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PHOTOPLAY STUDIES

lume VI, Number 11 SERIES OF 1940 15c a copy, $2.00 a year

BOY MEETS GIRL IN THE SCREEN VERSION OF TARKINGTON'S "SEVENTEEN"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

Director Louis King

Producer Stuart Walker

CREDITS

Paramount presents SEVENTEEN. Directed by Louis King. Screenplay by Agnes Christine Johnson and Stuart Palmer. Based on the story by Booth Tarkington and the play by Stuart Walker, Hugh Stanislaus Stange and Stannard Mears. Film Editor, Arthur Schmidt. Art Directors, Hans Dreier and Franz Bachelin. Sound Mixer, Don Johnson. Photographed by Victor Milner, A. S. C.

SOME COMMENTS OF THE COMMITTEE ON MOTION PICTURES DEPARTMENT OF SECONDARY TEACHERS, NATIONAL EDUCATION ASSOCIATION

"A sparkling, humorous play, based on reasonable exaggeration of adolescent life. Admirably acted, with strong plot interest. A superior production for the type represented." . . . "Good, 'but definitely'." . . . "A very human and humorous story —in pathos and human nature of the adolescent age. Youth is pictured to itself — its inconsistencies and shortcomings. A good picture of human nature in girl and boy during puppy love stage. Good entertainment. Some good places for discussion of parent-and-child relationship." . . . "A most delightful play with many human touches. Charmingly played by the four principal characters. A play that should have a strong appeal for both young and old because of its wholesomeness and comedy." . . . "An intelligently modernized version of the novel. Excellent adolescent propaganda for parents. For once, children are not portrayed as too artificial, unnatural, and detestable." . . . "Wholesome entertainment. All to the good. Excellent as self-revelation for adolescents." . . . "A good presentation of the story, hence useful for English classes. The acting and staging is generally in restrained and good taste, hence useful for dramatic and photoplay groups." . . . "Very charming. Splendidly modernized. Excellently cast except in the case of the mother. Very worth while for high-school pupils to discuss how they have carried out the spirit of the book and brought it up to date." . . . "Good modern interpretation of story, good organization as a play, excellent acting, photography, etc. Very fine presentation of the thinking and activity of the young adolescent, better enjoyed probably by the adult than the adolescent."

What use is made of character contrast? Is it effective?

THE CAST

William Sylvanus Baxter	JACKIE COOPER
Lola Pratt	BETTY FIELD
Mr. Baxter	OTTO KRUGER
Mrs. Baxter	ANN SHOEMAKER
Jane Baxter	NORMA NELSON
May Parcher	BETTY MORAN
Edward P. Parcher	THOMAS ROSS
George Crooper	PETER HAYES
Joe Bullitt	DONALD HAINES
Johnnie Watson	BUDDY PEPPER
Jack	RICHARD DENNING
Ethel Boke	JODY S. GILBERT
McGrill	PAUL E. BURNS
Wally Banks	HAL CLEMENTS
Headwaiter	EDWARD EARLE
Waiter	STANLEY PRICE
Orchestra Leader	JOEY RAY
Genesis	SNOWFLAKE

A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF BOOTH TARKINGTON'S

"SEVENTEEN"

PREPARED BY CAROLYN HARROW
Julia Richman High School, New York City

In a recent survey of fifty thousand students who were asked to vote for their ten favorite novels, the book which won fifth place on the list was Booth Tarkington's SEVENTEEN. This lasting popularity of a story which was written almost a quarter of a century ago, combined with its intrinsic literary merits, has raised SEVENTEEN to the rank of a modern classic. Undoubtedly Hollywood was choosing both popular and permanent material in selecting this cherished novel for transference to the screen.

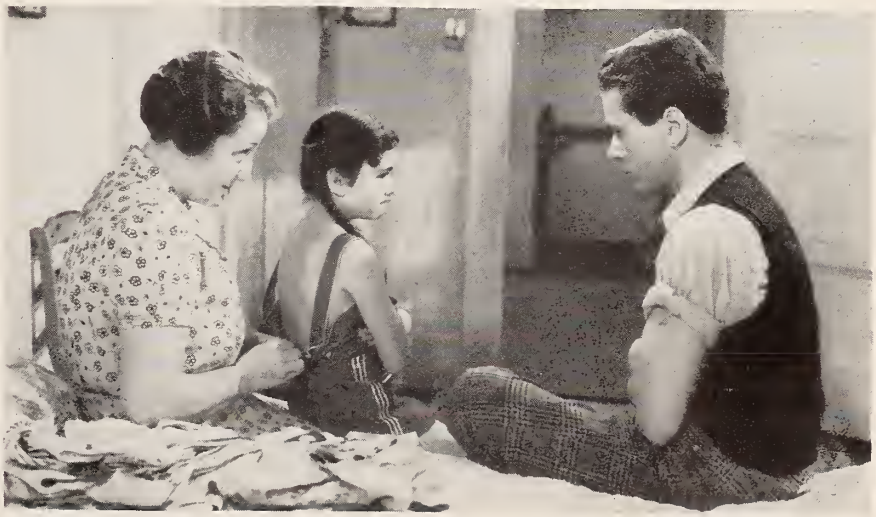
Because of our affection for the characters in the book and the humorous situations involving them, we are likely to approach the screen version with a very critical attitude. Have the script and the actors caught the Booth Tarkington quality of humor and realism? This is the main question to consider in discussing the picture.

The theme of SEVENTEEN, which was adapted for the stage a year after its birth as a novel, and is now having a second rebirth as a sound picture, is that of the adolescent boy who becomes girl-conscious at the age of *seventeen,* but discovers for himself, before the end of the story, that his first love was as much of a disillusionment as his parents had foreseen. It is fortunate that Willie learns of his mistake in time and emerges a "wiser" and, for just a short time, "sadder" man—or almost one.

SYNOPSIS

Willie Baxter, seventeen-year-old Indiana youth, meets fate one morning when he drives his flivver down to the railroad station to pick up a new automobile horn he has ordered and returns, not only with the horn, but with a first glimpse of Lola Pratt, a fascinating and sophisticated young lady on a visit from Chicago.

Mr. Baxter: "Why aren't you studying your geometry?"



Willie: "Now you quit looking at me like that."
Is Willie's little-sister problem a realistic one?

Why does Willie borrow money from his friends?

What are the consequences?

Willie's hitherto untouched heart does a flutter when he first sees Lola, and goes into a complete tailspin when he keeps a blind date with her a few days later. This girl is everything: she dresses like someone a person sees in the movies; she gives forth the latest wise-crack as if she'd just made it up; she can speak volumes with just a wink of the eye, and knows how to handle men!

His love for the siren-like Lola turns Willie from a boy into a man over night, and he determines to make the world realize he's seventeen. He refuses to wear the checked trousers that a week ago were his pride and joy. He secretly arranges to buy a new flivver on what is inaccurately known as the "Easy Payment Plan." He goes through petty bankruptcy and is forced to work desperately at his first job. Suddenly becomes a man of the world, he even accompanies Lola to an Indianapolis night club. Love is wonderful, and the only drawbacks are the parents who refuse to recognize the change that has come over him, the kid sister who insists on butting into his love affair, and the dapper young collegian, George Crooper, who gives him stiff competition for the affections of Lola.

The romantic competition between Willie and George reaches its climax in a haze of fluttering feminine eyelashes at a country-club dance, at which Lola is to declare her preference. But in spite of the heated battle waged for her favor, the vivacious lady remains strangely unimpressed and speaks darkly of a mysterious midnight date and a young man named Jack. When Jack arrives at twelve, the horrible truth comes out. He is the boy with whom Lola had eloped to get married a few months before and from whom her parents had tried to separate her!

As the seventeen-year-old lady with a past drives off with her husband, Willie and George declare their war over — half crushed by their romantic defeat and half glad that they now know all about women—and life —at seventeen!

Is Lola likable? Does she resemble the girl in the book? Explain the changes.

PROJECTS IN CREATIVE COMPOSITION

1. Write an original dialogue in which a girl in her teens asks her mother for a new dress.
2. Write an original dialogue in which two girls are airing their views about the opposite sex.

QUESTIONS FOR ENGLISH CLASSES

1. Does the picture show that Tarkington understood young people? Give reasons for your opinion.
2. What incident or character

or remark is particularly true to life in the picture?

3. Can you justify the changes that have been made in this transference of the novel to the screen?

4. Why would the picture appeal to both old and young?

5. Would it appeal equally to old and young?

6. In many respects the picture has been modernized. Give examples.

7. What scenes in the picture seem to you particularly humorous?

8. In the picture, what elements of the original story have been retained?

9. Do you think there are any situations in the novel which should have been used in the picture and were not?

10. Do you think Jackie Cooper fits the part? Why?

11. Do you think Betty Field fits the part? Why?

12. Do you consider that Mr. and Mrs. Baxter acted as intelligent parents would? Give examples to back up your opinion.

13. Can you give examples of the mother's sympathetic understanding?

14. When did Willie think he was behaving like Sydney Carton?

15. Give correct pronunciations for some words that Willie mispronounced.

16. If the play were about a girl instead of an adolescent boy, what age would you use for the title?

17. Does the play portray family relationships realistically?

FOR HISTORY CLASSES

1. What had Willie learned about French History from *A Tale of Two Cities?* Tell something about Sidney Carton, if you can.

