THE NATIONAL FILM LIBRARY

Catalogue of the Lending Section

ONE SHILLING

THE BRITISH FILM INSTITUTE
4 GREAT RUSSELL STREET, LONDON, W.C.1
ENGLAND
SEPTEMBER 1946
Revised February 1948

FOREWORD

The purpose of the Lending Section of the National Film Library is to make available films illustrating the development and technique of the film as a medium of entertainment and expression. They are designed as illustration material for film appreciation courses in schools and for historical programmes for film societies. Most of the films are reprinted from the collection in the Library's Preservation Section, or have been obtained from similar archives abroad through the International Federation of Film Archives. If these films are shown singly or as items in a miscellaneous programme their value will in most cases not be fully realised and their purpose may even be misunderstood. It is therefore strongly recommended that they be shown in programmes or in sequences arranged to illustrate developments in film technique. To facilitate this, brief historical notes have been included in the Catalogue, and the films themselves are supplied with short introductory titles. In some cases composite films have been specially edited from selected excerpts. Further assistance in the arrangement of programmes and lectures on film appreciation, including advice on supplementary reading, will be supplied on application to the Curator.

This list has been corrected up to September, 1946.

ADVICE TO BORROWERS

Booking the Films

It is desirable to order films as early as possible, since only a limited number of copies of each film are available and bookings are made in the order of their receipt. For the same reason, and to avoid the delays of unnecessary correspondence, alternative selections should, where possible, be indicated on the application form.

Care of the Films

Those responsible for handling film should bear in mind that it is easy to damage and expensive to replace. Borrowers are reminded that they are responsible for the films while in their possession, and although minor repairs and breakages will be made good by the Library without charge, serious injury which requires replacement will be charged to the borrower. Three kinds of damage are particularly common: TORN SPROCKET-HOLES, SCRATCHES and GREASE STAINS.

1. TORN SPROCKET-HOLES. These are almost always caused by running the projector with too short a loop. In order to ensure that threading-up has been properly carried out it is essential to turn the projector mechanism slowly by hand before switching the motor on and to watch that the film is travelling smoothly through the gate without any shortening of either loop. If the loops are lost during projection the picture will be unsteady on the screen and the sound of the mechanism will be noisy and laboured. In that case it is of course essential to stop and rectify the trouble at once. Loops may be lost during a run owing to bad joints, bent spools or torn film. A film with torn sprocket-holes is no longer usable and in such cases the borrower is liable to be charged for replacement of the damaged portion.

2. SCRATCHES. These are caused by the presence of grit in the path of the film through the projector, or by clots of emulsion which have become caked on to the runners of the gate or idler rollers. The film channel of the projector should be carefully examined before each projection to ensure that it is perfectly clean. If the film is trailed on the floor it will pick up grit and deposit it in the gate. Scratches on the sound track of film cause serious loss of quality in the sound.

3. GREASE STAINS. These are caused by oiling the projector too copiously and failing to wipe off the surplus oil. They may also be caused by handling the faces of the film instead of the edges.*

Film Breakage

If the film breaks, the projector should be stopped at once, and the remaining part of the film rethreaded through the projector and

* Further information on the theory and practice of substandard film projection is given in a comprehensive manual on the subject, *Using School Projectors*, published by the British Film Institute, 4, Great Russell Street, W.C.1. Price 1*s*. 2*d*. post free.

either wound on to a spare take-up reel or wound in with the film already on the take-up spool in use. NO ATTEMPT SHOULD BE MADE TO REPAIR FILM BREAKS: this will be done by the Library's servicing department.

Joining Reels Together

The Library is willing to join together single reels of a multi-reel film or programme in cases where the borrower's projector will accommodate a spool larger than 400 ft. and where he indicates the fact on his application form. BORROWERS ARE PARTICULARLY REQUESTED NOT TO ATTEMPT TO JOIN REELS TOGETHER THEMSELVES.

Rewinding Film

It is not necessary to rewind films before returning; the servicing department prefers to receive them just as they come off the projector.

Abbreviations

In this Catalogue the following abbreviations are used: 35, 16= 35 mm. 16 mm.; St.=silent film; Sd.=sound film. Thus: 16St.= 16 mm. silent film.

A Final Note

While either sound or silent film of 16 mm. width can be projected on a 16 mm. sound machine, *ON NO ACCOUNT SHOULD ANY ATTEMPT BE MADE TO RUN* 16 mm. *SOUND FILM ON A SILENT PROJECTOR.*

CONDITIONS OF LOAN

1. All requests for films must be made on an application form, copies of which may be obtained from the Library.
2. Films must be returned *immediately* after the last date for which they were booked.
3. Borrowers are responsible for the care of the films while in their possession and for their safe return.
4. Though every effort will be made to send the film requested, no guarantee can be given that a particular film can be sent on a particular date.
5. Standard 35 mm. film (flam. or non-flam.) will only be loaned for use in premises fully licensed for the showing of inflammable films or on premises approved for the occasion by the local authorities.
6. The National Film Library is not a licensed renter within the meaning of the Cinematograph Act of 1938, and only in special circumstances can it provide films for the purpose of public exhibition. Under no circumstances can it supply for this purpose films which were not exhibited in Great Britain before the commencement of the Cinematograph Act of 1927.
7. Films cannot be loaned for purposes of rehire.

HIRING CHARGES

Full Members of the British Film Institute (Subscription: £2 2s. a year) are entitled to borrow all films at reduced fees.

Hire Charges of Films for School Use

16 mm. film: 4*s.* 6*d.* per reel per day, plus 1*s.* 3*d.* for each additional day.
(For B.F.I. members: 3*s.* per reel per day, plus 1*s.* for each additional day.)

35 mm. film: 7*s.* per reel per day, plus 2*s.* for each extra day.
(For B.F.I. members: 5*s.* per reel per day, plus 1*s.* 6*d.* for each extra day.)

NOTE.—These charges are for a period not exceeding five days: for longer periods special charges will be quoted on application.

Hire Charges of Films for Film Society Use*

16 mm. film: 7*s.* per reel per day.
(For B.F.I. members: 5*s.* per reel per day.)

35 mm. film: 12*s.* 6*d.* per reel per day.
(For B.F.I. members: 10*s.* per reel per day.)

Special Charges

For some of the films, especially composite sound films and certain feature films obtained from abroad, which have involved a considerable initial expenditure, there are special costs of hire which will be quoted on application.

Carriage

All hiring charges are inclusive of outward carriage. Return carriage must be paid by the borrower.

I. THE PRIMITIVES

The first public exhibition of films in this country was given by the Lumière brothers at the Regent Street Polytechnic, London, on 20th February, 1896. The English inventor, R. W. Paul, gave the first demonstration of his own projector, by coincidence, on the same day, but it was to a private audience at Finsbury Technical College. The films shown then and for the next few years were often no longer than 50 feet (the length of the endless film bands carried in the Edison Kinetoscope, from which the projectors of both R. W. Paul and the Lumières were derived), although films of 75 feet, 100 feet, 150 and

* The term "Film Society" in this connection is held to include any organization whose members contribute towards its upkeep either by annual or seasonal subscriptions or by payment for admission to film shows.

even 200 feet also became common. That is to say, they ran between about one and three-and-a-half minutes. In this country they were shown principally at music-halls and fairgrounds.

These early films were primarily designed to display movement of the simplest kind, for it was the cinematograph camera's ability to photograph movement, and especially the movement of real things, that first excited public interest. Generally, therefore, they depicted simple, everyday subjects such as could be taken by setting up a camera out of doors. There was no attempt to move the camera (except perforce where the cameraman was on a moving boat or omnibus), no attempt at editing. Yet even in these primitive moving snapshots the various kinds of film we know today, the interest film, the comedy, the newsreel, the trick film and the travelogue, are seen in embryo. The emotions aroused by the chase of the villains in the dramatic climax of a present-day Western are little different from those which the *Turn-Out of the Leeds Fire Brigade*, with its charging horses, evoked in 1902.

The single outstanding creative figure who emerged from this early period was Georges Méliès, conjuror, mechanic, artist and director of the Robert Houdin Theatre, Paris, who attended the first Lumière demonstration in Paris, and was seized with the idea of making films to show more amazing tricks of conjuring than he could devise on his theatre stage. For nearly twenty years he made a large number of films notable not only for their trick work, but also for their imagination, their humour and (in his more ambitious films) their fantastic settings. He was the first important film director.

Composite Films

Lumière Programme (France, 1895) — **35St., 16St. 1 reel: 8 mins.**

The first public film show in Great Britain was given at the Regent Street Polytechnic, London, on February 20th, 1896, by the brothers August and Louis Lumière. This film is a complete reprint of the programme shown on that occasion. It comprises the following subjects: *Workers Leaving the Lumière Factory*; *Baby at the Lunch Table*; *Demolition of a Wall*; *Watering the Gardener*; *Congress of Photographic Societies at Neuville-sur-Saone, July*, 1895; *Arrival of a Train at Ciotat Station*; *A Game of Cards*; *A Boat Leaving Harbour*. None of these films is more than a single shot, without cutting or camera movement; their interest lay entirely in the novelty of the moving photograph.

Beginnings of the Cinema — **35St., 16St. 1 reel: 14 mins.**

A representative selection of films made between 1896 and 1900, comprising *A Train Entering a Station* (from the first Lumière programme); *The Derby—On the Road to Epsom*; R. W. Paul's film of the

Derby, 1896; *The Brighton Fire*; *Panorama of Calcutta*; *The Conjuror* (one of the earliest films of Georges Méliès); *Lightning Artist*; *Musical Eccentric* (with Will Evans); and, finally, three comic films, the last entitled *Miller versus Sweep*. All are shown in their entirety.

Early Actualities: 1900-1905 — **35St., 16St. 1 reel: 13 mins.**

A further selection of early short films made up of the following actuality films, most of them showing topical events: *Gordon Highlanders Leaving for the Boer War* (1900); *Return of Lord Roberts from the Boer War* (1901); *Funeral of Queen Victoria* (1901); *Turn-Out of Leeds Fire Brigade* (1902); *Street Scenes in Leeds* (1903-5); *Some Early Fashions* (1905).

II. THE ONE-REEL PERIOD, 1903—approximately 1912

Almost from the beginning there is evidence of a desire to give some kind of shape to the short films of one to three minutes' duration, especially to those showing comic episodes, which thus fell into simple plots; these short films were not long enough, however, to tell even the most elementary kind of dramatic story. In 1903 popular interest in the new entertainment encouraged several producers almost simultaneously to experiment with films of greater length on more ambitious themes. That year saw the appearance in Britain of *A Daring Daylight Burglary*, in France of *L'Histoire d'un Crime*, and in America of *The Great Train Robbery*, all melodramas of one reel (a reel being anything from 300 to 1,000 feet, i.e., 5-15 minutes' running time). Others rapidly followed, and for the next six years these one-reel films poured out from the studios of Europe and America at the rate of hundreds a month. On the strength of their popularity cinemas sprang up in all parts of the country and became so numerous that they had to be brought under statutory control by the Cinematograph Act of 1909, from the provisions of which the film censorship system also sprang.

The first one-reel films were in effect the result of joining together several of the shorter films of the earlier period, each one showing not an independent subject, but some incident or episode of a larger theme. At first each episode was taken as before, with a rigidly fixed camera: *The Life of Charles Peace* consists (with one exception) of scenes of this kind. But the building of a film story from scenes was something new in cinematography, and it established a principle of film narration from which later developments in editing could logically follow. Some of these developments occurred in the one-reel period itself: *His Phantom Sweetheart* represents a considerable advance

on earlier work. It was in America that film editing was most extensively developed, particularly in the hands of D. W. Griffith, who made his earliest experiments as a director of one-reelers.

The one-reel film, although offering more scope than the early short film, was still a very limited form. Moreover, the cinema continued to be overshadowed by its lowly birth in music-hall and fairground, and was regarded as little more than a development of the side-show. An attempt to raise the prestige of the cinema was made on the Continent, where ambitious producers turned for their model to the theatre. They made film versions of famous stage plays, with the parts played by famous stage actors: this ball was set rolling in 1908 by *The Assassination of the Duke of Guise*. In technique these films were retrograde, being made up of monotonous reproductions, in long-shot, of meaningless stage business and mouthing; but the publicity they attracted undoubtedly realized the aims of their producers, and they were followed by films of literary works, of religious stories and of historical pageants.

To cope with these weightier themes films gradually became longer. In Great Britain the first feature film (i.e. over 3,000 feet long) appeared in 1911. From that time the short film as a medium for melodrama steadily declined, surviving only in such minor items of the cinema programme as the comedy, the interest film and the newsreel.

