkable fidelity to the original when necessary.

SECRETS OF THE SOUL

Metzner first met Pabst in 1924 and a year later did the sets for "Secrets of the Soul," the first psychoanalytical film, written by two pupils of Freud, Werner Krauss, of "The Cabinet of Dr. Caligari," played the leading role, that of a middle-aged man, who tormented by jealousy of his wife's attentions to her cousin, is finally cured of his phobia by psychoanalysis. The film was remarkable for a dream sequence of associative images. At this time, Metzner also directed a picture of his own, "Uberfall" (Accident), 20 minutes long, partially visualizing in distorted design and photography a man's dream of a physical conflict.

Metzner also collaborated on the first picture in which Elizabeth Bergner starred, "Nyu."

In Metzner's opinion, the designing of sets for a picture is not a mechanical routine, divorced from the main creation of the film, but an integral part of the picture. Metzner always does his best work when he believes in the picture he is working on. He has always preferred working with Pabst because he is in sympathy with his ideas and method of procedure.

In 1929, Metzner did the sets of Pabst's "Tagebucheiner Verlorene" (Diary of a Lost Girl). That same year, he designed "The White Hell of Pitz Palu," an open-air action film in the snow-capped Swiss mountains, which Pabst did together with Arnold Fanck. Despite the fact that most of the picture was done on location, Metzner did extensive designs. Exteriors had to be changed and adapted to the film's purpose and Metzner supervised all this.

In 1930 came "Westfront 1918," one of the finest of the war films, and Pabst's first talking picture. A year later, Metzner again collaborated with Pabst on the memorable "Kameradschaft," one of the most stirring films ever made. The action of the picture occurs on the Franco-German border, with the people of both nations uniting to rescue their comrades in a mine disaster. Almost every foot of the film was done inside the studios, but the result was so realistic that the average spectator usually comes away with the belief that it was actually photographed in a mine.

FANTASTIC SETS

After "Kameradschaft," Pabst did "Atlantis," one of his poorest films from the viewpoint of story construction, with a fantastic plot occurring in a hidden city under the Sahara desert. Metzner's tremendous and fantastic plaster settings for "Atlantis" were the most memorable feature of the picture.

In 1933, Metzner left Germany together with Pabst when the Nazis came into power. In Paris, he worked with Pabst on "De Haut En Bas" and in Austria with Robert Wiene and Friederich Feher on "The Robber Symphony." The next five years were spent in England, designing chiefly for Gaumont-British such spectacles as "Chu Chin Chow" with its elaborate, oriental sets, and "Transatlantic Tunnel" with intricate, futuristic backgrounds.

As yet, Metzner has not designed any picture here, but he is enthusiastic about the Hollywood studios and looks forward to his first assignment for M-G-M.

THE BOX OFFICE MAGNET

(Continued from Page 30)

At this point it would be appropriate to clarify something related earlier in this article. We have emphasized the fact that the appeal should be directed more towards the majority of the people. That should not be construed as meaning that minority groups should not be pictured. On the contrary, the emotional common denominator can be applied to pictures with a limited appeal providing that Joe Blox' viewpoint be considered in the telling of the story. Millions of theater goers would be interested in stories of the smart set—if those stories were related from the angle of the millions of people rather than the hundreds of the social register.

If a social problem is to be presented on the screen it should be told from the angle of the people it would help. Close on the heels of popular appeal pictures will come artistic, controversial films which would seek to correct evils and right wrongs.

Give the emotional common denominator its proper place in the Hollywood jargon and we will once more hear the mighty music of silver coins clanking at the cashier's window of every theater in the civilized world. It cannot be denied that what deals with the majority is well-received by the majority. With that theorem in mind, the movie industry cannot help but climb to greater heights—artistically and commercially.

The emotional common denominator and a stronger box-office magnet—both terms are synonymous.

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