2. What in the photoplay was changed from the novel in order to make the story seem thoroughly up-to-date?

3. From the changes made in the script what do you learn about customs and manners of twenty-five years ago?

4. Why does the photoplay portray Lola as sophisticated rather than the baby-talk type?

FOR SCIENCE CLASSES

What improvements in photography in the last quarter of a century have made possible the present striking cinematography?

FOR ART CLASSES

Give examples of good pictorial composition in the groupings.

What is Willie's problem?

Why doesn't Joe approve?

Why is Willie counting shingles? What is the comic minor climax of the scene?

Mr. Baxter: "Stick in your shirtfront."
What type of comedy would you call this?

Looks speak volumes. (Why does the expression of a player's eyes mean more in cinema acting than in stage-play acting?)

SUGGESTED READINGS

Booth Tarkington: *Penrod*

Booth Tarkington: *Seventeen* (in novel and play form)

Mark Twain: *Adventures of Tom Sawyer*
Adventures of Huckleberry Finn

Eugene O'Neill: *Ah! Wilderness*

WORD STUDY

Find examples in the picture of good applications of the following terms:

Characterization:

The portrayal of a person so that we get a clear image of his habits of thought and action, his attitudes and emotions, his purposes and goals in life. In a dramatist, a novelist, a screen playwright, a director, or an actor, the ability to develop truthful characterizations is essential to success.

Continuity:

Continuous action, where one cinematic scene flows smoothly into the next, without pauses such as are permissible between the acts of a stage-play.

Dramatic Irony:

An effect, sometimes comic, somtimes tragic, secured by placing a character in a situation where there is a contrast between what he conceives to be the facts and the true facts known to the audience or reader.

Humor:

A jolly, good-natured perception of the comical aspects of humanity; a sympathetic recognition of the amusing embar-

rassments, follies, shortcomings, and incongruities of people.

Major Climax:

The pinnacle or highest point of interest in a play or story; the big moment when the main issue between conflicting characters is decided or when the problem of the play is solved.

Minor Climax:

The highest point of interest in a sub-plot or in an episode of the main plot.

Motivation:

A groundwork or springboard of dramatic preparation for an action, such as will logically justify what a character does and make the action seem natural of inevitable.

Naturalism:

Naturalism is realism in its broadest or most extreme sense, portraying people as they actually are, biologically or scientifiically, rather than through the plot-formulas of romanticism or sentimentalism.

Suspense:

Uncertainty as to the outcome of a conflict; anxiety as to the solution of a problem; a condition which makes the audience or reader look forward eagerly to the climax, which is to decide the issue or solve the problem.

THE PRODUCER

Stuart Walker, producer of the new screen version of SEVENTEEN, is a veteran of show business. He was co-author and producer of the first dramatization of SEVENTEEN a generation ago. A native of Kentucky and a graduate of the University of Cincinnati, he received his early theatrical training from David Belasco, serving as actor, play reader, and stage manager. In 1915 he organized the "intimate" Portmanteau Theater, in which he won a reputation for artistic productions. He directed repertory theaters in Indianapolis and Cincinnati. During the past ten years he has been a writer, producer, and director of films for various companies in Hollywood. The present production of SEVENTEEN is a fine example of his flair for intimate comedy.

THE DIRECTOR

Louis King, director of the film, is a native of Virginia and a graduate of the University of Virginia. He has been climbing steadily as a director for twenty years. Two of his more recent film have been "Bulldog Drummond" subjects. The present production of SEVENTEEN indicates the upward trend in the quality of his work.

What makes "love" comic?

Why is Willie embarrassed?

Willie decides to go to college. Do you consider the ending a satisfactory one? Can you mention another story that ends likewise?

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Yours cordially,

WILLIAM LEWIN, Managing Editor

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PHOTOPLAY STUDIES

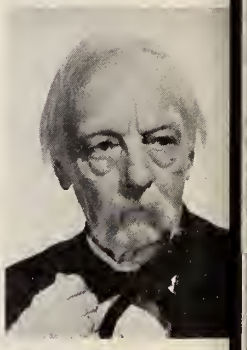
Volume VI, Number 12 SERIES OF 1940 15c a copy, $2.00 a year

CLARK GABLE, STAR, AND VICTOR FLEMING, DIRECTOR, OF "GONE WITH THE WIND"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION





Following is the program billing of the photoplay. Discuss the significance of the position and relative size of each line.

DAVID O. SELZNICK'S

production of

MARGARET MITCHELL'S

Story of the Old South

GONE WITH THE WIND

IN TECHNICOLOR, *starring*

CLARK GABLE

as Rhett Butler

LESLIE HOWARD • OLIVIA de HAVILLAND

and presenting

VIVIEN LEIGH

as Scarlett O'Hara

A SELZNICK INTERNATIONAL PICTURE

Directed by VICTOR FLEMING

Screen Play by Sidney Howard

Music by Max Steiner

A Metro-Goldwyn-Mayer Release

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Educational & Recreational Guides, Inc.

1501 BROADWAY (Room 1418) NEW YORK CITY

WILLIAM LEWIN, MANAGING EDITOR

A GUIDE TO THE SCREEN VERSION OF

GONE WITH THE WIND

Prepared by
VIRGINIA BALLARD AND ADELAIDE L. CUNNINGHAM
Commercial High School, Atlanta, Georgia

FOREWORD

TWO BOOKS

Near the middle of the last century there appeared a book that set aflame smoldering passions of hate, a book that rent a nation in twain, *Uncle Tom's Cabin*, by Harriet Beecher Stowe. In our own day we see another book, also by a woman, Margaret Mitchell's GONE WITH THE WIND, a book so powerful in the sheer strength of its narrative, so true in its presentation of historical fact, that its millions of readers are brought face to face with a civilization which in a sense is not "gone with the wind," but which is woven into the web and woof of American life. This book is, in its fine way, acting as a unifying force. And now the story has been made into a movie.

David O. Selznick's screen version of GONE WITH THE WIND, honored by the Academy of Motion Picture Arts and Sciences as the best film of 1939, is not only spreading the already-wide influence of the book, it is intensifying, with the skill and science of modern industry, the appeal of a story which makes its hearers relive the days when cavaliers in top hats escorted their ladies in hoop skirts to the dance, and the "darkies" sang in the cotton fields. . . .

That slavery as an institution was contrary to the democratic principles upon which our nation was founded is recognized by the South today; but this same Southland of 1940 rejoices in the fact that the civilization that was hers—with its gentleness, its courage, its beauty — is at last understood because of a great book and a great picture.

Uncle Tom's Cabin showed how strong is the force of literature in influencing men's actions. GONE WITH THE WIND proves that literature is even more powerful now with its ally, the motion-picture, and can bring to millions a story, an era, a way of life which is the heritage not alone of the South, but, through the understanding of the human heart, the heritage of all America.

TOPICS FOR DISCUSSION AND SUGGESTED ACTIVITIES

THE AUTHOR

1. Who is Margaret Mitchell? Using *The Readers' Guide to Periodical Literature*, report on the life of the author of GONE WITH THE WIND. The Macmillan Company, 60 Fifth Ave., New York City, has additional data.

2. Where is her home, in which she has lived most of her life? Margaret Mitchell succeeded because she used three sources: information gained from people in her own home town, about which she wrote; information from libraries, to keep her story accurate; and her own imagination to create an original romance. Following her method, see if you can write a short story about the section of the country in which you live, employing historical events perhaps.

3. Compare Margaret Mitchell with another Pulitzer Prize winner, Marjorie Kinnan Rawlings. Show how the purpose of the one was to tell a story which could have had no other setting

Discuss Scarlett's relations with each of these people.

Describe the making of a hoopskirt. Contrast this style of dress with the styles worn by girls today.

than Atlanta, while the purpose of the other was to describe the change from boyhood to manhood in a story that could have been told equally as well with some other setting than Florida.

PLOT

1. Explain why an historical background gives an author the opportunity of telling a story that is at the same time realistic and romantic.

2. In the photoplay show how the events in the first half lead up to the climax of the flight from burning Atlanta. What is the chief interest in the first half of the drama? In the second half? Is the ending realistic? Consistent with the characters of Scarlett and Rhett? Are audiences becoming more appreciative of an artistic ending than they were in the earlier days of the motion-picture? Compare the ending of the screen version of GONE WITH THE WIND with the ending of the photoplay made from *Alice Adams* or with that of some other photoplay.

3. Select from this list the adjectives which express your reaction to the picture: absorbing, gripping, dramatic, suspensive, pathetic, inspiring, tense, vivid, maudlin, diffuse, superficial, inadequate, slow, flat, convincing, colorful, glamorous, meticulous, accurate, powerful, satirical.

Contrast the two effects, indicating how costume, hair-do, make-up, and facial expression contribute to character delineation.

CHARACTERS

1. Write character sketches of Scarlett, Rhett, Melanie, and Ashley, showing to what extent each reacted to the changing social order.

2. In what sense is Scarlett an original creation? Is she true to human nature?

3. The emblem of Atlanta is the phoenix, which is found on the seal of the city with the dates 1847-1865. Look up the story of the phoenix and tell why it is symbolic of Atlanta's reconstruction. Why does Scarlett say, in the book, that she is "pushy" like Atlanta? Does she say this in the picture?

4. Contrast Scarlett and Melanie; show why the latter is more typically Southern.

5. Do you agree with those who consider that Rhett Butler is the personification of the faults, rather than the virtues of the South? Explain why Rhett and Scarlett may have been suited to each other because of the unscrupulousness present in both their characters. Explain what Scarlett really loved in Ashley, the ideal of a character in sharp contrast to her own.