Great Train Robbery, The **35St., 16St.**
(U.S.A., 1903) **1 reel: 12 mins.**

The earliest important story film in the history of the American cinema, and the first of the Westerns. Directed by Edwin S. Porter, who had already experimented in making up a single film from various shots in *The Life of an American Fireman*, it established Porter as the outstanding figure in the American film world and inspired many imitations. When American cinemas, called nickelodeons, began to spring up in 1905, they opened with *The Great Train Robbery* as their initial attraction, and for years it was their most widely exhibited film. Like innumerable films since, it reaches its climax in a chase. There is also camera-movement at one point, a use of super-imposition (in the mail van), and a close-up; the latter was a stunt shot to startle the audience and could be inserted either at the beginning or end of the film.

Life of Charles Peace, The **35St., 16St.**
(Great Britain, 1905) **1 reel: 14 mins.**

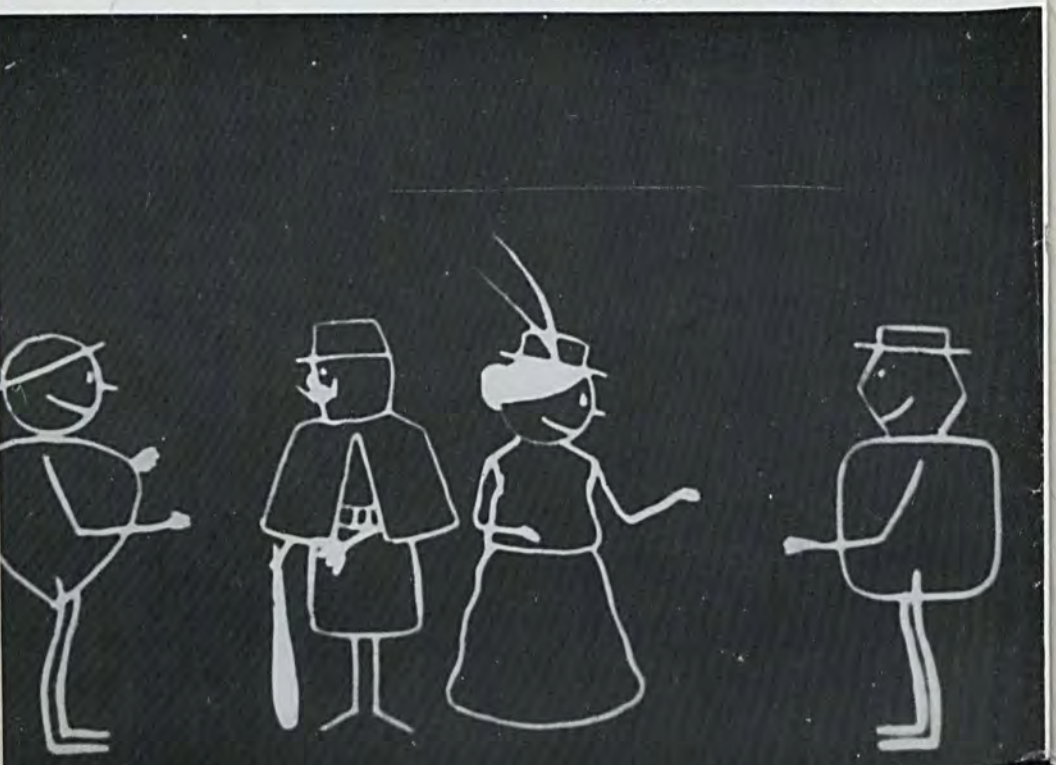
This film is the earliest extant example of the British one-reel story film (an earlier film by the same producer, *A Daylight Burglary*, having been lost), and as such it is parallel in importance to *The Great Train Robbery*, with which it may be compared; it is as essentially English

Lumière Programme: "*Baby at the Lunch Table*" (*France*, 1895). (p. 6)

"*The Great Train Robbery*" (*U.S.A.*, 1903) (p. 8)

"*The Life of Charles Peace*" (*Great Britain*, 1905) (p. 8)

"*Drama Among the Puppets*" (*France*, 1908) (p. 9)



in character as the other is essentially American. Made by Frank Mottershaw, of the Sheffield Photo Company, it is based on authentic incidents in the life of Peace, and traces his career from his first burglary to his execution. Although conceived in a broad style with more than a suggestion of music-hall burlesque, its sense of movement and tensity are remarkable; each scene has been as well rehearsed as the most elaborate piece of slapstick.

(NOTE.—The hanging scene at the end of this film makes it wholly unsuitable for children.)

Rescued by Rover — **35St., 16St.**
(Great Britain, 1904) — **1 reel: 7 mins.**

One of the earliest films made by Cecil Hepworth, and in its day one of the most successful of British one-reel productions. The story concerns a baby who is stolen by an old woman, and rescued by the sagacity of the dog Rover. Mr. Hepworth and his wife (who wrote the scenario) played father and mother, their baby was the baby, and their dog Rover the hero. Two professionals, Sebastian Smith (the soldier) and Mrs. Smith (the old woman) also took part. The total cost of production, including negative film-stock, was £7 13*s.* 9*d.* and 395 copies were sold outright to showmen. Technically it has well-planned continuity and is considerably in advance of other films of the period.

Voyage Across the Impossible — **35St., 16St.**
(France, 1904) — **2 reels: 21 mins.**

This was the second of the longer trick films of Georges Méliès (the first being *A Trip to the Moon*, made in 1902). It shows the Jules Verne adventures of a fantastic group of explorers who set out in a curious machine on a voyage across the universe and after passing the heavenly constellations find themselves on the face of the sun. It is a good illustration not only of the technique and ingenuity of Méliès, but also of his imagination and sense of humour.

Indiarubber Head — **35St., 16St.**
(France, approx. 1902) — **1 reel: 4 mins.**

A typical example of Méliès' shorter trick films. An inventor devises a living human head which he can inflate at will so that it swells like an indiarubber balloon, but a doltish assistant in his enthusiasm inflates it so far that, to the inventor's anguished dismay, it bursts into a cloud of smoke.

Drama Among the Puppets — **35 St., 16St.**
(France, 1908) — **1 reel: 5 mins.**

One of the first films made by Emile Cohl, the inventor of the animated cartoon, this is almost the earliest pure animated cartoon

(as distinct from lightning sketches) we have. Its imaginative white-on-black drawings depict the fantastic antics of a group of match-stick puppets, a girl, a hero, a villain and a policeman (to whom the girl finally gives her heart).

Well-Washed House, The — **35St., 16St.**
(France, approx. 1907) — **1 reel: 5 mins.**

A typical comedy of the one-reel period, directed by Ferdinand Zecca for the Pathé Company. While the gardener is at lunch mischievous children turn his hose on to a house so that occupants on every floor are flooded out of their rooms; the hapless gardener returns just in time to get a severe drubbing from them all.

Invisible Thief, The — **35St., 16St.**
(France, 1909) — **1 reel: 5 mins.**

A one-reel trick comedy suggested by Mr. H. G. Wells's romance, *The Invisible Man*. After reading *L'Homme Invisible*, by " G. H. Wells," a young man mixes himself a potion and becomes invisible; as a result he is able to commit a number of daring thefts, and even to terrify the police into flight when they pursue him to his room.

Would-be Juggler, The — **35St., 16St.**
(France, date unknown) — **1 reel: 9 mins.**

A typical comedy of Max Linder, who is both director and principal actor. Pleasantly intoxicated, he is seized with a desire to juggle with any and every thing he comes upon, with disastrous results. Max Linder was the foremost of the screen's early comedians, and influenced the work of Charlie Chaplin as Chaplin has acknowledged.

Pumpkin Race — **35St., 16St.**
(France, about 1908) — **1 reel: 7 mins.**

A typical example of the popular chase comedy. Two mischievous boys upset a barrow of pumpkins, which roll away, chased by the owner and some onlookers, downhill, uphill, over railings, into a house, up a chimney, down a sewer, until eventually the pumpkins return of their own accord to the barrow. Some of the trick effects were obtained by pulling the "pumpkins" along by invisible strings, others by running the film backwards (as where they appear to run uphill).

Foolshead, King of Reporters — **35St., 16St.**
(Italy, about 1909) — **1 reel: 9 mins.**

Foolshead was one of the most famous Continental comedians of the early silent film, and this film is typical of his work. He is ordered by his newspaper to attend and report a wedding. He is thrown out

by the footman but each time returns by some new device, dressing as a servant, getting inside a basket of flowers, or climbing a painter's rope. When he is found in the bridal chamber the enraged guests can contain themselves no longer and chase him back to his office, where they are eventually routed by the reporters with a shower of manuscripts and papers.

Modern Brigandage — **35St., 16St.**
(Germany, about 1908) — **1 reel: 9 mins.**

A bandit on a motor-cycle holds up a motor-car party, and escapes with their valuables. He is pursued by another car, but turns the tables, compels its occupants to alight, and drives off in it. Police throw a rope across his path and force the thief to take to foot. He crosses a stream but with police, soldiers and civilians in full cry, is finally captured on the opposite bank. Like so many one-reel productions, this is essentially a chase, but the excitement it was designed to evoke was melodramatic not comic. If it appears comic to-day it is largely because of the appearance of the automobiles, the dress, and the vehement gestures seen across an interval of nearly forty years.

Edgar Allan Poe — **35St., 16St.**
(U.S.A., 1909) — **1 reel: 7 mins.**

This is one of the earliest of D. W. Griffith's films, made less than a year after he began directing for the American Biograph Company. Seymour Stern, in his *Index to the Creative Work of David Wark Griffith*, refers to it as follows: "A sub-title refers to this as a 'Picture Story Founded on Incidents in His Career', but it was more directly based on Poe's poem, *The Raven*. Photography: G. W. Bitzer. Featuring Herbert Yost and Linda Arvidson (Mrs. D. W. Griffith). Released by Biograph: February 8th, 1909. This film had new and advanced lighting, notably the so-called 'Rembrandt lighting', or profile portrait-effect".

Simple Charity — **35St., 16St.**
(U.S.A., 1910) — **1 reel: 18 mins.**

One of the earliest films of Mary Pickford, directed by D. W. Griffith for the American Biograph Company. When this film was first issued it had no credit titles: director and actress were anonymous. Its story is of an aged destitute couple who are aided by the char-girl in the tenement, although she has to pawn her best dress to do it, but who are ultimately separated by the death of the old man because the Charity Commissioners delay too long in bringing assistance. The film gives early evidence of Griffith's social conscience and has several characteristic touches of satire.

The Old Actor 35St., 16St.
(U.S.A., 1912) 1 reel: 16 mins.

An early American Biograph production directed by D. W. Griffith and featuring Mary Pickford and Charles West. The old actor loses his job because of his age. Unable to break the bitter news to his family, he assumes the clothes and profession of a street beggar, but is discovered by his daughter and her fiancé. Sorrow and shame give way to laughter, and the old actor returns home to find that the new actor who took his part has proved a failure and his old job is offered back to him again.

Marcus Lycinius 35St., 16St.
(Italy, about 1910) 1 reel: 18 mins.

This characteristic example of the early Italian film shows that Italian love of the spectacular, and especially the historical spectacular, which was to be responsible for such grandiose masterpieces as *Quo Vadis?* and *Cabiria* (both 1913).

The mistress of Marcus Lycinius is apprehended as a Christian; he goes to her prison to persuade her to renounce her faith, but her steadfastness and the appearance of an angelic vision persuade him, on the contrary, to accept Christianity, and the woman and he go to martyrdom together.

Lady of the Camelias, The 35St., 16St.
(France, 1910) 2 reels: 32 mins.

This film version of the stage play adapted from the novel by Dumas *fils*, with Marguerite played by Sarah Bernhardt, is an outstanding example of the theatrical film which was launched on the Continent in 1908 with *The Assassination of the Duke of Guise*. Shortly after making this film Sarah Bernhardt appeared in another, *Queen Elizabeth*, which Adolf Zukor distributed in America; its success there led him to form his Famous Players Company to make films of "famous players in famous plays". The cinema in America never came so much under the influence of the theatre as that in Europe, however, and the main result of Zukor's policy was to help establish the American star system. Before 1910 film actors were generally anonymous.

Under Western Skies 35St., 16St.
(U.S.A., about 1910) 1 reel: 16 mins.

The chief part in this film is played by Broncho Billy Anderson (G. M. Anderson), the first of the many heroes of the Western. He enjoyed in his day a unique position, and his popularity was not equalled until the appearance of Tom Mix and Bill Hart from about 1913 onwards.

Conquest of the Pole 35St., 16St.
(France, 1912) 2 reels: 19 mins.

A Georges Méliès film very similar in style to *Voyage Across the Impossible* but made eight years later, when polar exploration was very much in the news. The explorers journey to the Pole and back in a strange aeronautical machine.

Hindoo's Charm, The 35St., 16St.
(U.S.A., 1913) 1 reel: 10 mins.

A typical one-reel film of its period, with two generations of film stars in the cast. The parts of the children are taken by Helen and Dolores Costello, and they appear with their father, Maurice Costello, and with the famous star of early silent films, Clara Kimball Young.

A small girl, living in India, jealous of her new step-mother, accepts from a Hindu fakir a potion "to make her new mother love her"; but the fakir nurses a grudge against her father and the potion is poison. Fortunately the step-mother recovers, learns the cause of the trouble, and the family are happily reunited.

Stage-coach Driver and the Girl, The 35St., 16St.
(U.S.A., 1913) 1 reel: 14 mins.

One of the first films of Tom Mix, this already shows in a developed form all the elements of the Western cowboy drama which has been native to America since the days of the primitive *Great Train Robbery*. Tom Mix, driving the stage-coach in the company of his friend's sister, is pursued by bandits; when the coach overturns he keeps the bandits at bay until the sheriff's posse arrives.

Golf Game and the Bonnet, The 35St., 16St.
(U.S.A., 1914) 1 reel: 10 mins.

A typical example of the many comedies made by the famous John Bunny and his partner Flora Finch. John Bunny was the most popular screen comedian of his day, and at the time of his death in 1915 had won world-wide fame and affection. Here he is seen as the errant husband who goes out to play golf on the day he should help his wife with the spring cleaning. He buys her a new bonnet to appease her wrath, but in the end it is an accident with the carpet-beater which wins him her forgiveness and revives domestic harmony.

His Phantom Sweetheart 35St., 16St.
(U.S.A., date unknown) 1 reel: 12 mins.

This exceptionally well-made film of the late one-reel period is also notable for its cast, Anita Stewart and Earle Williams, and for its director, Ralph Ince, brother of the better-known Thomas Ince.

A young man meets a beautiful woman at the theatre and accompanies her home; she tells him her husband is in an insane asylum. But while he is at the house her husband appears, attacks and strangles her, and is struggling with the young man when he awakes to find it has all been a horrible dream. Photography and cutting both show a polish unusual in one-reel films.

Tango Tangle **16St.**
(U.S.A., 1914) **1 reel: 12 mins.**

An early Chaplin comedy. This Keystone production was first issued in this country in September, 1914, and was re-issued in 1920 as *Charlie's Recreation*. Charlie acts without his moustache and Ford Sterling without his beard. Fatty Arbuckle plays a prominent part. The absence of the usual items of get-up and the fact that the action all takes place in interiors which look real rather than artificial suggests that the film may have been made impromptu at a dance hall.

Mabel's Busy Day **35St., 16St.**
(U.S.A., 1914) **1 reel: 14 mins.**

This comedy, originally released in Great Britain on November 23rd, 1914, was one of the earliest films in which Chaplin appeared (his first film, *Making a Living*, had been released on June 18th). It is not amongst the best of Chaplin's work, however, and the slapstick throughout is violent rather than artistic. It is included here as a typical Keystone comedy rather than a typical Chaplin, for the real star is Mabel Normand, whose name, not Chaplin's, is chosen for the title. The film was re-issued in this country in 1920 under the title *Hot Dogs*.

New Janitor, The **16St.**
(U.S.A., 1915) **1 reel: 14 mins.**

A Keystone comedy with Charlie Chaplin, first issued here in March, 1915, and re-issued in 1920 as *The New Porter*. This film seems to have been planned as a straight melodrama which is only prevented from being serious by Chaplin's assiduous clowning. It has interesting points of resemblance to *Charlie at the Bank* made for Essanay one year later, but the later film is a great advance on this one. It will be recalled that in *The Bank* the heroic rescue is a dream rescue only.

Champion, The **35St., 16St.**
(U.S.A., 1915) **2 reels: 30 mins.**

This film, among the best of Chaplin's early work, was one of the first he made for the Essanay Company after leaving Keystone. It shows how Charlie takes a job as sparring partner and is so successful

(with the aid of an iron horseshoe in his glove) that he is matched in a championship fight, where he manages to hold his own until his bulldog intervenes to help him to victory.

Dough and Dynamite **16St.**
(U.S.A., 1916) **2 reels: 24 mins.**

A Keystone production with Charlie Chaplin, first issued here in May, 1916. Ostensibly concerned with labour-troubles at a bakehouse, this film is a riot of violent slapstick and was one of Chaplin's most popular early comedies.

His Trysting Place **16St.**
(U.S.A., 1916) **2 reels: 23 mins.**

A Chaplin Keystone comedy, first issued here in May, 1916. Chaplin, Mabel Normand, Mack Swain and Phyllis Allen are all seen in typical characterizations. Chaplin is a much misunderstood husband who incurs groundless suspicions by putting on someone else's overcoat at a restaurant in the pocket of which his wife finds a love letter.

The Story of the Glove **35St., 16St.**
(U.S.A., about 1916) **1 reel: 14 mins.**

A characteristic comedy featuring Mr. and Mrs. Sydney Drew. Writing of the refinement which gradually superseded the violent slapstick of American comedy of the period 1912 to 1916 (compare *Mabel's Busy Day* or *Tango Tangle*), Lewis Jacobs says: "Another new comedy note was introduced by the urbane Mr. and Mrs. Sydney Drew, who became leading screen comedians by politely poking fun at the foibles of middle-class domestic life. . . . Their quiet and refined humour . . . became a pattern for polite drawing-room comedy and has remained with us ever since, being represented today by such teams as Victor Moore and Helen Brodrick, or Mary Boland and Charles Ruggles and more recently the 'Hardy' and the 'Jones' family series". (*The Rise of the American Film*, p. 268).

The Chef **35St., 16St.**
(U.S.A., 1919) **1 reel: 12 mins.**

An early comedy of Harold Lloyd, who first appeared in films in 1913. After experimenting with various characters, including Willie Work and Lonesome Luke, he assumed, about 1919, the character of Winkle, and began to wear his famous horn-rimmed spectacles. This is one of his Winkle series. Its predominantly impersonal comedy, in which the situations are built mainly on the resourceful hero's conflict with the physical world, is entirely characteristic of his later and longer films.

Alice and the Three Bears 35St., 16St.
(U.S.A., 1924) 1 reel: 11 mins.

During the years of struggle before Walt Disney became famous he made a series of cartoons, the "Alice" series, in which the photograph of a real girl was combined with cartoon figures (thus anticipating by some twenty years the technique of *Saludos Amigos*). This film is one of the series. The baby bear goes out to seek hops for brewing and encounters Alice and her cat. The cat and the bear fight and the two bigger bears not only come to the rescue of the smaller one, but kidnap Alice and tie her to a sawmill. The cat then calls up his nine lives and with their aid overcomes the bears and rescues Alice.

Felix Wins and Loses 35St., 16St.
(U.S.A., about 1925) 1 reel: 9 mins.

Felix was the most popular animal character of the cartoon film before Walt Disney's Mickey Mouse. The enormous progress which has been made in the technique of the animated cartoon since the advent of sound and of Mickey can be seen in this typical episode from Felix's adventures. The situations are fundamentally unchanged, but the movements are much simpler, the animation is more jerky and the backgrounds are conspicuously lacking in depth.

Composite Films

(*See* also p. 37)

Selection of Early Films, 1896-1913, A 35St., 16St.
2 reels: 35 mins.

This selection is designed to illustrate the main stages in the development of the cinema in this country from the first public performance in 1896 to 1913, when the full-length feature film became firmly established. It is composed of the following: *A Train Entering a Station*, one of the films from the Lumières' first programme; *The Conjuror*, one of the earliest films of Georges Méliès; *Turn-Out of the Fire Brigade*, which in innumerable versions was one of the most popular of early films; and excerpts from *Simple Charity*, from *Dante's Inferno*, the famous five-reel Italian film of 1912 and from *East Lynne*, one of the first feature films of British production, made by Will Barker.

Early Trick Films 35St., 16St.
1 reel: 15 mins.

Trick-films have always had a fascination, but they were never so popular as during the period of the one-reelers. This selection comprises: *The House That Jack Built*, a very early example of reversed motion, showing a child's bricks knocked down, and built up again

"*Simple Charity*" (*U.S.A.*, 1910) (p. 11)

Drawing for "*Conquest of the Pole*" (*France*, 1912) (p. 13)

"*The Golf Game and the Bonnet*" (*U.S.A.*, 1914) (p. 13)

"*The Champion*" (*U.S.A*, 1915) (p. 14)

as by magic; *Dancing on the Ceiling*, made by inverted camera; Georges Méliês' film, *The Brahmin and the Butterfly*; *The Motorist*, one of R. W. Paul's films; *The Magic Screen*, a kind of kaleidoscopic spectacle with human figures; *Dante's Inferno* (Italy, 1912), in which trick-work is used to reproduce the imagery of the poet; and, in its entirety, *The Invisible Thief* (see p. 10).

Chaplin's First Films — **35St., 16St. 2 reels: 22 mins.**

A collection of excerpts from Chaplin's earliest films, showing how from a character in a music-hall sketch he developed the figure of humour and pathos with the baggy trousers and cane now so familiar to us. It includes extracts from the following; *Making a Living*, *Mabel's Strange Predicament*, *Tillie's Punctured Romance*, *The Fatal Mallet*, *Laughing Gas*, *His Trysting Place*, *Mabel's Married Life*, *His Prehistoric Past*, *The Champion*, *Charlie the Tramp*, *Charlie at the Bank*.

III. SILENT FILMS, 1912-1929

Between 1909 and 1912 the film industry underwent a transformation greater than any other in its history, springing entirely from one root cause—competition. The rapid growth of cinemas had continued until something in the nature of a saturation-point was reached, and new cinemas began to be set up, not in unexploited areas, but where another already existed and had thrived. Consequently exhibitors who had before been content with the usual assortment of indifferent one-reelers became eager to welcome anything which might help to put them ahead of their rivals.

It was this condition of things which made for the success of the theatrical films from the Continent, and for their English imitations, in which such stars of the stage as Frank Benson, Beerbohm Tree and Forbes-Robertson appeared. It also encouraged growth in the length of the films: exhibitors were now willing to pay more if they could thereby get more attractive, bigger films than their neighbours. Hand in hand with these developments came the birth of sensational and large-scale advertising, and, in particular, a realization of the publicity value of star actors and actresses, and the encouragement of fan adoration.

Finally, with the production of such films as *Quo Vadis?* (Italy, 1913) and *The Birth of a Nation* (U.S.A., 1915), the modern feature film arrived at full maturity and the cinema as a form of artistic expression began to claim the attention of an intelligent public.

The years which followed the First World War saw this new artistic consciousness reflected in the productions especially of Sweden, France, Germany and Soviet Russia. In Russia, where Lenin went so far as to declare, "For us the cinema is the most important of arts", the newly realized powers of the film were utilized for propaganda under the guidance of a brilliant school of directors who consciously developed and embodied in their theories of film editing the discoveries of D. W. Griffith.

Nearly all these national schools, after flourishing for some years, fell into decline partly at least because they were unable to compete with the commercial supremacy which America gained from its large home market and from the lead taken before it entered the last war. The American industry itself sought to make capital of Europe's talent by importing many of its most notable directors and artistes, but in nearly every case their characteristic abilities became submerged in the general pattern of the American industry.

Feature Films

Birth of a Nation, The **35St., 16St.**
(U.S.A., 1915) **12 reels: 165 mins.**

The Birth of a Nation is unquestionably the most important film in the history of the cinema to date. When its director, D. W. Griffith, began making films in 1908 the cinema had not advanced beyond the primitive one-reel photoplay. Experimenting and advancing in film after film, Griffith developed the technique of editing, breaking his scenes into shots to get variety of viewpoint, to concentrate on details by means of the close-up, to relate one scene with another by cross-cutting, to control the tempo by cutting each shot to the right length. He discovered in short, as Lewis Jacobs has phrased it, that in film-making guiding the camera is more important than directing the actor; he turned the spectator from a passive onlooker into an active thinking, feeling observer, psychologically participating in the turmoil of the action. With *The Birth of a Nation* Griffith reached the summit of his achievement; here for the first time he was able to use his new technique to the full on a theme worthy of its resources. The result was to establish undisputably for the first time the cinema's claim to be regarded as a major art form.

The film falls into two parts. Part I dramatises the American Civil War of 1861-1865 up to and including the surrender of Lee and assassination of Lincoln. Running through it is a story of the personal relationships of two families, the Camerons of the South, and the Stonemans of the North. The most spectacular feature of this first half are the realistic battle scenes.

Part II presents a picture of the newly-emancipated Negroes of the South, under the leadership of Silas Lynch, as insolent and riotous

against their late masters. The youngest Cameron girl, Flora, is attacked and pursued by a Negro, and throws herself down a ravine to her death. The Klu Klux Klan is formed to revenge such atrocities, and Ben Cameron becomes one of its leaders. When the Cameron's home town is pillaged and the Cameron family is forced to seek safety in flight, the Klu Klux Klan ride in to the rescue.