6. Who did the best piece of acting and in what scene? Tell why you liked it.

SOCIAL STUDIES

1. What invention in 1793 raised cotton-growing to a vast industry? Explain England's interest in cotton production. What system in the South alienated Queen Victoria's sympathy? What proclamation determined the Queen not to recognize the South? Name the "affair" that nearly caused war with England.

2. What transportation feat opened the West to rapid settlement after the Civil War? Name the chief engineer of this project. Explain his important part in the siege of Atlanta. What vital change obtained in the building of war vessels after the battle of the *Monitor* and *Merrimac?*

3. Why was 'Old Joe" Johnson replaced by Hood? Was this change ill-advised?

4. Explain the importance to the South of "Atlanta's lifeline." How was Southern morale affected by the burning of Atlanta and Sherman's "March to the Sea?"

5. Draw a map of Georgia showing the devastated area.

6. Name some famous blockade runners. Give the history and fate of the *Alabama*.

7. How does the book describe Rock Island, where Ashley was in prison? How is the island used now? Locate Andersonville prison. Why was it hard to provision Southern prisons?

8. Explain "spring plowing desertions." Do you justify them?

9. What was the significance of the Battle of Gettysburg? Quote from a speech which dedicated the field as a war memorial.

10. Scarlett's mill sawed Southern pine to rebuild Atlanta homes. To what uses is the pine now put? Who perfected the processing method?

MUSIC

1. What Southern song of the war suggested the name for Bonnie?

2. Should the Negroes in the cotton have been singing? Would a song have given a chance for introduction of plantation melodies?

3. Did the musical score sufficiently indicate the mood? In what other pictures have you enjoyed Max Steiner's music?

4. In what scene was "Dixie" played? Give the origin of "Dixie." Did any other popular music survive the period? Mention all the sentimental songs used in the book.

5. Contrast the dancing of the period with present-day dancing. Name three types of dances popular then. Name instruments used to furnish music for balls. Was the music familiar to you?

Contrast the settings: before and after the Civil War. What other striking contrasts does the film present?

Comment on the sincerity of the performances.

ART

1. Comment on the effectiveness of the introductory outdoor shots in the development of atmosphere and mood.

2. Did you like the exquisite fadeouts at the end of scenes?

3. Discuss Technicolor as a vehicle for tonal harmony. Did the color ever seem flat? Was the warmth and richness of color true to the period?

4. What interior decoration did you enjoy most? Was Scarlett's home too elaborate, even for her taste?

5. Design Twelve Oaks on a scale less grand.

6. Make a model of the O'Hara carriage of prosperous days.

7. Design a bride's costume for Scarlett's first marriage and one for her marriage to Rhett, showing the change in fashions.

8. Name a lady's fashion book popular during the war. What decorative use has been made of prints from this book?

DRAMATICS

1. Was the presentation dramatic or narrative? Did this treatment accord with that of the novel?

2. What scene had the greatest dramatic possibilities? Did the director develop these possibilities to the fullest extent?

3. Did Scarlett's vow never to be hungry again seem a bit premature? Would it have been more effective if expressed after she had been worn down by work and worry?

4. What scene should you like to dramatize?

5. Did you have a feeling of anti-climax at any point?

GEOGRAPHY

THE SETTING

1. Locate Atlanta on a map of the United States.

2. What is a watershed? Explain.

3. How does the first scene in the photoplay immediately take the audience to the locale of the story?

4. Show how the climate of the South is particularly suited to the growing of cotton and its cultivation by Negroes.

5. In what scenes did you observe the red soil which gave rise to the expression "the red old hills of Georgia?"

6. Atlanta has many literary shrines and points of historical interest. What can you find out about the Wren's Nest, Stone Mountain, Roswell, the Cyclorama, and Peachtree Creek?

HOME ECONOMICS

1. In what ways have the styles of today been influenced by those of GONE WITH THE WIND? Can you explain why dresses of a by-gone day seem romantic and attractive, while those of a more recent period, say twenty-five years ago, appear merely old-fashioned? Find some old prints in Godey's *Lady's Book* or other similar references; compare the illustrations with those in a modern style book, and, if you can find

At left — How does costume design contribute to the recessive movement of Scarlett? At right—How does the contrast in the color of the costumes contribute to the cinematic effect of the dance?

them, with fashion pictures of the early years of the twentieth century.

2. Write a theme contrasting the home life of your great-grandmother with your own. Scenes from the photoplay will give you ideas; for instance, Scarlett dressing for the barbecue at Twelve Oaks and the scene in which soap is made at Tara.

3. Point out the details in home furnishing which were characteristic of an earlier period; for instance, the large, oblong locks on the doors, the old-fashioned lamps, the oval picture-frames.

4. Describe the dinner scene when Rhett and Scarlett are on their honeymoon. New Orleans is famous for its French cooking; look up some Creole recipes.

THE PLAYERS

in the order of their appearance

AT TARA, THE O'HARA PLANTATION IN GEORGIA:

Brent Tarleton	FRED CRANE
Stuart Tarleton	GEORGE REEVES
Scarlett O'Hara	VIVIEN LEIGH
Mammy	HATTIE MCDANIEL
Big Sam	EVERETT BROWN
Elijah	ZACK WILLIAMS
Gerald O'Hara	THOMAS MITCHELL
Pork	OSCAR POLK
Ellen O'Hara	BARBARA O'NEIL
Jonas Wilkerson	VICTOR JORY
Suellen O'Hara	EVELYN KEYES
Carreen O'Hara	ANN RUTHERFORD
Prissy	BUTTERFLY MCQUEEN

AT TWELVE OAKS, THE NEARBY WILKES PLANTATION:

John Wilkes	HOWARD HICKMAN
India Wilkes	ALICIA RHETT
Ashley Wilkes	LESLIE HOWARD
Melanie Hamilton	OLIVIA DE HAVILLAND
Charles Hamilton	RAND BROOKS
Frank Kennedy	CARROLL NYE
Cathleen Calvert	MARCELLA MARTIN
Rhett Butler	CLARK GABLE

AT THE BAZAAR IN ATLANTA:

Aunt "Pittypat" Hamilton	LAURA HOPE CREWS
Doctor Meade	HARRY DAVENPORT
Mrs. Meade	LEONA ROBERTS
Mrs. Merriwether	JANE DARWELL
Rene Picard	ALBERT MORIN
Maybelle Merriwether	MARY ANDERSON
Fanny Elsing	TERRY SHERO
Old Levi	WILLIAM MCCLAIN

IN AUNT "PITTYPAT'S" HOME:

Uncle Peter	EDDIE ANDERSON

OUTSIDE THE EXAMINER OFFICE:

Phil Meade	JACKIE MORAN

AT THE HOSPITAL:

Reminiscent Soldier	CLIFF EDWARDS
Belle Watling	ONA MUNSON
The Sergeant	ED CHANDLER
A Wounded Soldier in Pain	GEORGE HACKATHORNE
A Convalescent Soldier	ROSCOE ATES
An Amputation Case	ERIC LINDEN
A Dying Soldier	JOHN ARLEDGE

DURING THE EVACUATION:

A Commanding Officer	TOM TYLER

DURING THE SIEGE:

A Mounted Officer	WILLIAM BAKEWELL
The Bartender	LEE PHELPS

GEORGIA AFTER SHERMAN:

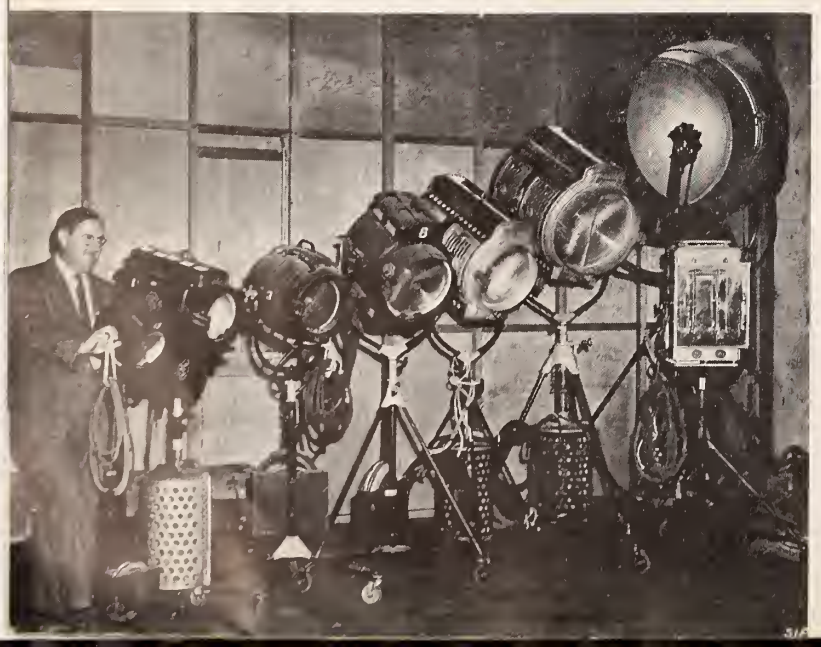
A Yankee Deserter	PAUL HURST
The Carpetbagger's Friend	ERNEST WHITMAN
A Returning Veteran	WILLIAM STELLING
A Hungry Soldier	LOUIS JEAN HEYDT
Emmy Slattery	ISABEL JEWELL

DURING RECONSTRUCTION:

The Yankee Major	ROBERT ELLIOTT
His Poker-Playing Captains	GEORGE MEEKER WALLIS CLARK
The Corporal	IRVING BACON
A Carpetbagger Orator	ADRIAN MORRIS
Johnny Gallegher	J. M. KERRIGAN
A Yankee Business Man	OLIN HOWLAND
A Renegade	YAKIMA CANUTT
His Companion	BLUE WASHINGTON
Tom, A Yankee Captain	WARD BOND
Bonnie Blue Butler	CAMMIE KING
Beau Wilkes	MICKEY KUHN
Bonnie's Nurse	LILLIAN KEMBLE COOPER

One of the many honors heaped on Producer Selznick.