The whole film, but more especially the second part, was bitterly attacked at the time of its release as anti-Negro and calculated to incite racial hatred; race riots followed its exhibition in many parts of America. Careful tests carried out with the film in American schools as recently as 1934, confirm that it creates racial bias. **Some care and preparation is therefore advised where the film is to be shown to young people or in schools, and it is suggested that often the first half of the film only, which forms a distinct whole, may suffice for illustrative purposes.**

The cameraman is Billy Bitzer and the cast includes: Henry B. Walthall, Mae Marsh, Miriam Cooper, Lillian Gish, Ralph Lewis, Robert Harron, and George Siegmann.

Birth of a Nation, The (Part I only) **16St.**
6 reels: 85 mins.

(See preceding note)

Hell's Hinges **35St., 16St.**
(U.S.A., 1916) **3 reels: 27 mins.**

This early American Western features one of the famous cowboy stars of the silent film, William S. Hart Its technique is primitive and its story absurdly melodramatic, but its entire lack of sophistication has a certain attraction and a vitality of its own. It marks a stage in development between the primitive one-reel films of Broncho Billy Anderson and the flowering of the Western in the twenties with Tom Mix and others. The story concerns the Reverend Robert Henley, a parson who is sent to a wild town of the West, Hell's Hinges. Blaze Tracy (W. S. Hart) meets and falls in love with Henley's sister, Faith, and is converted by her to a belief in religion. Her brother's weakness of character plays into the hands of the local ruffians and disaster overtakes his church and himself, but Tracy brings the ruffians to justice, and he and Faith are left to recommence their life anew.

Nanook of the North **35St., 16St.**
(U.S.A., 1922) **6 reels: 86 mins.**

Robert Flaherty was commissioned by the Revillon Fur Company to make an advertising film, and the result of his visit to the Hudson

Bay territory of Canada was *Nanook of the North*, one of the most notable films in the history of the cinema. So well has its simple integrity and fine photography stood up to the test of time that it is difficult to realise that Flaherty had to work entirely alone and without the advantages of panchromatic stock. It was more than a personal triumph, however. Its use of realist material to present not a story but rather a dramatic theme of a man's struggle with his environment opened up a new realm of film-making. It was the first documentary film in the modern sense. The film shows Nanook, the Eskimo hunter, preparing with his family for the summer, his meeting with the white trader, catching walruses, seals and foxes, building an igloo, training his children in the arts of hunting, breaking camp, and finally returning through a wild storm to safety and rest in an old igloo.

Thy Soul Shall Bear Witness **35St., 16St.**
(Sweden, 1920) **6 reels: 60 mins.**

For a brief period in the early twenties, the Swedish cinema acquired an international reputation, and exerted an influence on the cinema of the time which it has never since regained. Swedish directors (amongst whom the two principal figures were Mauritz Stiller and Victor Sjöstrom) were much influenced, like all their contemporaries, by the work of Griffith on the one hand, and on the other by their own native literature, especially the work of the novelist Selma Lagerlöf. It was perhaps her influence which gave the Swedish film its ardent realism, and its constant preoccupation with the struggle between the Christian way of life and the forces of evil and paganism. Technically the Swedish film was noted for its fine photography and acting and for its strong sense of atmosphere; even nature was raised from a mere background to an integral part of the action. *Thy Soul Shall Bear Witness* (*Korkarlen*) was adapted from a novel by Selma Lagerlöf and directed by Sjöstrom. It tells the story of a drunkard who is struck down in a quarrel. While he is unconscious, the spirit of a friend who died the year before, and who in accordance with the old legend has been driving the wagon of death for a year, comes for his soul, and together they visit the dying Salvation Army worker who has tried to save him, and then his home, where his wife is preparing to kill herself and her children. Filled with contrition, Holm is allowed to return to life, and rushes home in time to save his family.

The chief parts are played by Victor Sjöstrom, Hilda Borgstrom, Tore Svenborg and Astrid Holm; camerawork by J. Julius.

Cabinet of Dr. Caligari, The **35St., 16St.**
(Germany, 1919) **6 reels: 81 mins.**

Few films have created greater interest and discussion throughout the cinema world than *The Cabinet of Dr. Caligari*. It suggested entirely

new and untapped resources in filmic expression; and despite certain obvious limitations, it continues to evoke unflagging interest whenever it is shown, even after the passage of more than twenty years. The inmate of an asylum tells a visitor the strange story of Dr. Caligari, who commits murders through the agency of a sleep-walker under his hypnotic control; the visitor comes to realise at the end that actually Dr. Caligari is the director of the asylum, that his alleged victims are the narrator and his fellow inmates, and that the whole story is a distorted fiction from the mind of a madman. The technical interest of the film lies in its attempt to present, through settings of formal and distorted design, a conception of reality seen through a madman's eyes; such a purely subjective viewpoint, so heavily emphasised, was something quite new in the cinema. The film was directed by Robert Wiene, from a scenario by Karl Mayer and Hans Janowitz. The photography was by Willy Hameister, and the settings designed by Walther Reimann, Herman Warm and Walter Röhrig. In the cast are Conrad Veidt (*Cesare*), Werner Krauss (*Caligari*), Lil Dagover (*Jane*), Hans von Tvaradovski (*Francis*) and Friedrich Feher (*Alan*).

Warning Shadows **35St., 16St.**
(Germany, 1922) **6 reels: 95 mins.**

This somewhat brooding study in the psychology of a cuckolded husband, his fickle wife, and her four suitors, moving in a period setting, is one of the most unusual and striking films of the German silent period. "Its purely psychological direction", wrote Paul Rotha in *The Film Till Now*, "its definite completeness of time and action, its intimate ensemble were new attributes of the cinema. . . . The certainty of theme, the smooth development from one sequence into another, the gradual realisation of the thoughts of the characters, were flawlessly presented". Like most German silent films, it is heavy with a mood of morbid introspection, and is chiefly notable to-day for its skilful and imaginative camerawork and lighting. Direction was by Arthur Robison, scenario by Rudolph Schneider, photography by Fritz Arno Wagner, design by Albin Grau. In the cast were Fritz Kortner (*the Husband*), Ruth Weyher (*the Wife*), Gustav von Wangenheim (*the Lover*), Alexander Granach (*the Showman*), Fritz Rasp (*The Manservant*), Ferdinand von Alten (*Second Cavalier*), and Max Gulstross (*Third Cavalier*).

Siegfried **35St., 16St.**
(Germany, 1923) **10 reels: 150 mins.**

This, the first part of Fritz Lang's *Nibelungenlied* (the second was called here *Kriemhild's Revenge*) was one of the most spectacular of early German productions. Its elaborate settings and emphatically symmetrical pictorial compositions make an impressive, if somewhat

slow-moving, essay in film epic. At the beginning of the film Siegfried, having completed his apprenticeship under Mime, the swordsmith, sets out to find the Princess Kriemhild at the Castle of the Worms. He slays the dragon Fafnir and bathes in its blood, thus rendering himself immune from injury, save in one spot covered by a leaf. He overcomes the king of the dwarfs, who gives him a net to render himself invisible or to change his shape. At Worms he obtains King Gunther's consent to marry Kriemhild by assuming Gunther's form and defeating Brunhilda in a contest of strength and skill, as the result of which Brunhilda becomes Gunther's bride. When Brunhilda learns the truth she incites Hagen, the King's uncle, to kill Siegfried. Hagen discovers Siegfried's vulnerable spot, and spears him during a royal hunt. The chief parts were played by Paul Richter (*Siegfried*), Margaret Schoen (*Kriemhild*), Hanna Ralph (*Brunhilda*), Theodore Loos (*Gunther*), and Hans Schlettow (*Hagen*).

Waxworks **35St., 16St.**
(Germany, 1924) **7 reels: 93 mins.**

A poet is commissioned by a fairground showman to write stories round three of the figures in his waxworks show, and the stories form the three parts of the film: *Ivan the Terrible*, *Haroun-al-Raschid*, and *Jack the Ripper*. The first is a study in cruelty, the second a study in comedy, the third a study in the macabre. The director was Paul Leni, who had earned his reputation as an art director, and the film is to a large degree an art-director's film. The scenario was by Henrik Galeen, the photography by Halmar Junge. The cast included Wilhelm Dieterle (*the Poet*), John Gottowt (*the Showman*), Olga Belejeff (*the Daughter*), Emil Jannings (*Haroun-al-Raschid*), Conrad Veidt (*Ivan the Terrible*), and Werner Krauss (*Jack the Ripper*).

Last Laugh, The **35St., 16St.**
(Germany, 1925) **8 reels: 112 mins.**

The Last Laugh is one of the most noted films in the history of the cinema. With *Variety*, it introduced an entirely new method of film narrative, in which the emphasis is placed on the part played by the camera. It has no titles (except for a single explanatory "director's note"), and does not need them; the camera itself, mobile and sensitive, says all that needs to be said. Fundamentally, this is a development of the subjectivism of *The Cabinet of Dr. Caligari*, with the director working through the film medium itself, instead of with painted backcloths and make-up. *The Last Laugh* shows the personal tragedy of a hall-porter in a luxury hotel who grows too old for his job and is degraded to a lavatory attendant; taking pity on his plight, however, the author adds a final reel in which he inherits a millionaire's fortune.

The porter is played by Emil Jannings, who is supported by Georg John, Emile Kurz and Mady Delschaft. Direction was by F. W. Murnau, the scenario by Karl Mayer and the camerawork by Karl Freund.

Metropolis **35St., 16St.**
(Germany, 1926) **9 reels: 120 mins.**

Metropolis, one of the most impressive of spectacle films, was directed by Fritz Lang, and, like all his work, is distinguished by his flair for pictorial constructions on the grand scale, realised mainly through the building and photographing of elaborate studio sets, coupled with the use of models and of optical processes. Its story concerns a city of the future, in which the workers dwelling underground are absolute slaves of their machines and of the small privileged class of rich administrators who live in fine spacious dwellings in the light and air above ground; when the workers plan revolt, Fredersen, who rules the city, encourages an inventor to perfect a robot so that it can ultimately replace the workers, and arranges for the inventor's first model to lead the workers to their destruction. Fredersen's son, Freder, intervenes, however, and together with Maria, the workers' leader, is able to avert a complete disaster, and to assure that thenceforth, as the emotions must form a link between brain and hand, so a new era of love shall unite rulers and workers. The scenario was by Thea von Harbou, the camerawork by Karl Freund and Gunthur Rittau, and the settings by Oscar Werndorff. Principals in the cast are Brigitte Helm, Gustav Fröhlich, Rudolph Klein-Rogge, Alfred Abel and Fritz Rasp.

Berlin **35St., 16St.**
(Germany, 1927) **5 reels: 78 mins.**

This, one of the best-known of early documentaries, shows a day in the life of a great city, Berlin. It is impressionistic in form, after the manner of a piece of descriptive music, and was in fact given the sub-title, *The Symphony of a Great City*. It was made by Walter Ruttman from a scenario by Karl Mayer; the camerawork was done, under the supervision of Karl Freund, by Reimar Kuntze, Robert Baberski and Lazlo Schaffer.

Battleship "Potemkin" **16St.**
(U.S.S.R., 1925) **5 reels: 55 mins.**

This, the best-known of Soviet films, was the first to establish the reputations of its director, S. M. Eisenstein, and of the Soviet cinema in general. Its revolutionary innovations in technique, depending especially on a creative use of film editing, created an enormous effect wherever it was shown; in some countries the censor paid

tribute to its power by banning it altogether. It presents an historical reconstruction of the part played by the sailors of the *Potemkin* in the Russian revolt of 1905. There are three major movements: the first reaching its climax in the revolt of the sailors, the second in the massacre of the citizens on the steps of Odessa, and the third in the encounter between the *Potemkin* and the Czarist fleet. It is an outstanding example of Eisenstein's methods, above all in editing, and as such will repay detailed and repeated analysis.