Left—The editor adds the 20th reel to the stack, making the running time 220 minutes. Right—One of the eight Technicolor cameras used in the making of the film. Below—From baby spot to sun arc.



THE CREDITS

PRODUCED BY DAVID O. SELZNICK
DIRECTED BY VICTOR FLEMING
BASED ON MARGARET MITCHELL'S NOVEL,
"GONE WITH THE WIND"
SCREEN PLAY BY SIDNEY HOWARD

The Production Designed by	WILLIAM CAMERON MENZIES
Art Direction by	LYLE WHEELER
Photographed by	ERNEST HALLER, A.S.C.
Technicolor Associates	RAY RENNAHAN, A.S.C. WILFRID M. CLINE, A.S.C.
Musical Score by	MAX STEINER
Associate	LOU FORBES
Special Photographic Effects by	JACK COSGROVE
Associate (Fire Effects)	LEE ZAVITZ
Costumes Designed by	WALTER PLUNKETT
Scarlett's Hats by	JOHN FREDERICS
Interiors by	JOSEPH B. PLATT
Interior Decoration by	EDWARD G. BOYLE
Supervising Film Editor	HAL C. KERN
Associate Film Editor	JAMES E. NEWCOM
Scenario Assistant	BARBARA KEON
Recorder	FRANK MAHER
Makeup and Hair Styling	MONTY WESTMORE
Associates	HAZEL ROGERS BEN NYE
Dance Directors	FRANK FLOYD EDDIE PRINZ
Historian	WILBUR G. KURTZ
Technical Advisers	SUSAN MYRICK WILL PRICE
Research	LILLIAN K. DEIGHTON
Production Manager	RAYMOND A. KLUNE
Technicolor Co. Supervision	NATALIE KALMUS
Associate	HENRI JAFFA
Assistant Director	ERIC G. STACEY
Second Assistant Director	RIDGEWAY CALLOW
Production Continuity	LYDIA SCHILLER CONNIE EARLE
Mechanical Engineer	R. D. MUSGRAVE
Construction Superintendent	HAROLD FENTON
Chief Grip	FRED WILLIAMS
In Charge of Wardrobe	EDWARD P. LAMBERT
Associates	MARIAN DABNEY ELMER ELLSWORTH
Casting Managers	CHARLES RICHARDS FRED SCHUESSLER
Location Manager	MASON LITSON
Scenic Department Superintendent	HENRY J. STAHL
Electrical Superintendent	WALLY OETTEL
Chief Electrician	JAMES POTEVIN
Properties:	
Manager	HAROLD COLES
On the Set	ARDEN CRIPE
Greens	ROY A. McLAUGHLIN
Drapes	JAMES FORNEY
Special Properties Made by	ROSS B. JACKMAN
Tara Landscaped by	FLORENCE YOCH
Still Photographer	FRED PARRISH
Camera Operators	ARTHUR ARLING VINCENT FARRAR
Assistant Film Editors	RICHARD VAN ENGER ERNEST LEADLEY

PRINTED IN U.S.A.

PHOTOPLAY STUDIES

olume VI, Number 13 SERIES OF 1940 15c a copy, $2.00 a year

FRANK CRAVEN INTERPRETS THORNTON WILDER'S PHILOSOPHY IN "OUR TOWN"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

Sam Wood, Director

Sol Lesser, Producer

Thornton Wilder, Author

BEHIND THE SCREEN VERSION OF "OUR TOWN"

THORNTON WILDER

The novelist, Thornton Wilder, has after twenty-five years achieved his greatest ambition—to become a playwright and to be recognized on Broadway as one of the leading American dramatists. His recognition came when he received the Pulitzer award in 1938 for OUR TOWN. He has also achieved international reputation, and has been favorably discussed in foreign publications. Arnold Bennett long ago helped to put him on the best-seller list in America by saying: "Wilder's writing, simple, straight, just and powerful, has not been surpassed in the present epoch. The author does not search for the right word. He calls, it comes."

Thornton Wilder was born in Madison, Wis., on April 18, 1897. His father was an editor and had won fame as one of the wittiest students at Yale. He became the American consul-general at Hong Kong, where his young son went to live at the age of nine and where he spent his youth. On his return to America Thornton entered school in California. Later he became a student at Oberlin College, then at Yale, where he received his degree in 1920.

His college days at Yale were spent in writing one-act plays for the Yale Dramatic Association. These plays, with others written after he left college, have been popular successes wherever short plays are popular; and so he is no stranger to the theatre, but OUR TOWN is his first long play to be staged professionally on Broadway and then cinematized.

His first great philosphical novel, *The Bridge of San Luis Rey,* won unprecedented success in 1927 when he was awarded the Pulitzer prize for the first time. Later it became a popular motion picture.

William Lyon Phelps, who knew Wilder at Yale, wrote: "Thornton is a star of the first magnitude; he will take his place among the leading novelists of our time."

After receiving his A. M. degree at Princeton, he traveled extensively. He is a pleasant, jolly man, enjoys life thoroughly, and still feels that he has much to learn. His plays grow naturally out of his experience and observations.

Since 1930, Wilder has been lecturing at the University of Chicago, and has repeatedly refused to give up his job in the classroom for the countless invitations received from publishers all over the country to become associated with their magazines. He prefers to write what he wishes and when he wishes, and remains aloof from those who would take advantage of his quick success.

SAM WOOD

Sam Wood, director of the screen version of OUR TOWN, was born in Philadelphia in 1883. He is one of the best directors in the picture business, having made more than fifty successful photoplays, including such varied films as *Peck's Bad Boy* (Jackie Coogan), *A Night at the Opera* (Marx Brothers), and *Good-Bye, Mr. Chips* (Robert Donat). Of educational interest is the news that he will direct a film biography of Horace Mann, to be produced by James Roosevelt.

SOL LESSER

Sol Lesser was born in Spokane, Wash., in 1890. He has achieved success as an exhibitor (founder of West Coast Theaters, Inc.), a distributor (president of Principal Distributing Corporation), and a producer of films. His productions have included travel, adventure, and scientific subjects, as well as melodramas, musicals (Bobby Breen), and comedies. The care with which he made OUR TOWN is indicated by the fact that he exchanged more than 60 letters and telegrams with Thornton Wilder during the filming, had William Cameron Menzies make 1200 sketches covering every possible camera angle, and had Director Wood rehearse not only the players but the camera crew before each scene.

A GUIDE TO THE STUDY OF THE SCREEN VERSION OF

OUR TOWN

PREPARED BY JOSEPHINE ALLENSWORTH
MEMPHIS, TENNESSEE

Chairman, Committee on School and Theater Co-operation
Department of Secondary Teachers, National Education Association.

THE CAST OF "OUR TOWN"

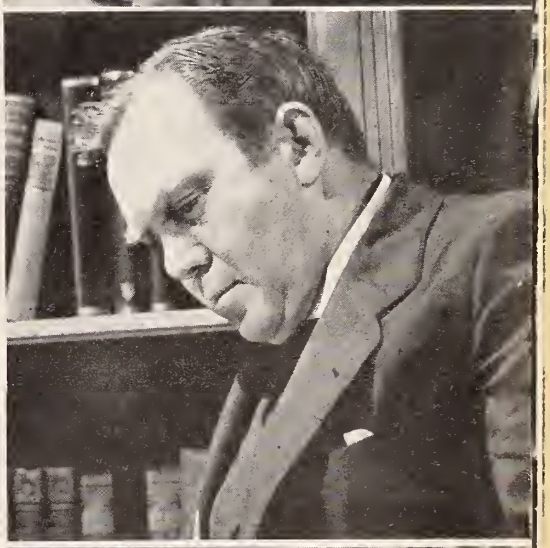
George Gibbs. WILLIAM HOLDEN
Emily Webb . . . MARTHA SCOTT
Mrs. Gibbs . . . . . FAY BAINTER
Mrs. Webb . . . . . BEULAH BONDI
Dr. Gibbs . . THOMAS MITCHELL
Editor Webb . . . . . GUY KIBBEE
Howie Newsome. STUART ERWIN
Mr. Morgan . . . FRANK CRAVEN
Rebecca Gibbs . . . . RUTH TOBEY
Mrs. Soames . . . DORE MERANDE
Wally Webb . DOUGLAS GARDNER
Simon Stimson . . PHILLIP WOOD

I. THE STAGE PLAY AND THE PHOTOPLAY

It is always interesting to discuss the changes that take place when a stage play is transferred to the silver screen. The screen play, having been produced because of the popularity of the stage play, must present something in itself that is good. It must prove to be entertaining and effective and to justify itself as a motion picture.

OUR TOWN does just this. As a play it is unique in the history of American drama. Performed against a bare stage, without scenery except a few properties, consisting mostly of chairs, it brings freedom and originality to the realism that our imagination has always confined to the traditional three walls. In its cinema version it is also destined to be unique in the history of motion pictures. Presenting an unusual problem in supplying suitable scenery that will not detract from its novel presentation and from its haunting quality, it creates an atmosphere that lifts the audience into something that is beyond, something supremely beautiful.