Mother **16St.**
(U.S.S.R., 1926) **6 reels: 106 mins.**

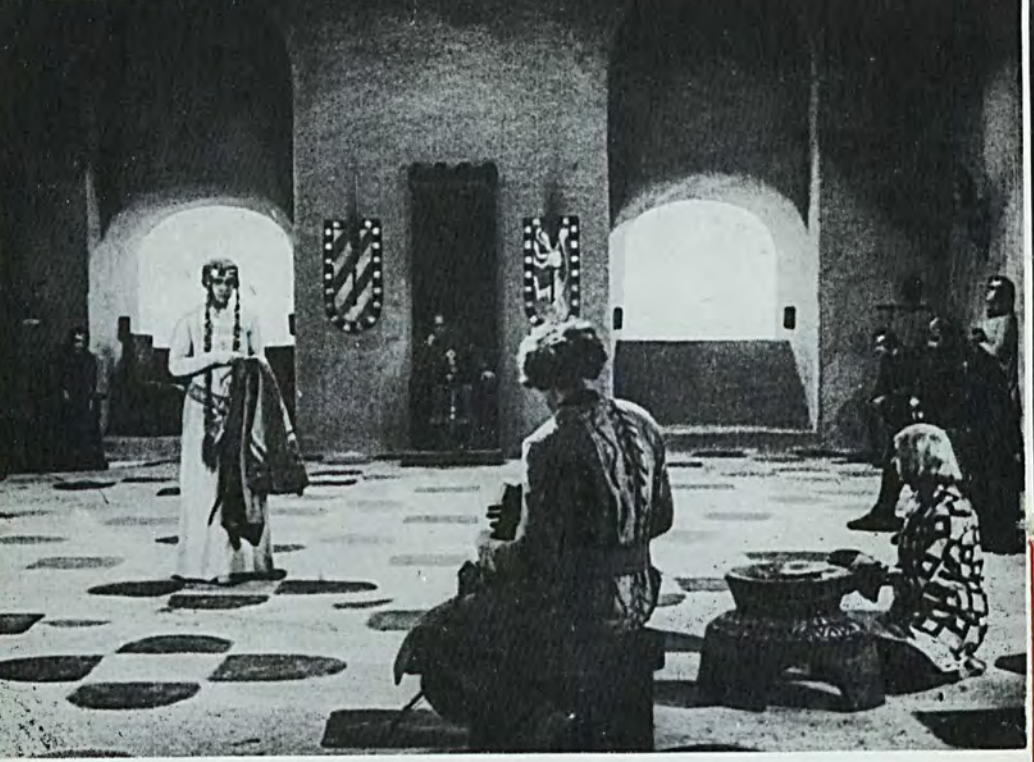
The second great director of the Soviet silent film whose achievement ranks with Eisenstein's is V. I. Pudovkin; *Mother* was his first major film. Based on a story by Maxim Gorki, it shows how a mother, patient, devoted, long-suffering, whose drunken husband is killed in a factory strike, and whose son is imprisoned for concealing the strikers' arms, is changed by her experiences into a revolutionary devoting her life to freedom for the workers against oppression. Her son escapes from prison and joins her in a workers' demonstration, but the cavalry charge them, and mother and son are killed. The mother is played by V. Baranovskaia, and the son by N. Batalov. Like Eisenstein, Pudovkin worked principally through editing; but whereas Eisenstein in his editing pays attention to the form of his shots, and particularly to their movement, Pudovkin tends to underestimate the formal qualities of the shot, and to lay chief stress on its content. It is this viewpoint which gives rise to his theory of the shot as something in itself meaningless and dead, and only acquiring life and significance when in conjunction with other shots in an edited sequence. In practice it tends to make his work on the whole more static than Eisenstein's. Attention has also been frequently drawn to the lyrical strain in Pudovkin's work, and to his interest in a few individual characters, in contrast to Eisenstein's more remote, mathematically calculated classicism.

End of St. Petersburg, The **16St.**
(U.S.S.R., 1927) **7 reels: 122 mins.**

This film was made by Pudovkin immediately after *Mother*. It dramatises, through the eyes of a young peasant, the social upheaval in St. Petersburg which culminated in revolution in 1917 and in the replacing of old St. Petersburg by new Leningrad; a strike, the outbreak of war, the contrast of dying men and stock exchange speculators, the rise and fall of Kerensky, the successful attack on the Winter Palace. Principals in the cast are A. Tchistiakov, V. Baranovskaia, I. Tchuvelev, V. Obolenski, and V. Tsoppi. In this historical

"*The Cabinet of Dr. Caligari*" (*Germany*, 1919) (p. 20)

"*Thy Soul shall Bear Witness*" (*Sweden*, 1920) (p. 20)



"*Siegfried*" (*Germany*, 1923) (p. 21)

"*Metropolis*" (*Germany*, 1926) (p. 23)

"*Battleship Potemkin*" (*U.S.S.R.*, 1925) (p. 23)

"*The Italian Straw Hat*" (*France*, 1927) (p. 26)

"*The General Line*" (*U.S.S.R.*, 1929) (p. 29)

"*The Ghost that Never Returns*" (*U.S.S.R.*, 1929) (p. 25)

reconstruction, however, Pudovkin sought to obtain the maximum realism by relying as little as possible on trained actors. The peasant boy is played by a peasant, whose brother also appears in the film. The stockbrokers were all former stockbrokers, and Obolenski, the factory owner, was similarly a member of the former governing class. The film is noteworthy for its feeling for the vastness and atmosphere of the Russian countryside, its innumerable touches of satire, and its use of cross-cutting for purposes of contrast and implication.

General Line **16St.**
(U.S.S.R., 1929) **6 reels: 114 mins.**

General Line (known also as *Old and New*) was directed by S. M. Eisenstein, assisted by G. Alexandrov, with Edward Tissé as cameraman; according to Bryher (*Film Problems of Soviet Russia*), it was begun after *Potemkin*, but work on it was interrupted for the making of *October* (*Ten Days That Shook the World*), and it was not completed until 1929. It tells of the formation of a collective farm as a result of the initiative and courage of a peasant woman (played by an actual peasant, Martha Lapkina), struggling against forces of superstition, animosity and greed. The material is of the simplest kind: peasants praying for rain, the working of a milk separator, a wheat-cutting contest, the introduction to the farm of a motor-tractor; but, as in the case of his other films, the treatment is so complex and brilliant as to be capable of the most extensive analysis and re-viewing.

Ghost that Never Returns, The **16St.**
(U.S.S.R., 1929) **7 reels: 114 mins.**

This film, adapted from a story by Henri Barbusse, was directed by Alexander Room, assisted by N. Titkhonov. The chief actors were K. Kara-Dimitriev, I. Lovrov, D. Ovedenski and L. Yurenev. While displaying, in its political content and in the use made of editing, all the usual characteristics of the Soviet film, it is marked by an individual approach peculiar to Room's work. His interest is primarily in sociological problems, particularly as they affect the individual; his *forte* is portraying mental states, and he concerns himself with atmosphere hardly at all. This film tells the story of a workers' leader in the South American oil-fields, in prison for his political activities, who is given his freedom for one day under the terms of a prison regulation. He returns to his home and, eluding the detective assigned to follow him, leads a new strike of his fellow workers. It is not on the political background of the story that emphasis is laid, however, so much as on imprisonment itself, and on freedom, under whatever system; and on the thoughts and feelings of the prisoner imprisoned and the prisoner freed: that is to say, its essential theme is a universal one. Technically this film is interesting also for its many most effective shot compositions.

New Babylon 16St.
(U.S.S.R., 1929) **6 reels: 111 mins.**

This story "of a forgotten revolution" is based on events at the time of the Paris Commune of 1871. It begins with war hysteria in Paris at the outbreak of the Franco-Prussian struggle; the French are defeated, and the city is surrendered; the workers in the city refuse to relinquish their arms; bloodshed breaks out between the workers and the regular army of the central government; after seven weeks the regulars break through, and the workers man barricades in the Paris streets; finally the barricades are stormed, the workers routed; and the leaders of the Commune are tried and executed. The two chief characters are a midinette, one of the most ardent of the Communards, and a soldier of the regular army who loves her. They fight on opposite sides, and by grim irony it is he at the end who has to dig her grave when she is sentenced to be shot. These characters, however, have little individuality; they are simply the foremost figures in a crowded canvas. This film, in fact, has very much the feeling of an historical painting, crowded with figures and caricatures in costume, transferred to the screen, with all the turbulence of movement which a masterly handling of crowd scenes and the virtues of Soviet editing can give it. It was directed by G. Kozintsev and L. Trauberg, and the camera-work was by A. Moskvin.

Turksib 16St.
(U.S.S.R., 1929) **7 reels: 90 mins.**

Turksib is the story of the building of the Turkestan-Siberian Railway. In the process of showing how the need for the railway arose from the economic and geographical conditions of the territory and how the difficulties of building it were overcome, the director, Victor Turin, has constructed a documentary, in the impressionist style, which is full of drama. "Both in technical style and approach", wrote Paul Rotha in 1936, "*Turksib* marked the beginning of a new documentary method and has probably had more influence on later developments than any other picture, not excluding Ruttman's *Berlin*". (*Documentary Film*, p. 101(. The cameramen were E. Slavinski and B. Scrancisson. The British version was edited and titled by John Grierson.

The Italian Straw Hat 35St., 16St.
(France, 1927) **7 reels: 114 mins.**

This is probably René Clair's finest film, certainly if his sound-films be excluded, and is one of the half-dozen outstanding comedies in the history of the cinema. A young man is out driving on his wedding

morning when his horse casually chews a lady's straw hat. The lady is married, and on a clandestine excursion with her lover, and unless she returns with an identical hat her husband will suspect her. The bridegroom's attempts to find such a hat form the chief thread of the action, but each of the guests at the wedding has his own private little worry at some threatened crack in the façade of his respectability. One visual detail is piled on top of another to create a devastatingly witty *tour-de-force* of satire at the expense of the French middle-class. René Clair directed and wrote the scenario, which was based on a play by d'Eugène Labiche and Marc Michel; photography was by Maurice Desfassiaux and Nicolas Roudakoff, design by Lazare Meerson, editing by Henry Dobb. In the cast were Alice Tissot, Alexis Bondi, Maryse Maia, Yvonneck, Pré Fils, Albert Prejean, Vital Geymond, Olga Tschechowa, Paul Olivier, Alex Allin, Volbert, and Jim Gerald.

Cottage on Dartmoor 35St.
(Great Britain, 1930) **9 reels: 84 mins.**

Although this film, directed by Anthony Asquith, was produced in 1930, and a version with synchronised music on discs was issued, it is essentially a silent film in its technique. Its story of the fruitless love of a barber's assistant for a manicurist, and of the results of his jealous rage when she becomes engaged to a customer, is told in a long flashback in a moment of time during his attempted escape from Dartmoor. The production has all the subtlety and implication of the silent film at its best, and effective use is made at several points of visual imagery.

Feature Film Extracts

NOTE.—The following extracts from feature films have been prepared for purposes of illustration and analysis in cases where it would be inconvenient to hire or show the whole of the film. In each case the extract has been chosen so that it should have some completeness in itself, and at the same time give a fair representation of the characteristic technical qualities of the whole film, and, if possible, of its theme.*

* In making application for these extracts it will be sufficient if they are described as *Metropolis* (*A*), *General Line* (*B*), etc.

Hearts of the World (A) **(1917)** **35St., 16St.**
1 reel: 18 mins.

This is an episode only from the full-length film *Hearts of the World* which was made by D. W. Griffith in France and England, at the invitation of the British, French and Belgian Governments. Although this film is not in the same category as Griffith's masterpieces, *The Birth of a Nation* and *Intolerance*, it shows unmistakable evidence of the qualities which made him the first great creative artist of the cinema.

The sequence of this extract, beginning with the heel-clicking pomp and ceremony of the scene at the German High Command and finishing with the death, bereavement and madness of ordinary people, epitomises a philosophy which underlies all Griffith's finest work, and which caused the French critic, André Levinson, to compare him with Dostoevsky. Like the whole of the film, it displays an intensely personal view of the European War, a view coloured by the influence of Dickens, Browning and Tennyson. It is modern war seen through the eyes of a nineteenth-century English poet, and Griffith's story of the Girl who, crazed with grief, her bridal dress in her arms, wanders through the battle-field to lie down and sleep beside her lover's body, could have been conceived by Tennyson, or have formed the subject of an old tragic ballad on the lines of *Clerk Saunders*. Even the grouping of the actors, the use of circular masking, recalls the work of Victorian painters; certain shots, as for instance those of the Boy saying goodbye to his family, might be paintings by Millais or Holman Hunt.

The cast includes Robert Harron (*the Boy*), Kate Bruce (*his mother*), Ben Alexander (*his younger brother*), Lillian Gish (*the Girl*), Josephine Crowell (*the Girl's mother*), and Erich von Stroheim, who in the opening shot of this extract makes his first screen appearance. The extract itself has been prepared and arranged by Rodney Ackland.

Cabinet of Dr. Caligari, The (A) **16St.**
1 reel: 15 mins.

Cesare the somnambulist warns Alan that he has only till the morrow to live. Alan and his friend are filled with foreboding as they walk home. That night Alan is murdered by Cesare.

Last Laugh, The (A) **16St.**
1 reel: 18 mins.

The hotel porter (Emil Jannings) returns to work one morning to find his place taken by a new man. He is received by the hotel manager, and given new duties—as the washroom attendant. An attempt to prove he is as strong as ever fails ignominiously, and he is led in utter dejection to his new post.

Metropolis (A) **16St.**
1 reel: 18 mins.

Fredersen's son descends to the workers' city in the bowels of the earth, and is horrified by the vast machine shops and their enslavement of the men who tend them. He returns to his father and expresses his anguish, asking what will happen if the workers should one day turn against them.

Battleship " Potemkin " (A) **16St.**
1 reel: 18 mins.

The famous Odessa steps sequence, beginning with the assembly of the townspeople on the mole, and ending with their massacre on the steps by the Cossack troops.