The purpose of the motion picture is to give pictorial accuracy as well as simplicity to the setting of OUR TOWN. The traveling shots of the camera at dawn therefore include some of the surrounding country, the village, the dirt roads, parts of an asphalt street, mud puddles, church towers, homes, and the door of the drugstore. There the stage manager or Mr. Morgan, with a manuscript under his arm and a pipe in his mouth, steps out and has the same intimate conversation with the audience that he does in the play.



Above—At the 1940 Academy Awards dinner, where Thomas Mitchell was honored as the best actor in a supporting role during 1939. Below—Fay Bainter and Thomas Mitchell as Dr. and Mrs. Gibbs in "Our Town."

The residential section passes into view, and there in quaint little New England houses twenty feet apart Mrs. Gibbs and Mrs. Webb cook breakfast just as they have done for twenty years.

The stage relies on pantomime; the photoplay on rapidly shifting scenes. The camera pans with Howie as he delivers the milk, with George and Rebecca in their morning ritual of throwing soap; dollies with Mrs. Gibbs as she comes home from the choir, with Emily as she walks slowly down the aisle to her wedding, and ahead of the mourners as they move to the grave.

The closing scene, perhaps one of the most unusual scenes ever filmed, takes us to Emily's bedroom, where she is desperately ill. Through her blurring eyes the interior of the room is revealed, the indistinct daguerreotypes of her former friends become the tombstones in the cemetery. Happily she goes there in her semi-consciousness, and then back to her home for one day of her girlhood, in her imagination watching herself live the day, only to find "how troubled and sad" the people are; and she wonders if human beings "ever realize life, while they live it."

II. SOCIAL VALUES

As in *Our Neighbors — The Carters,* OUR TOWN is a distinct departure from the exotic and exaggerated stories which have been popular for so long, and is a simple dramatization of today's problems for the characters involved, representing as they do the members of a small-town family and their friends and acquaintances. It is a human rendering of the poignant happenings incident to birth, marriage, and death.

The movie raises everyday life to a higher plane than it has sometimes occupied. It emphasizes the fact that the sum total of human happiness is made up of the drab details and petty annoyances of daily life. The story stresses the dignity of simple living and shows unmistakably that,

"What tho' on hamely fare we dine.
Wear hodden-grey an' a' that?
Gie fools their silks, and knaves
their wine—
A man's a man for a' that."

Undoubtedly of social significance and with an appeal which the average audience can easily appreciate and understand, OUR TOWN should be a success on the screen. It belongs to the new group of pictures presenting realistic themes, which are already finding a place for themselves among theater audiences.

OUR TOWN portrays the life of the common man, and no one can read the story without a profound appreciation of the significance of this stratum of society in the life of America today. From just such homes come our leaders of democracy as we know it in our country.

III. THE THEME

The theme of this touchingly beautiful drama is the transformation of the daily life of the commonplace men and women in a small town into a serene, noble, and understanding picture of humanity. In an atmosphere of romance Wilder reveals something of the mystery of love, of marriage, and of death. His art portrays the tenderness and compassion and homely virtues of simple people, such as those of whom Gray wrote:

"Let not ambition mock their
useful toil,
Their homely joys, and destiny
obscure."

Though the play has great spiritual force, abundant humor also abounds, "not loud but deep." The audience is frequently moved to gaiety and then slowly subdued as the significance of Wilder's philosophy permeates the dialogue.

Perhaps the theme could be stated briefly by saying that people move through life blindly, failing to see themselves in their real relation to the universal scheme of things.

IV. THE TYPE OF PLAY

A play that portrays realism and truth and is characteristic of people in their daily life may be classed as social drama. OUR TOWN deals with the fundamental emotions and experiences lived by the inhabitants of Grover's Corner, New Hampshire, which Wilder has expressed in a natural and spontaneous manner. Presenting facts and conditions honestly, he at the same time expresses his admiration for endurance and character in his comments about Mrs. Gibbs and Mrs. Webb:

"These two ladies have been cooking three meals a day, one of 'em for twenty-one years and the other for twenty-five years and no summer vacation. They raised two children apiece, washed, cleaned the houses, and never had a nervous breakdown."

OUR TOWN is an uplifting social drama, while Maxwell Anderson's *Winterset* is a depressing one. Both show, however, keen observation of life in America.

V. QUESTIONS AND TOPICS FOR DISCUSSION

PHOTOGRAPHY

Motion-picture photography is a great art. In every picture this art is developed to support the actor in his characterization, to create the atmosphere, and to furnish the emotional stimulus. Those who understand the technique of photography will be aided in their appreciation of the picture.

1. Where are the "traveling shots" most effective?

2. Notice the splendid effects of the mud puddles. How are they used to enchance the atmosphere? Follow the "medium shots" of the cat. What is the significance of adding the cat to the play?
3. A "close shot" to show deep emotion is made of Mrs. Gibbs' hands holding out the plate of French toast and Doc's hands taking it. Point out several other closeups; give their significance.
4. The cinematic treatment of showing the church and the wedding guests through the mesh of Emily's wedding veil is unusual. Can you name a similar effect in any other picture?
5. Discuss the beauty of "long shots" from high elevations. In what scenes are they used?

DRAMA

All good plays are written to be acted, but first they must arouse interest and appeal to your personal preferences. The stages in plot development and the theme are the first considerations in judging a play, then the dialogue and characterizations.

1. Discuss the stages in plot development.
2. Does the play have a strong audience appeal? Is the appeal properly motivated?
3. Does the story have a strong feeling of suspense and an unexpected ending?
4. Are the atmosphere and mood adequately portrayed?
5. Does the actor show that he understands the character he is portraying, and is he developing it intelligently? Does he portray emotions skillfully?
6. Notice the pauses in the dialogue. Do these make the meaning of the conversation clearer to an audience? Why?
7. What is unusual about the dialect?

It will be great fun to act scenes from this play and then from the motion picture. Try these parts before your class to arouse their interest in OUR TOWN:

1. The stage manager's conversation at the beginning of each act.
2. The scene between Mrs. Gibbs and Mrs. Webb while they are stringing beans.
3. The preparation of an imaginary breakfast.
4. Emily and George at the drugstore.
5. The baseball players as they tease George.
6. Emily and George at the wedding.

Compare the stage-play and the motion-picture version:

1. Is the play adapted to the methods of the screen?
2. Since the dialogue must be condensed and changed, will the picture be ruined for one who has seen it on the stage?
3. Is the screen more adaptable for an authentic historical background than the stage?
4. Does the picture have more continuity and flow than the stage play?

ENGLISH

1. Write character sketches about the important figures in the photoplay.

2. Have group discussions about books and plays relating to small town life. Make comparisons of these, also contrasts.

3. Discuss other Pulitzer prize plays and novels.

4. Make a notebook containing clippings and discussions about these plays and novels.

5. Read aloud to the class your favorite passages in OUR TOWN. Give your conception of some of the characterizations.

6. Increase your vocabulary by reading about and learning the terminology of the motion picture.

SOCIAL STUDIES

1. Define: town, township, and village.

2. Where in your study of civics has each of these units of local government been found?

3. What are the chief interests of the people in every small town?

4. What advantages do people who live in small communities have? What limitations do they have?

5. What great men and women have come from lowly surroundings?

6. Who are the principal officers of a small town?

7. Compare the equipment in small town schools with that in large city schools.

8. What do statistics show about the comparative rank of country children and of city children in achievement tests?

9. Does OUR TOWN give a false impression of any stratum of society?

HOME ECONOMICS

1. Discuss the table service in families of plain but worthy people, such as the Webbs and the Gibbses. Note the homely surroundings, the comfortable atmosphere of peace and plenty, and the easy circumstances.

2. Compare their daily menu with that of people who have had special training in foods, dietetics, home cooking, balanced meals, and regulating the number of calories. Is there any difference?

3. What home conveniences did these people have, such as gas stoves, electric ice boxes, electric lights, running water, heated houses, and bath tubs?

4. Do you feel that the characters of OUR TOWN are admirably in keeping with themselves and with their surroundings?

5. A wonderful opportunity presents itself here for the girls to study early American furniture. Investigate through local furniture dealers and reliable antique shops the characteristics of authentic patterns of period furniture. Learn line, proportion, and material. Is "three hundred and fifty dollars" an exaggerated price to pay now for furniture—for example the highboy that Mrs. Gibbs inherited?

6. Organize a group to discuss design in clothing. Compare the smartness of dress in 1940 with the utility of clothes in 1901. Do the style sheets of today show a revival of any of the materials, patterns, decorations, silhouettes, or jewelry of the 1901-1913 period?

ARTS AND CRAFTS

1. Boys will find suggestions for shop projects in such things of usefulness as wood boxes, flower boxes, bird houses, bird baths, rose trellises, and authentic copies of furniture.

2. Groups may draw floor plans for small but compact houses, dairy barns, silos, etc.

3. Illustrations in pencil sketches can be made for very clever advertising of the screen version of the play.

4. Posters for announcements are always in demand.

VOCATIONAL GUIDANCE

1. What kinds of work are available to people in a small town?

2. Does this work pay a living wage?

3. What do drug store clerks, country doctors, farmers, and milkmen earn?

4. What do preachers, teachers, and organists earn?

5. Is the opportunity for growth and development in a small town at all comparable to that in a city?

6. How many of the inhabitants of places similar to OUR TOWN would be likely to go away to college?

7. Is a college education necessary to success in life?

8. What is the purpose of all education?

HEALTH

1. What are the hygienic conditions of a small community? Of a city? Which are better?

2. What safeguards to health are ordinarily observed by every group of people?

3. Are health measures always observed in regard to vaccinations, pure water supply, mosquito control, ventilation of buildings, and epidemics?

4. Are there hospital facilities? If not, what do people do when they become ill?

5. Is the death rate higher or lower in places without hospitals than in places with them?

6. What do you know of group insurance for hospitalization?

7. Is socialized medicine a success?

8. Discuss some of the new scientific discoveries in medicine.

PERSONALITY GUIDANCE

1. How may constructive conversation about pictures help to develop our personality?

2. In what ways can your own charm be enhanced by studying the naturalness of the actors on the screen?

3. Since the modern science of living teaches us how to get pleasure and profit from commonplace tasks, how do Mrs. Gibbs and Mrs. Webb rank in your opinion as exemplary housewives, always attentive to duty?

4. Do you consider the beloved country doctor a personality from which you can gain valuable ideas?

5. Though Emily is naive, doesn't she also show poise and dignity? How do these attributes help one in the business world?

6. What qualities most strongly marked in George, Howie, Mr. Morgan, and others would you like to have?

MUSIC

Aaron Copland, who wrote the musical score for OUR TOWN and who is one of the outstanding modern American composers, makes this statement about the music in the picture:

> "It provides an opportunity to express in the medium of music the very essence of American life, which Mr. Wilder caught so successfully in his play."

Some of the best-known selections used are:

"Blessed Be the Tie That Binds"
"Love Divine, All Love Excelling" Handel's "Largo"
"Wedding March from Lohengrin" Mendelssohn's "Weddnig March"

1. With how many of these selections are you familiar?

2. Is the musical score in keeping with the atmosphere of the story?

3. Which of the wedding marches is usually played for the entrance of the bridal party?

4. Which wedding march is more often used as the recessional?

5. Name the composer of *Lohengrin.*

6. Give other familiar compositions of Mendelssohn.

7. What well-known English hymn-composer wrote some of the hymns used in the play?

WORD STUDY

Discuss these words and tell who uses them in the story: Pleiocene, Appalachian range, Mezozoic scale, mean precipitation, meteorological conditions, anthropological, Amerindian, Cotahatchee, pseudo-cultured, exuberantly, maneuvers, Louisiana Purchase, Monroe Doctrine, half tones, aroma, emanating, heliotrope, Cicero's Orations, dunks doughnut, genealogists, daguerreotype, eerie.

VI. SUGGESTED READINGS

PLAYS BY THORNTON WILDER

Our Town
The Trumpet Shall Sound
Angel That Troubled the Waters
The Merchant of Yonkers
Happy Journey (one-act)
Long Christmas Dinner (one-act)
Love and How to Cure It (one-act)

NOVELS BY THORNTON WILDER

The Cabala
The Bridge of San Luis Rey
The Woman of Andros
Heaven's My Destination

BOOKS OF SMALL-TOWN LIFE

Goldsmith: *The Vicar of Wakefield*
Gaskell, Mrs. E. C.: *Cranford*
Lewis, Sinclair: *Main Street*
Tarkington, Booth: *Alice Adams*
Stribling, T. S.: *The Store*
Fisher, Dorothy Canfield: *The Bent Twig*

POETRY

Burns: *The Cotter's Saturday Night*
A Man's A Man For A' That
Gray: *Elegy Written in a Country Churchyard*
Wordsworth: *We Are Seven*
Lucy Poems
Intimations of Immortality from Recollections of Early Childhood
The World Is Too Much With Us
It is a Beauteous Evening
Colum, Padraic: *An Old Woman of the Roads*
Millay, Edna St. Vincent: *Portrait by a Neighbor*
Teasdale, Sara: *Peace*
The Lamp
Thomas, Edith M.: *Frost Tonight*

1940 EDITION OF BELL & HOWELL FILM BOOK NOW READY

The 1940 edition of the Filmosound Library Catalog is now available, and from Bell & Howell comes word that it will be sent without charge to all owners of sound projectors, upon registration in the B & H files.

The new catalog lists nearly 4,000 reels of 16 mm. sound movies for education and entertainment, and we suggest it as an important addition to your file of film sources. The method of film classification used in the catalog makes it easy to find the type of film you want.

To register with Bell & Howell for the catalog, simply address the company at 1801 Larchmont, Chicago, stating the make of your equipment and its purchase source. To non-owners of projection equipment, the price of the catalog is 25c.

PRINTED IN U.S.A.

PHOTOPLAY STUDIES

Volume VI, Number 14 SERIES OF 1940 15c a copy, $2.00 a year

GEORGE SANDERS, VINCENT PRICE, AND MARGARET LINDSAY IN THE PHOTOPLAY BASED ON NATHANIEL HAWTHORNE'S NOVEL, "THE HOUSE OF THE SEVEN GABLES"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

PRODUCTION CREDITS

Producing Company	UNIVERSAL PICTURES
Associate Producer	BURT KELLY
Director	JOE MAY
Based on the novel by	NATHANIEL HAWTHORNE
Screenplay	LESTER COLE
Cameraman	MILTON KRASNER
Art Director	JACK OTTERSON
Associate Art Director	RICHARD RIEDEL
Costumes	VERA WEST
Film Editor	FRANK GROSS
Assistant Director	PHIL KARLSTEIN
Sound Engineer	WILLIAM HEDGECOCK
Dialogue Director	LESTER COLE

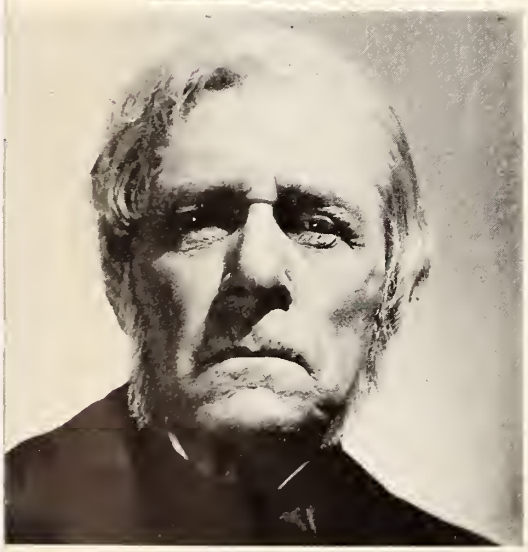
THE CAST

Hepzibah Pyncheon:

Young, beautiful, vivacious, she retires from the world and hides behind the grim, ominous, age-stained walls of the House of Seven Gables until her personality partakes of the bleak quality of her surroundings.....
MARGARET LINDSAY

Jaffrey Pyncheon:

Clifford's brother: Cold, arrogant, obsessed with the legend of the House of Seven Gables and the Pyncheon family tradition, he hesitates at nothing in his attempts to gain possession of the house and its fabled treasure—and finds only the deadly curse of his ancestors at the end of the search .....GEORGE SANDERS



Clifford Pyncheon:

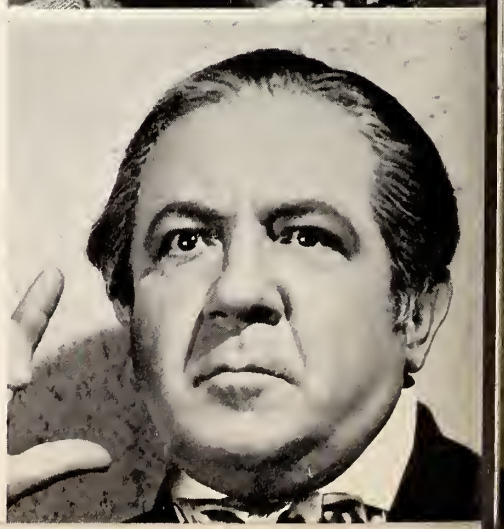
Hepzibah's distant cousin; young, energetic, wrapped in his music, he scoffs at the bloody legend of the House of Seven Gables until the Curse of the Maules entraps him and sends him to prison but does not kill his love for Hepzibah.....VINCENT PRICE

Phoebe Pyncheon:

Who brings love, youth, and warmth to the cold, ill-starred House of Seven Gables and its occupants, and who ultimately dissolves the black curse which has overhung the gloomy structure for centuries.....NAN GREY

Matthew Maule:

Young descendant of the original Matthew Maule, whose family curse delivered in 1668 has haunted the Pyncheon generations, but whose love for Phoebe brings light and happiness to the House of Seven Gables.....
DICK FORAN



Gerald Pyncheon:

Haughty, tradition-bound, and proud master of the House of Seven Gables until the bloody curse of the Maules brings death to him, dishonor to Clifford, and sorrow to Hepzibah.....
GILBERT EMERY

Philip Barton:

The Pyncheon family lawyer, who befriends Hepzibah and Clifford and who struggles to clear the name of the imprisoned musician.....
CECIL KELLAWAY

A GUIDE TO THE DISCUSSION OF
THE PHOTOPLAY BASED ON HAWTHORNE'S NOVEL

THE HOUSE OF THE SEVEN GABLES

PREPARED BY WINIFRED H. NASH
Roxbury Memorial High School, Roxbury, Massachusetts

I. THE LIFE OF NATHANIEL HAWTHORNE

On the Fourth of July, 1804, Nathaniel Hawthorne was born in a house on Union Street, Salem. He came of Puritan ancestors, his great-grandfather having been judge at one of the famous witchcraft trials. Hawthorne's father and grandfather had been sea-captains at the time when Salem was the leading seaport of New England. Even in Hawthorne's boyhood, however, the old wharves were deserted and the glory of the past was dying. As a child, he must have felt, in some measure at least, the depressing effect of decaying grandeur; and in later years he used those early impressions when he portrayed the sombre shadow of the past that darkens *The House of the Seven Gables.*

Hawthorne's father died when Nathaniel was only four years old, and his mother withdrew into seclusion, as a result of which the boy developed shyness, reserve, and a love of solitude. When fourteen, he went to live for a year at Raymond, near Lake Sebago, in Maine. Here he was supremely happy, roaming the fields, free as the air, hunting and fishing during the summer months, and skating on the frozen expanse of Dingley Bay during the bracing cold of the Maine winter. Probably because he liked Maine so much, he decided to go to Bowdoin College, which he entered in 1821. There his best friends were Henry Wadsworth Longfellow and Franklin W. Pierce, who afterwards became president. Among the records of those college days, Hawthorne wrote that he was fined twenty cents. The crime of which he was guilty was "unnecessary walking on Sunday."