Mother (A) **16St.**
1 reel: 18 mins.

After the breaking of a factory workers' strike, in which the Father has been killed, his body is brought home. The Son also returns, and is examined by the police. Unable to find evidence of his complicity in the strike movement, they are about to depart, when soldiers arrive, and the Mother, in a misguided attempt to save the Son, is induced to reveal the fire arms he has hidden under the floorboards. He is led off to prison.

End of St. Petersburg, The (A) **16St.**
1 reel: 18 mins.

Russia has declared war against Austria, and the people are excited to a patriotic frenzy. Good men and thieves are pressed into service as "volunteers." The slaughter of men at the front is contrasted with the greedy excitement on the stock exchange at home.

General Line (A) **16St.**
1 reel: 6 mins.

The famous cream separator sequence. The farm co-operative has acquired a mechanical cream separator, which is introduced to the peasants for the first time. They regard it at first with sceptical hostility, but when the cream appears their suspicion turns to delight.

General Line (B) — **16St.**
1 reel: 6 mins.

The scything contest. When an older man, scything grass, shows off his superior speed, a younger man challenges and beats him. His jealousy is turning to bitterness, when they both hear a new sound, the noise of a mowing machine. The machine, says the young man, can beat them both; and on that they laugh and shake hands.

Ghost that Never Returns, The (A) — **16St.**
1 reel: 16 mins.

The first reel of the film. When a newcomer to the prison throws himself from one of the galleries to his death the prisoners create a mutinous uproar, until they are subdued with hosepipes.

Ghost that Never Returns, The (B) — **16St.**
1 reel: 15 mins.

On the last night before his release from prison José, the workers' leader, spends a sleepless night in which he thinks of his wife and family. In the morning the hour of release seems never to come. His agitation grows. He steadies his nerves by counting his pulse-beats to mark the passage of time. At last the door is opened, and he is taken out. Once beyond the walls, he goes wild with joy.

New Babylon (A) — **16St.**
1 reel: 18 mins.

The army of the central government attacks Paris, which is held by the Communards. On the forty-ninth day the army breaks through, but the workers erect barricades in the streets. After repeated attacks the barricades are stormed and the workers defeated. Paris is quiet once more.

Short Films

Menilmontant (France, 1924) — **35St., 16St.**
3 reels: 47 mins.

Menilmontant is the name of a district in Paris where the main action takes place. The younger of two orphan sisters is seduced by a man who subsequently deserts her for the elder sister. The younger sister gives birth to a child and being unable to work is reduced to extreme poverty and hunger. While in this condition she accidentally

meets the elder sister who has taken to prostitution and secured for herself a life of comfort. The elder takes in the younger sister and both come together in mutual compassion. The seducer in the meantime, pursuing a third woman, becomes involved in a quarrel in which he is struck down and crawls to his death. This film is one of the most famous *avant-garde* productions of the twenties, and is a characteristic example of the way in which the French *avant-garde* directors broke away from all commercial considerations in their subject-matter and technique, and sought to use the film as a medium of unfettered individual expression. The present film is chiefly remarkable for its effective use of editing (the violent opening is a remarkable anticipation of the methods which Eisenstein displayed a year later in *Battleship Potemkin*) and for a brilliant piece of silent acting by Nadia Sibirskaia, who played the part of the younger sister. The elder sister was played by Beaulieu, and the young man by Belmont. The film was directed by Dimitri Kirsanov, and the camerawork was by L. Gouan.

From the London Film Society Collection

Seashell and the Clergyman, The (France, 1928) — **35St., 16St.**
3 reels: 44 mins.

This film will be of interest to students of the cinema as an example of the highly individual style of production typical of the French *avant-garde*, a movement in which many of the famous French directors of to-day learned the nature of their art by practising its extremes. The film is a study of a state of mind presented entirely by means of a succession of episodes which use Freudian imagery to express subjective conflicts. The only real character in the film is the clergyman himself, a man who, having voluntarily undertaken a calling involving him in celibacy, is afflicted by torments which he is unable either to control or resolve. To those unfamiliar with Freudian symbolism the action of this film will be completely obscure, requiring a key, as it were, to follow it. To those possessing elementary psychological knowledge the film will for the most part be clear. It can be considered an interesting attempt to widen the scope of the cinema by playing the action entirely in terms of dream imagery. The film could be described either as a nightmare or a psychologist's case-book, the results of dream analysis. It is conceived with seriousness and integrity, uses an episodic structure through which the common theme of the central character's sexual frustration runs, and employs many devices of the cinema, such as slow-motion, reverse motion, superimposition, choice of extreme angle and big close-up to emphasise the psychological content. The film was directed by Mdme. Germaine Dulac from a scenario by Antonin Artaud.

From the London Film Society Collection

Rain **35St., 16St.**
(Holland, 1929) **1 reel: 12 mins.**

This study of a rain-storm, by Joris Ivens and M. K. A. Franken, who were responsible for both direction and photography, might be described as a leaf from a director's sketch-book, and as such it has considerable interest for the student of film technique. Joris Ivens subsequently became famous for such notable documentaries as *Zuyderzee* (see *Film and Reality*, p. 44), *Spanish Earth* and 400 *Million*.

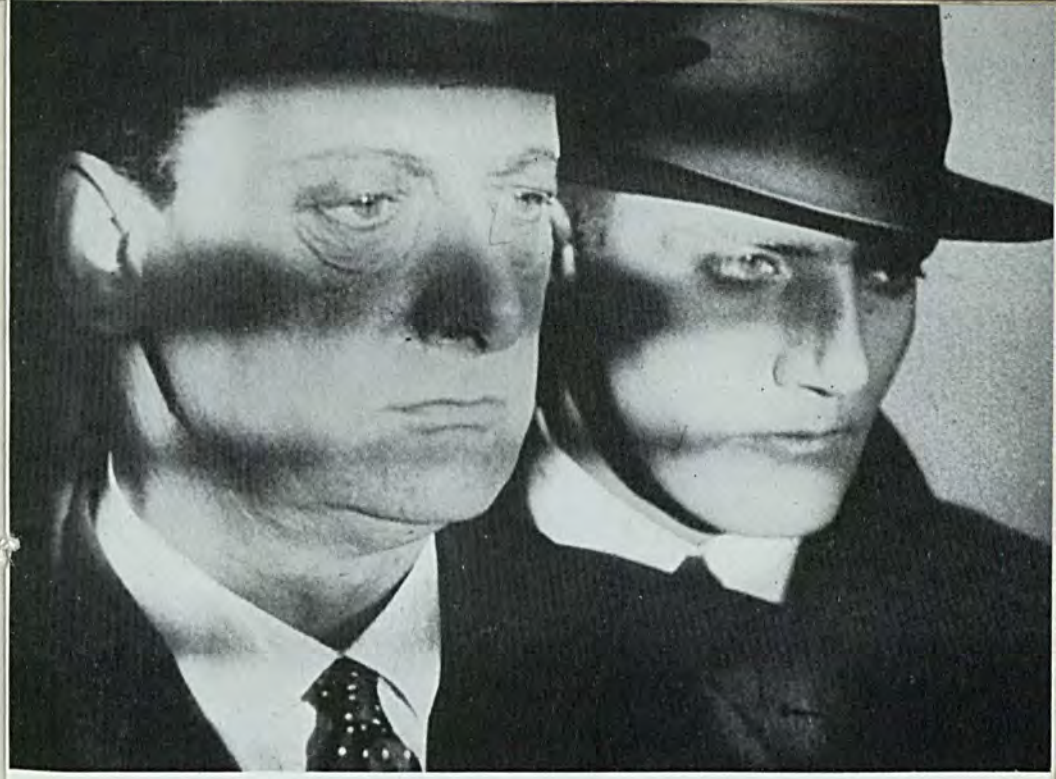
(*From the London Film Society Collection.*)

IV. SOUND FILMS (since 1928)

Achievements on the Continent in the last decade of the silent film had made themselves felt in Great Britain outside, rather than inside, the industry. In 1925 The Film Society was formed in London to enable its members to see good films which for commercial or censorship reasons would not ordinarily be shown. Periodicals and books were published to cater for a growing critical minority. Provincial film societies were launched. The dissatisfaction of cultural and learned bodies with the film position resulted in a commission of enquiry, which recommended the establishment of a national film institute. In the United States at the same time there was a decline in box-office receipts which alarmed the industry, and several major companies were on the verge of bankruptcy.

All these developments were signs that a new spirit of public criticism was abroad. One company, Warner Brothers, sought to quieten it by a new attraction, the talking-picture, and the success of their speculation exceeded all expectations. But when the novelty of the hundred-per-cent. talkie had died down it was by a steady rise in the quality of film entertainment that public interest in the cinema was maintained and even extended; for the time being, at least, the industry had learnt its lesson.

In this country the growth of public criticism prepared the way for a new kind of film production, the documentary film, under the leadership of John Grierson. Grierson, a student of sociology, was commissioned to make propaganda films for the Empire Marketing Board in 1928. His first film, *Drifters*, appeared in 1929. Influenced by Flaherty on the one hand and the Soviet film-makers on the other, he conceived a new role for the realist film in the democratic state: to extend the experience of people outside their own narrowly specialised groove and to make them more fully aware of the nature of the society in which they lived, and of their responsibilities to it.



"*Blackmail*" (*Great Britain*, 1929) (p. 33)

"*The Blue Angel*" (*Germany*, 1930) (p. 35)

"*The Idea*" (*France*, 1934) (p. 38)

"*Papageno*" (*Germany*, 1935) (p. 39)

Basil Wright, Arthur Elton, Edgar Anstey, Paul Rotha and many others received their training under Grierson. Later, under the influence of Cavalcanti, documentary directors made some notable experiments in the imaginative use of sound. Following the example of the British school, and with similar ideals, an American documentary film movement was launched by the pioneer work of Pare Lorentz, whose first film, *The Plow That Broke the Plains*, appeared in 1936.

Feature Films

Blackmail **35St.**
(Great Britain, 1929) **9 reels: 85 mins.**

The first British sound film. Originally planned as a silent film (a silent version was released) it was in production when Elstree studios became equipped for sound, and it was re-designed as a sound film. Having regard to these circumstances, the film was extraordinarily successful and one scene, in which the heroine drops the table knife at breakfast, has become a classic example of the subjective use of sound. As a point of incidental interest, the first use of dubbing was made in this film, the voice of an English actress being substituted for the voice of the Czech actress, Anny Ondra. It also marked the beginning of Alfred Hitchcock's career as a director of sound films of crime and espionage, being the forerunner of *The Lodger*, *The Man Who Knew Too Much*, *The Thirty-nine Steps*, *Secret Agent*, and several more. Adapted from the play by Charles Bennet, it tells the story of a girl who kills a man in self-defence, and is subsequently blackmailed by a ne'er-do-well who has proof of her guilt. The girl's fiancé, a Scotland Yard detective working on the case, discovers that the blackmailer is himself a fugitive from justice and is able to call his bluff; the climax of the film is the pursuit of the blackmailer into the British Museum, from the roof of which in the end he falls. Produced by British International Pictures, director Alfred Hitchcock; cameraman, Jack Cox; art director, Wilfred Arnold; with Anny Ondra, Donald Calthrop and John Longden.

Song of Ceylon **16Sd.**
(Great Britain, 1934-5) **4 reels: 40 mins.**

A documentary of Ceylon directed by Basil Wright for the Empire Tea Marketing Board, dealing with the traditional life of the people of the island and contrasting their culture and primitive economy with the influence of modern commerce. The film is in four sections: section one, *The Buddha*, deals with the place of the Buddhist religion in the life of the people; the second, *The Virgin Island*, shows the

native industries and crafts; section three, *The Voices of Commerce*, contrasts modern industrial processes with native husbandry; section four, *The Apparel of a God*, asserts the continuity of the native life and tradition: a man on his way to work makes his offering to Buddha; the pilgrims make their way to the sacred statues where the priests dance and chant to celebrate the Buddha, who is still their teacher and protects them from the evils of the forest where once they worshipped the devil in fear. This film has an individual, lyrical quality which sets it outside the general work of the British school in which Wright was trained. The quality of the photography and the skilful shot compositions may be accounted for by the fact that Wright, like Flaherty, is his own cameraman; but he also brings to his work a skill in cutting and a sociological approach which one does not find in Flaherty's films. The assistant director was John Taylor; the commentary adapted from Robert Knox's account of Ceylon, written in 1680, is spoken by Lionel Wendt. The music was recorded under the direction of Walter Leigh; production was by John Grierson.

Foreman Went to France, The **35Sd., 16Sd.**
(Great Britain, 1942) **9 reels: 87 mins.**

One of the outstanding British films of the war period, this was praised at the time of its first release for its sincerity and skilful direction. Based on an actual incident of the war, it tells how a British aircraft factory foreman goes to France on his own initiative during the Nazi advance in order to rescue some special-purpose machinery which his firm has sent there and how he manages to achieve his object in spite of every difficulty and danger. Produced by Cavalcanti for Michael Balcon at Ealing Studios; directed by Charles Frend; photography by Wilkie Cooper; music composed by William Walton; with Tommy Trinder, Clifford Evans and Constance Cummings.