After his graduation from Bowdoin, he went back to Salem, where he lived a rather secluded existence for twelve years, wandering about the old docks and sea-beaches, dreaming, writing, and burning most of what he wrote. Finally, in 1837, he gathered together the sketches that had already appeared here and there in newspapers and magazines and published them under the title *Twice-Told Tales.* The real genius of the writer began to win recognition almost immediately.

In 1839 he obtained a position in the Boston Customs House. In October of that year Henry Wadsworth Longfellow made the following entry in his journal: "Walked into town and spent the evening with Nat Hawthorne in his attic. He is a grand fellow and is destined to shine as a bright, particular star in our literary heaven."

When George Ripley started the famous Brook Farm Community, Hawthorne became a member of the group and lived in the community for a year. Then he married Miss Sophia Peabody of Salem and went to live in the Old Manse in Concord. The story of these days is recorded very interestingly by Hawthorne's granddaughter, Hildegarde Hawthorne, in her book entitled *Romantic Rebel.*

Through the influence of Franklin Pierce, Hawthorne became surveyor of the customs at Salem, a post which he kept until 1849. Thereafter he lived in Lenox and in West Newton, until he purchased The Wayside in Concord as a permanent home in 1852. During these years his pen had been busy and his fame constantly growing; so that when he was appointed consul and went to live in Liverpool in 1853, he found hosts of English people who were anxious to wel-

Margaret Lindsay holds a miniature of the House of the Seven Gables.

Miss Lindsay autographs a shooting script for Eleanor Russell, of Salem, whose grandmother, Sarah Peabody, was related to Hawthorne's wife. Director Joe May, who looks on, consulted Miss Russell during the filming.

Jack Pierce makes up Hepzibah.

come the author of *The Scarlet Letter, The House of the Seven Gables, Mosses From an Old Manse, The Snow Image*, and other tales that had delighted the English-speaking world. For seven years he lived abroad, in England and on the Continent. In 1860 appeared *The Marble Faun,* a novel with an Italian background.

Upon Hawthorne's return to America, he published *Our Old Home*, a commentary upon life in England. He had meant to use the material in this book and in his *English Notebooks* as the basis for a novel with an English background, but the novel was never written. Gradually his health had begun to fail. In 1864 he started off to the White Mountains in New Hampshire with his old friend, Franklin Pierce. On the way, the two friends stopped at a hotel in Plymouth to rest and break their journey; during the night, Hawthorne died in his sleep.

To his wife, Hawthorne had always looked "like the sun shining through a silver mist." When news of his death was brought to her, her sole comment was a fitting epitaph for her husband: "I have an eternity, thank God, in which to know him more and more."

II. THE OLD HOUSE AS IT IS TODAY

In the preface to his novel, Hawthorne wrote: "The author trusts not to be considered as unpardonably offending by laying out a street that infringes upon nobody's private rights, and appropriating a lot of land which had no visible owner, and building a house of materials long in use for constructing castles in the air."

The description of the house as it appears in the novel is probably just a composite of different features of many Salem houses with which Hawthorne was familiar. But at all events, there is a house in Salem which guides confidently point out to tourists and which is now commonly called "The House of the Seven Gables." It was built by Captain John Turner in 1688, on Turner Street, overlooking the harbor. But how different it is from the desolate old house overshadowed by Maule's Curse! The beautiful flower garden, the sunny little shop, the attractive living rooms are so cheerful that no old ghosts from an unhappy past lodge there any longer. If this be really the house of Hawthorne's tale, then one may feel confident that the marriage of Phoebe and Holgrave has forever laid the ghost of Matthew Maule.

III. SUGGESTIONS FOR THE STUDY OF THE PHOTOPLAY

1. How is interest aroused at the very beginning of the picture?

2. What was the origin of the story of *Maule's Curse?* How does the Curse add to the effectiveness of different scenes in the picture? What finally dissipates all fear of the Curse?

3. How is New England weather used to help create moods of mystery, terror, dreariness, or happiness?

4. Which characters arouse your immediate dislike? Your immediate liking?

5. What is the feeling of Jaffrey and his father toward the Pyncheon tradition? What is Clifford's feeling? Your own feeling?

6. What are three highly dramatic scenes?

7. Which is the most pathetic scene?

8. Which scene is most interesting because of the vividness with which life of olden times is portrayed? Should you like to have lived in old Salem?

9. Which scene is the prettiest?

10. What details of costume did you notice particularly?

11. Which room did you like best? Why?

12. What details show the influence of prison life upon Clifford?

13. What details show the effect of lonely and embittered living upon Hepzibah?

14. What element does Phoebe introduce into the story?

15. Which character best represents the foolishness of living upon the traditions of the past? Discuss the question.

16. Which character best represents the fineness of building one's own life, regardless of the shadows of the past? Discuss the question.

17. What extremely interesting character contrasts did you notice?

18. Various touches of humor are used in the film. Give examples of *irony; satire; sarcasm; bitter humor; merry, light-hearted humor; genial, robust humor; whimsical humor.*

19. How is American history interwoven into the plot?

20. How does music add to the interest of the photoplay?

21. The voices in this play are very interesting. To which voices do the following adjectives apply? *Harsh, ringing, nasal, musical, shrill, quavering, sweet, husky.*

22. Ginger deserves special mention. Why does she whinny?

23. What differences between ideals of the past and ideals of the present are particularly emphasized?

24. In which scene did the acting seem most realistic? Was there any scene which appeared to be too modern for the period in which it was supposed to take place?

25. What is the theme of the photoplay?

IV. CONTRASTS BETWEEN HAWTHORNE'S STORY AND THE PLAY

1. In Hawthorne's story, Hepzibah and Clifford are brother and sister. Why is the relationship changed in the play?

2. The connection between Matthew Maule and the Abolitionists does not appear in the story. How does this connection add to the dramatic effect of the film? Why is it necessary in motivating the final catastrophe?

3. The death of Jaffrey Pyncheon is a very impressive part of

Are the sets and props of the film authentic? Are the pictorial compositions pleasing? How did Director May use photography to express the mood and atmosphere of the photoplay?

What effect did Director May secure in making the shots of the jury? What do their faces express? Do they render a just verdict? How does the jury serve to build sympathy for Clifford and Hepzibah?

Hawthorne's story, but it is entirely different from the death scene in the play. Read Chapter XVIII in the original story; explain why it could not be used in the photoplay.

4. Why is the story about Alice Pyncheon and Holgrave's mesmeric power omitted in the photoplay?

5. Hawthorne describes his story as a romance that is an "attempt to connect a bygone time with the very present that is flitting away from us. It is a legend prolonging itself, from an epoch now gray in the distance, down into our own broad daylight, and bringing along with it some of its legendary mist, which the reader, according to his pleasure, may either disregard, or allow it to float almost imperceptibly about the characters and events for the sake of picturesque effect." How well does that description fit the play?

6. Hawthorne writes this explanation about his tale: "The author has provided himself with a moral—the truth, namely, that the wrong-doing of one generation lives into the successive ones, and, divesting itself of every temporary advantage, becomes a pure and uncontrollable mischief; and he would feel it a singular gratification if this romance might effectually convince mankind—or, indeed, any one man—of the folly of tumbling down an avalanche of ill-gotten gold, or real estate, on the heads of an unfortunate posterity, thereby to maim and crush them, until the accumulated mass shall be scattered abroad in its original atoms." Does the photoplay stress a similar moral? Discuss the question.

7. In the photoplay, Uncle Venner does not appear. Why was this character dispensed with?

8. Why are the death of Gerald Pyncheon and the trial of Clifford portrayed in full detail in the film, whereas these incidents are simply told in retrospect in the book?

9. Which gives a greater effect of mystery, eeriness, and inevitability—the book or the play? Discuss the question.

V. SUGGESTIONS FOR CLASS ACTIVITIES, PROJECTS, AND COMPOSITIONS

1. Make a cardboard or wooden model of the House of the Seven Gables.

2. Make a study of cooking methods and utensils used in olden times. Compare Hepzibah's kitchen with a modern kitchen.

3. Compare Hepzibah's shop with a modern gift-shop. Construct a model of each.

4. Look up the history of the clipper ships. Find pictures of famous clipper ships. Read the life of Donald McKay and report to the class upon his connection with the development of the clipper-ship trade.

5. Study the history of the printing-press. Visit a modern printing-press and contrast it with the press shown in the play.

6. Contrast the newspaper of olden times with the newspaper of today.

7. What were the various stages in the development of the United States Mail Service from the days of "Ginger" to the present time?