Nine Men **35Sd., 16Sd.**
(Great Britain, 1943) **7 reels: 67 mins.**

Nine men are stranded in the North African desert during the North African campaign of 1941. When the officer of the party dies, Sergeant Watson is left in charge of the rest, one of whom becomes mortally wounded. Watson and his six able-bodied comrades find their way to a derelict tomb and hold it against the attacks of a numerically superior enemy through a night and a day until they are relieved. In this film the director, Harry Watt, who had been trained in the documentary school of John Grierson, and had been associated with many important documentaries from *Nightmail* (1935) to *Target for To-night* (1941), brought his documentary outlook and his skill to

a simple theme, and endowed it with realism and humour. The result is an important development in the fusion of documentary and fiction film styles. The characterisation is excellent, and the dialogue is masterly in its laconic understatement. Produced by Michael Balcon at Ealing Studios; director, Harry Watt; with Jack Lambert as Sergeant Watson.

Blue Angel, The **35Sd., 16Sd.**
(Germany, 1930) **10 reels: 98 mins.**

When this film first appeared it was recognised to be far in advance of the average sound-film of its period. "*The Blue Angel*," wrote one critic at the time, "is much more flexible, more visually alive, than the average American talkie." Another praised "its effective blend of silent technique with sound imagery." A later estimate is that of Lewis Jacobs, writing in *The Rise of the American Film* in 1939: "This technically superb picture had all the qualities Sternberg was to overemphasise in his later efforts: luminous chiaroscuro of a deep, low tone, remarkable camera angles and composition, elaborate background details, a smooth and easy blending of sequences through dissolves, and music and song which moved with the images. Such features gave the film a sensuous elegance." The central character is an elderly university professor who is overcome by a fascination for a sensually attractive young music-hall singer, and who throws up his career to go away with her and her troupe. When he is supplanted in her favour by a younger rival he finds himself powerless either to command her fidelity or to leave her. The climax comes when the troupe returns to his home-town, and aged and broken he has to go on the stage to play the clown. He is recognised, and received with hoots and jeers which finally drive him mad. In its obsession with sex, its morbidly introspective atmosphere and absence of any real humanness, and its ending in madness, futility and despair, it is characteristic of much that was produced in German studios between 1918 and 1933. The film was produced by Erich Pommer and directed by Josef von Sternberg. The scenario was by Robert Liebmann and Karl Zuckinaya, and was based on the novel *Professor Unrath* by Heinrich Hans Schnieberger, the design by Otto Hunte, and the music by Friedrich Hollsender. The leading players were Emil Jannings, Marlene Dietrich, Kurt Gerron, Rosa Valetti, and Hans Albers.

War is Hell **16Sd.**
(Germany, 1931) **6 reels: 65 mins.**

A film on the futility of war and the value of international brotherhood. Five characters in different parts of the world—a (Jewish?) tailor, a French factory worker, a British father, a Negro cabaret

dancer, and a German carpenter—are shown in 1913 happily pursuing their ordinary lives in peace. In 1914 comes war. Everywhere to the sound of cheers and martial music men are recruited and march to the front. Scenes of fighting on the battle-field are followed by a lull, during which the five characters find themselves together in no man's land. They find common refuge in the cellars of a ruined house, where, after they have tended their wounds and rested, they begin to talk together, and, under the convivial influence of the Negro entertainer, to discuss the problem of war itself. Their refuge is disturbed by a renewal of bombardment, but when the final shot is fired the men smash down the barbed wire in their determination that there shall be no more war. This is an interesting example of early sound film, made under German and Russian influences. An attempt is made to overcome language limitations by the use of dialogue compounded of English, French and German. In the words of Miss Lejeune, "the treatment is raw and curiously simple; it puts facts plainly and naïvely for simple minds, with the broad outlines of a cartoon." (It should be noted that the war scenes make the film unsuitable for young children or for those to whom war pictures generally are disturbing.) *War is Hell* was written by Victor Trivas in co-operation with Georges Schnadoff: the music was composed by Hans Eisler.

Kameradschaft **35Sd., 16Sd.**
(Germany, 1931) **8 reels: 85 mins.**

G. W. Pabst's film of a mining disaster in the French workings of a coalmine on the Franco-German frontier. Founded on fact, it tells how the miners on the German side, breaking through the formal barriers of the frontier, go to the rescue of their French comrades. Made as propaganda for international co-operation and against war, it remains at the same time one of the outstanding achievements of the early sound period, remarkable for its high degree of naturalism and for its imaginative use of realistic sound.

Princess Kaguya **35Sd.**
(Japan, 1936) **3 reels: 35 mins.**

This musical film is adapted from an old Japanese legend, *A Tale of Taketori*, recorded in the eleventh century. It tells the story of a baby girl found in the bamboo bushes, who grows up to be so beautiful that two sons of a powerful lord seek her in marriage and importune her to reject her peasant lover. When one of the sons seeks to deceive her by trickery, her lover, on the advice of a fortune-teller, spreads a report that Princess Kaguya will return to the moon when it is full. An eclipse of the moon at the crucial moment appears

to confirm the prophecy, but actually the Princess and her lover leave the city secretly during the darkness of the eclipse and live happily ever afterwards. While in no sense an outstanding Japanese film, this is an interesting and well-produced piece of work which has value as the only example of Japanese cinema available in this country. It was produced by the J.O. Studio, Ltd., under the supervision of the International Cinema Association of Japan, directed by Yoshiji Tanaka, with music composed by Eikyu Matsuoka, and photography by Eiji Tsuburaya. Introductory English titles include a full description of the story.

Spanish Earth **16Sd.**
(U.S.A., 1937) **5 reels: 50 mins.**

A documentary of the Spanish War from the Republican viewpoint, made by the Dutch director, Joris Ivens. The commentary and narration is by Ernest Hemingway, the photography by John Ferno, editing by Helen van Dongen, music by Marc Blitzstein and Virgil Thomson, sound direction by Irving Reis, and Spanish adaptation by Prudencio de Pereda. Two parallel lines of development are interwoven in the film. One is the undertaking by the people of the village of Fuenteduena to irrigate fields, to raise food for the defenders of Madrid. The other is the repulse of an attack on the bridge at Arganda. Both Arganda and Fuenteduena lie on the same road, the lifeline between Valencia and Madrid. Round these themes are grouped scenes representative of every aspect of the struggle, including men in action, life behind the lines, Republican leaders addressing meetings, life in Madrid under the bombardment, air raids on villages, the salvaging of Madrid art treasures, and activities in the countryside. This is one of the most impressive films made by Ivens, whose work in Holland had already put him in the forefront of documentary directors. It owes its effect not only to its technical skill in photography, editing, and musical accompaniment, but equally to its deep sincerity and the lack of all sense of affectation in its realism. As the commentary puts it, "Men cannot act before the camera in the presence of death."

Short Films

Mor Vran **35Sd., 16Sd.**
(France, 1931) **3 reels: 26 mins.**

Mor Vran is a record of the grimness of life on the islands of the Breton archipelago, which are completely isolated from the mainland in heavy weather. The men earn their livelihood on the perilous seas, the women, always dressed in black, work on the barren rock. Joy and

sorrow are very near neighbours: one young girl plans for her marriage, while another mourns the loss of her sweetheart, whose body has been washed ashore after five weeks of storm. The film is directed by Jean Epstein. The music by Alexis Archangelsky is based on a number of Breton folk-melodies amplified and mingled with a storm motive closely following the moods of the film.

(*From the London Film Society Collection.*)

Idea, The **35Sd., 16Sd.**
(France, 1934) **3 reels: 27 mins.**

In the mind of the creative man the Idea (represented by the naked figure of a woman) is conceived. The financiers and business men, failing to clothe the Idea to their own taste, condemn it. Its creator tries to stir the masses to accept the Idea, and is arrested, tried and shot. But the Idea lives on, and moves men to revolt against authority. The revolt fails, but the Idea remains, waiting the time of its acceptance. Such is the theme of this film by Berthold Bartosch, based on a book of woodcuts by Frans Masereel and set to music by Arthur Honneger. Bartosch (who also worked with Lotte Reiniger on the backgrounds to her silhouette films) has represented his action by means of two-dimensional cut-out figures, varying from white through all degrees of grey to black, against backgrounds at different levels, giving depth to the scenes. The result has been described as the first "trick" film with a serious theme.

(*From the London Film Society Collection.*)

Brahms' Hungarian Dance **35Sd., 16Sd.**
(Germany, 1931) **1 reel: 6 mins.**

This is an example of the well-known series of films made by Oskar Fischinger, in which he sought to match abstract moving cine-diagram patterns with music, after a manner to be attempted many years later by Walt Disney in *Fantasia*. As an exploration of the possibilities of abstract design in the cinema it may be compared with *In the Night* (see below).

Minuet by Mozart **35Sd., 16Sd.**
(Germany, 1931) **1 reel: 5 mins.**

Another abstract film by Oskar Fischinger (see *Brahms' Hungarian Dance*), interpreting Mozart's music by the movement of abstract visual patterns.

In the Night **35Sd., 16Sd.**
(Germany, 1931) **1 reel: 7 mins.**

Directed by Walter Ruttman, who made *Berlin* (p. 22), this film attempts to interpret the music of Schumann's "*In Der Nacht*" (played on the piano by Nina Hamson) by visual images, mostly of water in various forms, arranged in abstract sequence. (See also *Brahms' Hungarian Dance*, above.)

(*From the London Film Society Collection.*)

Carmen **35Sd., 16Sd.**
(Germany, 1933) **1 reel: 10 mins.**

A silhouette film made by Lotte Reiniger, embodying a free and comic treatment of the characters of Bizet's opera, and accompanied by music from it.

Papageno **35Sd., 16Sd.**
(Germany, 1935) **1 reel: 12 mins.**

This silhouette fantasy by Lotte Reiniger is probably one of the best examples of her charming and virtually unique craft. Based on themes from Mozart's opera, *The Magic Flute*, it shows how Papageno, the cheerful bird-catcher, is able with the help of his bird friends to kill the serpent who threatens Papageno, and how, when danger is past, she is brought back to him on the back of an ostrich. Lotte Reiniger's technique is marked by an effective employment of music and by the sense of depth she achieves mainly by the use of masses in various tones in her backgrounds.

(*From the London Film Society Collection.*)

Hague, The **35Sd., 16Sd.**
(Holland, 1936) **1 reel: 14 mins.**

This travelogue by Otto van Nejenhoff and F. Kal, members of the Dutch *avant-garde*, is striking chiefly on account of the originality of its approach. Without titles, and mainly by a skilful use of sound and editing, its shots combine to give not only a picture of many aspects of the Hague, but also, by implication, to tell how the young traveller who is the chief character of the film meets and marries a young woman there. The two themes, explicit and implied, come to an end in a shot of the stork in the municipal coat of arms.

(*From the London Film Society Collection.*)

Housing Problems **16Sd.**
(Great Britain, 1935) **2 reels: 15 mins.**

A documentary film on slum clearance made by Arthur Elton and Edgar Anstey, with photography by John Taylor, for the British Commercial Gas Association. The first half shows typical scenes in the slum dwellings in Stepney and the East End of London, and some of the tenants describe the conditions in which they have to live. By contrast new housing estates and blocks of flats erected under slum clearance schemes are shown, both by models and by actual examples, and tenants of these new buildings describe the various ways in which they have benefited by their changed conditions. The chief interest of the film lies in the personal interviews with the slum tenants, who are allowed to express their own thoughts in their own way without any attempt to fit them into a preconceived script. It is a kind of film journalism in which the microphone is used realistically as well as the camera.

Children at School **16Sd.**
(Great Britain, 1938) **2 reels: 24 mins.**

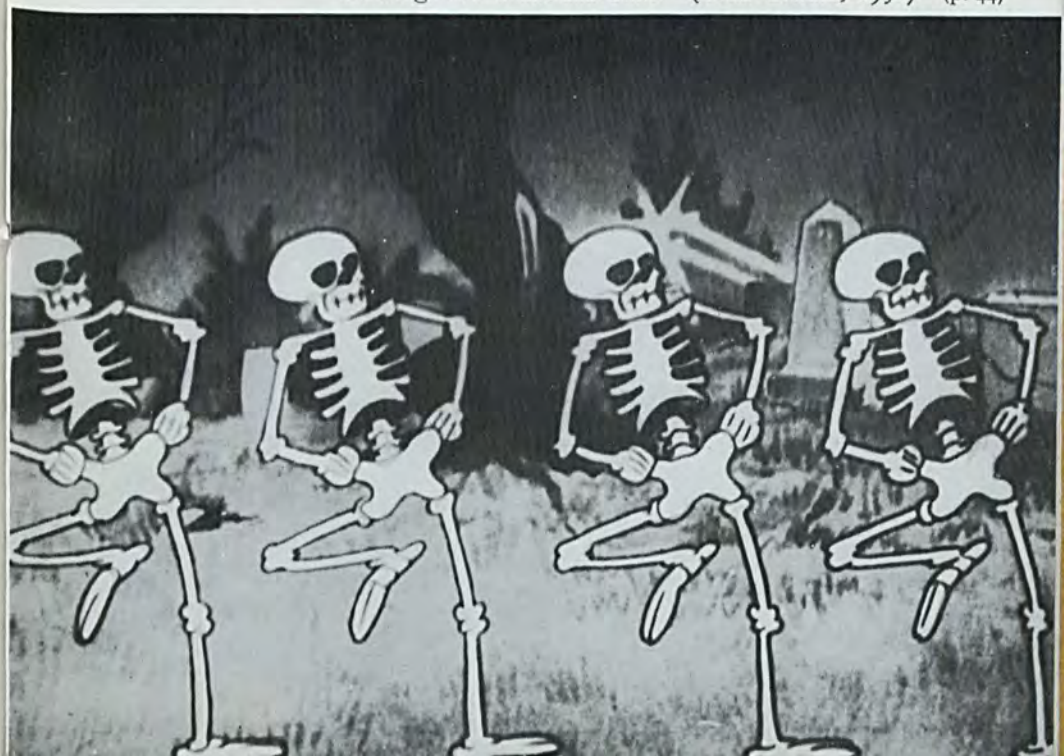
This survey of the work of nursery schools, infants' schools and junior and senior elementary schools was made by the Realist Film Unit for the British Commercial Gas Association. It was produced by John Grierson, and directed by Basil Wright, assisted by Patrick Moyna; photography was by A. E. Jeakins and Erik Wilbur. The commentary is spoken by the Editor of the *Spectator*, H. Wilson Harris. Lessons, meal-times, games, relaxation and social services in schools under pleasant conditions are contrasted with the difficulties against which teachers have to work in schools which are on the black list or out of date. In its conclusion the film stresses the importance of education to the nation.

Plow that Broke the Plains, The **16Sd.**
(U.S.A., 1936) **3 reels: 28 mins.**

This film, the first to be made by Pare Lorentz, marks the beginning of the modern documentary film movement in America. It tells the story of fifty years of agricultural exploitation in the Great Plains Area of the United States. After being used for cattle-grazing, it was ploughed to grow wheat. The war boom, improved farm machinery, and the settlement of ex-servicemen on the Plains under subsidy resulted in such over-cultivation that the region was turned into a vast desert, reducing its inhabitants to destitution. The conclusion explains the work being done by the Federal Government and the Resettlement Administration in their attempts to reclaim the land. Perhaps the outstanding feature of this finely photographed docu-

"*Song of Ceylon*" (*Great Britain*, 1935) (p. 33)

"*Drawings that Walk and Talk*" (*Great Britain*, 1938) (p. 44)



"*The Foreman Went to France*" (*Great Britain*, 1942) (p. 34)

"*Nine Men*" (*Great Britain*, 1943) (p. 34)

mentary is its commentary, which, although not in verse form, employs a lyrical repetition of words and word-rhythms which, together with the music, reinforces the rhythmic structure of the film, and makes it a unity except for the last part, which constitutes a kind of extended postscript, in which commentary, music and editing all play an equal part. It was produced by the Resettlement Administration of America, written and directed by Pare Lorentz, supervised by John Franklin Carter, Jr., photographed by Ralph Steiner, Paul Strand and Leo T. Hurwitz; edited by Leo Zochling and recorded by Joseph Kane. The music was compiled by Virgil Thomson and orchestrated by Alexander Smallens.

River, The **16Sd.**
(U.S.A., 1938) **3 reels: 30 mins.**

A documentary film of the Mississippi River and of the reckless cultivation of the land through which it flows. The planting of cotton, the ravages of the Civil War, the intensified cotton cultivation in a machine age, extensive lumbering in the North, all bring impoverishment of the land and the people, and culminate in the disastrous floods of 1937. The first steps towards controlling the waters of the Mississippi Valley lie in controlling the waters of its tributaries. The last part of the film explains the steps being taken by the Tennessee Valley Authority, which include the construction of dams, harnessing the waters of the Tennessee for power, planting trees and roots, scientific cropping, and the setting-up of model agricultural communities. This, the second documentary film by Pare Lorentz, resembles *The Plow That Broke the Plains* both in structure and style, but in some respects it is a more developed and more impressive piece of work. Here the commentary has developed into a kind of free verse, in which American place-names are used with impressive effect. The film was produced by the Farm Security Administration of the U.S. Department of Agriculture, and written and directed by Pare Lorentz. The music was composed by Virgil Thomson, and the commentary spoken by Thomas Chalmers.

City, The **16Sd.**
(U.S.A., 1939) **3 reels: 30 mins.**

This documentary on town-planning in the U.S.A. falls into three sections. The first shows life in a small country town, where there is a lasting harmony between the soil and the inhabitants. The second shows scenes in a modern industrial city, its slums, its teeming office workers, its children playing in congested streets, its hurried sandwich lunches, its traffic blocks, its car smashes. The last section shows a model city, built into the countryside, properly planned with the workers living close both to their work and to nature, its form

preserved by an encircling green belt. Such cities are possible everywhere if we choose to have them. This well-made film owes its effectiveness to fine photography of well-chosen details and ingenious editing; in the second section in particular these are used in devastating satire against present-day city life. The music, too, has been conceived as an integral part of the whole and the commentary is a masterpiece of quiet statement which leaves persuasion largely to the film itself.

The City was directed and photographed by Ralph Steiner and Willard van Dyke, from a scenario by Henwar Rodakiewicz based on an original outline by Pare Lorentz. The commentary (spoken by Morris Carnovsky) was by Lewis Mumford, the music by Aaron Copland, and the film editing by Theodore Lawrence. The film was made for the American Institute of Planners.

Children Must Learn **16Sd.**
(U.S.A., 1941) **1 reel: 12 mins.**

A documentary film on education made by the Educational Film Institute of New York University. Scenes of life and school-work in an American country district illustrate the argument that to be of value education should not be merely academic, but should bear a clear relationship to the lives which the children live and are going to live. The film was directed by Willard van Dyke.

Valley Town **16Sd.**
(U.S.A., 1941) **2 reels: 30 mins.**

A Pennsylvanian steel town thriving in prosperity suddenly finds itself struck by economic depression and unemployment. New methods of rolling steel introduced elsewhere can do the work cheaper, more efficiently and with less labour. The unemployed are left without work, without hope. Under the threat of war men are being trained to fill new jobs in the factories: what can be done in war should also be done in peace-time. This recent American documentary, produced by New York University, was directed by Willard van Dyke. Its chief interest, perhaps, lies in its dramatically conceived musical accompaniment, composed by Marc Blitzstein.

Birth of a Robot, The **35Sd.**
(Great Britain, 1935-6) **1 reel: 7 mins.**

An advertising film in Gasparcolor by Len Lye, in which model figures play a large but not exclusive part. It is the legend of a happy motorist who enjoys riding in the desert until he is overtaken by violent storms in which he meets his death. The planet Venus, playing music on her shell, takes pity on his bleached bones, and turns her notes into drops of oil, which, falling on the skeleton, turn it into a robot which becomes the symbol of lubrication throughout the

world: lubrication by Shell. This early film by Len Lye, made before he began to specialise in the rhythmic use of colour, is of interest both in itself, as a combination of numerous resources for achieving synthetic animation, and for its foreshadowing of Lye's later development.

On Parade **35Sd.**
(Great Britain, 1936) **1 reel: 8 mins.**

A coloured puppet film by George Pal, showing how the slackness and inefficiency of a military garrison magically disappears when they begin taking Horlick's Milk regularly. Although Pal's films are undisguised advertisement, their unique character and outstanding technical skill enable them to stand entirely on their own merit. Pal is an Hungarian who began to make films in Berlin in 1932. After working in Paris and Prague, he made his headquarters at Eindhoven, Holland, where all the puppet work for the films in this catalogue was done. His figures are made of wood and brightly painted, each one representing a phase of the movement required. The sets are constructed of wood and pasteboard. His work does not depend solely on the skill of his puppet work, however, but equally on his mastery of colour, on his wit and imagination, and on his free use of such ordinary technical resources as angle-shots and cutting. Made by George Pal. Music by Debroy Somers.

What Ho ! She Bumps **35Sd.**
(Great Britain, 1937) **1 reel: 8 mins.**

A George Pal puppet film (see *On Parade*). Pirates find H.M.S. *Hopeless* an easy prey until its weary crew are given new energy by Horlick's and are able to turn the tables with a vengeance.

Sky Pirates **35Sd.**
(Great Britain, 1938) **1 reel: 8 mins.**

A George Pal puppet film (see *On Parade*). The men of the Air Force suffer from weakness and inertia and meet with heavy defeat at the hands of the sky pirates in their black 'planes until the military doctor prescribes Horlick's and they outclass and annihilate the enemy with ease.

Big Broadcast **35Sd.**
(Great Britain, 1938) **1 reel: 7 mins.**

A George Pal puppet film (see *On Parade*) representing the various items of a broadcast cabaret show and concluding with an advertisement for Phillips Radio.

Love on the Range 35Sd.
(Great Britain, 1939) 1 reel: 8 mins.

A George Pal puppet film (see *On Parade*), advertising Horlick's Malted Milk. Jake, a villain of the Wild West, has evil designs on the heroine and her house, on which he holds a mortgage; the cowboy hero is sadly worsted until Horlick's makes a new man of him, and enables him to rescue the heroine and put an end to the villain.

Composite Films

Drawings that Walk and Talk 35Sd., 16Sd.
(Great Britain, 1938) 3 reels: 34 mins.

This composite film of reprints from originals in the National Film Library shows the development of the black and white animated cartoon from the earliest Vitagraph drawings of 1906 to *Joie de Vivre* (1933). The excerpts were put together by Marie Seton and K. H. Frank; music for the silent films was arranged by Barbara Banner, and the commentary spoken by Norman Shelley. Examples of Emil Cohl's *Drama Among the Puppets*, Mutt and Jeff, Popeye the Sailor, Felix the Cat, Bonzo and Krazy Kat are included, together with summarised versions of Walt Disney's first Mickey Mouse film, *Steamboat Willie*, and his first Silly Symphony, *Skeleton Dance*.

Film and Reality 35Sd., 16Sd.
(Great Britain, 1942) 12 reels: 105 mins.

A composite film on the use of realist material in the cinema from its earliest days. Made under the direction of Cavalcanti. Marey, the Lumières and their fellow directors sought a means of reproducing the movement of real life, but cinematography was quickly seized on by the amusements industry and developed, under the influence of the theatre, into a means of re-enacting melodramatic stories. Side by side with such films the realist film survived in the newsreel, the general interest and scientific film, and the travelogue. In 1922, with his film *Nanook of the North*, Flaherty made the first documentary film in the modern sense. It was followed by such films as *Moana*, *Grass*, *Eve Africaine*, *Voyage au Congo*, *Pays du Scalp* and *Man of Aran*. All these films, however, concerned themselves with romantic themes of life in distant lands, in primitive societies. Documentaries of life at home, such as Cavalcanti's *Rien Que les Heures* and Ruttmann's *Berlin*, encouraged documentary film-makers to turn to the life around them and to its social problems, as in the Soviet Union (*General Line*, *Turksib*), in Britain (*Drifters*, *Contact*, *Industrial Britain*, *Housing Problems*, *Song of Ceylon*, *Nightmail*, and *North Sea*), in France (*Delaherche the Potter*, *Taris*, *Le Mile*, *Un Monastère*), in the work of Ivens (*Zuyderzee* and *Spanish Earth*), in the U.S.A. (*March of Time*, *The Plow that Broke the Plains*). The final sequence returns again to the story film and shows how the realist element, never completely submerged, has grown stronger with the development of technique, especially in the historical reconstruction films (illustrated from *The Covered Wagon*, *Battleship "Potemkin"* and *The Life of Emile Zola*). In conclusion are shown excerpts from three recent films notable for their realism, *Kameradschaft*, *La Grande Illusion* and *Farewell Again*.

NOTE.—This film has been made in five parts, and for more detailed analysis, or for lecture or illustration purposes, it can be split into the following units, which may be shown separately, either as individual films or serially. (For film society programmes, however, it is strongly recommended that the film be shown in its entirety.)

Parts I and II
The Early Realist Film and its Divorce from Film Drama
3 reels: 24 mins.

Part II only
The Foundations of the Realist Film 2 reels: 16 mins

Part III
The Romantic Documentary of Far-off Lands 2 reels: 18 mins.

Part IV
The Realistic Documentary of Life at Home 4 reels: 40 mins.

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