8. If you are interested in interior decoration, make a study of Early American window arrangements, curtains, draperies, floors, rugs, furniture, wall-decorations, carvings, doorways, entrances.

9. Interesting Articles of Furniture in the House of the Seven Gables. What famous types of furniture are represented?

10. Photography — Then and Now.

11. Old New England Gardens.

12. Old China, Pewter, and Silverware.

13. Court Trials in Olden Days.

14. The Life of William Lloyd Garrison.

15. The Anti-Slavery Movement in New England.

16. Handicrafts of Early America: Weaving, hooking rugs, candle-making, soap-making, spinning, butter-making.

17. Court Trials in Colonial Days and Later.

18. The History of Transportation in the United States.

19. The Meaning of *Gentleman* and *Lady*—Old Style and New.

20. Read Stevenson's *A Gossip on Romance*. What passages remind you of *The House of the Seven Gables?*

VI. READING LIST

Old New England Days and Ways

Silas Crockett	Mary Ellen Chase
Home Life in Colonial Days	Alice Morse Earl
Stage-Coach and Tavern Days	Alice Morse Earl
Java Head	Joseph Hergesheimer
New England Colonial Life	Robert Means Lawrence
Moby Dick	Herman Melville
Old Houses of New England	Knowlton Mixer
Furniture of Olden Times	Frances Clary Morse
Old Salem	Eleanor Putnam
The Quest of the Quaint	Virginia Robie

Books About Hawthorne and His Friends

Recollections of Nathaniel Hawthorne	Horatio Bridge
Yesterdays With Authors	James T. Fields
Romantic Rebel	Hildegarde Hawthorne
The Happy Autocrat (the story of Oliver Wendell Holmes)	Hildegarde Hawthorne
Youth's Captain (the story of Ralph Waldo Emerson)	Hildegarde Hawthorne
Invincible Louisa (the story of the Alcotts)	Cornelia Meigs
Hawthorne and His Circle	Julian Hawthorne
Memories of Hawthorne	Rose Hawthorne Lathrop

Other Stories by Hawthorne That You Will Like

The Scarlet Letter
The Marble Faun
Peter Goldthwaite's Treasure
Old Esther Dudley
The Gray Champion
The Gentle Boy
Little Annie's Ramble
Edward Randolph's Portrait
Lady Eleanor's Mantle
Howe's Masquerade
The Birthmark
Dr. Heidegger's Experiment
Main Street (in Salem)
Sights From a Steeple
The Snow Image
David Swan

and, of course, *The Wonder Book* and *Tanglewood Tales*

PHOTOPLAY STUDIES

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RAOUL WALSH, DIRECTOR OF THE FILM BASED ON W. R. BURNETT'S NOVEL, "THE DARK COMMAND"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

W. R. Burnett, Author of "The Dark Command"

Sol C. Siegel, Producer of "The Dark Command"

TYPES OF PLAYS—MATCHING TEST

Identify the types in the column at the left by numbering them according to the definition which you consider best in each case:

Types	Definitions
.....Melodrama	1. A broadly comic play, with exaggerated characters and incidents.
.....Farce	2. A form of drama relying on motion, gesture, facial expression, and costume; a technique employed, in part, in every good photoplay.
.....High Comedy	3. A drama dependent on sensational plot rather than on character, with constant appeal to sentiment or elemental emotions.
.....Low Comedy	4. Any stage-play, photoplay, or radio play, performed by actors before an audience or before a microphone or camera.
.....Comedy	5. A story relating adventures of supernatural spirits who take the form of small human beings.
.....Romantic Comedy	6. A story told to point a moral, frequently with animals or inanimate objects as characters.
.....Pantomime	7. A traditional story handed down from the past, with some nucleus of historical truth.
.....Legend	8. A drama in which the leading character is, on account of some fatal defect or passion, brought to a catastrophe.
.....Tragedy	9. A lighter form of drama which aims primarily to amuse and which ends happily.
.....Fable	10. A comedy in which love is the chief source of interest and in which "boy gets girl."
.....Fairy Tale	11. A humorous play without subtlety and without intellectual appeal, characterized by buffoonery, clownishness boisterous quarreling, boasting, trickery, and practical jokes.
.....Drama	12. A thoughtful or subtle, but consistently amusing play, exhibiting the inconsistencies of human nature or treating the follies of society satirically.

BEHIND THE PRODUCTION

Producing Company:
Republic Pictures

Associate Producer:
Sol C. Siegel

Directed by Raoul Walsh

Screen Play by Grover Jones and F. Hugh Herbert

Based Upon a Novel by
W. R. Burnett

Adaptation by Jan Fortune and Lionel Houser

Production Manager: Al Wilson

Photographed by Jack Marta

Supervising Editor:
Murray Seldeen

Film Editor: William Morgan

Art Director:
John Victor Mackay

Costumes by Adele Palmer

RCA "High Fidelity" Recording

THE CAST OF THE DARK COMMAND

Mary McCloud	Claire Trevor
Robert Seton	John Wayne
Cantrell	Walter Pidgeon
Fletcher McCloud	Roy Rogers
"Doc" Crunch	George Hayes
Angus McCloud	Porter Hall
Mrs. Cantrell	Marjorie Main
Buckner	Raymond Walburn
Bushropp	Joseph Sawyer
Mrs. Hale	Helen MacKellar
Dave	J. Farrell MacDonald
Hale	Trevor Bardette

A GUIDE TO THE DISCUSSION OF THE PHOTOPLAY
BASED ON W. R. BURNETT'S NOVEL

THE DARK COMMAND

PREPARED BY FRANK K. REID

Regional Director for Kansas, N.E.A. Department of Secondary Teachers

I. THE STORY BACKGROUND

THE DARK COMMAND presents another episode in the story of the great war between the North and the South. The story of the struggle for Kansas is different, however, from other aspects of that war. It was not just a fight between two factions in Lawrenee, Kansas, but a *preliminary war* fought by the forces and factions of the entire North against the one enemy, slavery, represented by the South. Religion was freely used as an excuse for making the State free.

William Quantrill, probably the West's worst outlaw, was distinctly the product of the situation developed by the struggle for Kansas. He, like hundreds of other young men who came west, might have grown up honorably and respectably with the country, but instead he chose to take advantage of the fear, the hatred, and the struggle and to murder, rob, burn, and destroy. He knew no law except his sordid jealousy and his love for revenge. Walter Pidgeon, who plays the roll of Will Cantrell in the picture, is the ehief character in a play based on the history of Quantrill.

Will Cantrell, a school teacher in the early days of Lawrence, Kansas, meets both competition and defeat at the hand of one Bob Seton, a eowboy from Texas. Cantrell typifies the worst elements and Seton the best involved in the struggle.

Bob Seton (played by John Wayne), who is an almost direct opposite of Cantrell, receives his inspiration to be something from his meeting with Mary McCloud (Claire Trevor), the banker's daughter. Of course, Cantrell is a contender for Mary's favor and holds a strong lead.

Seton defeats Cantrell for the position of marshall. Duty is strong in Seton. He loses Mary's favor when he insists that Fletcher McCloud, Mary's brother, who is in trouble for shooting a man, be tried according to law. This gives Cantrell a chance, by intimidation of the jury, to free Fletch and to marry Mary McCloud.

In the meantime, Cantrell has decided that he stands to gain by professing to be for the South and by robbing his neighbors. This also gives him the opportunity to avenge his hatreds.

Mary McCloud refuses to believe her eonstantly growing fears. The actions of Cantrell soon produce opposition to Mary, who has remained in Lawrence. Citizens attack her house and she is forced to flee. Seton, who is still strongly attaehed to Mary, helps her reach her husband, who is found in his headquarters with his band of guerrillas. Seton, who has taken Mary almost to the headquarters, attempts to return but is captured and brought into camp. Only one look at her surroundings is necessary to eonvince Mary of the truth.

Fletch, who had joined with Cantrell, aids Seton and Mary, and all escape and reach Lawrenee. Cantrell and his band follow, killing and burning as they come. Lawrenee is burned and citizens are shot on sight. When Cantrell attempts to take Mary, he is killed after a fierce fight with Seton.

Walter Pidgeon as Cantrell

Marjorie Main as Cantrell's Mother

NOTE TO TEACHERS: For keys to the tests in this Guide, or for additional copies at 1¢ each, address ERGI, R.1418, 1501 Broadway, New York. With subscriptions for 1940-41, received before July 1, ERGI will supply 35 tests free of charge.

ABOVE—*What is the basic motive behind the earnestness of this Southern gentleman?*

BELOW—*How is the group receiving the suggestion to wreck McCloud's bank? Does Director Walsh handle crowds well?*

II. THE BOOK AND THE PICTURE

One must read the book to know what liberties were taken by the makers of the picture. Comparison indicates that the essentials are not changed to any great extent.

In the book the story begins and ends in Ohio. As one sees it on the screen practically all scenes are in Lawrence, Kansas. The picture must of necessity condense much of the action, and it has done so. The picture might well have carried more of the work of Cantrell in connection with slaves. He did not hesitate to urge and assist slaves to run away in order that he might betray them. He went so far as to steal them and then return them for the reward, and even to help arrange for passage of groups of slaves by way of the "Underground Railway" and at the same time have his men ready to capture the entire shipment.

Neither the book nor the picture portrays Cantrell as being as bad as the character he represents.

The dramatic end of Cantrell is a necessity in the picture. The book changes the place only. In true life the end came almost as dramatically, but some time later in Kentucky instead of Kansas.

The picture leaves one wondering if the transformation of Seton is plausible. As a young man studying law he can reasonably take his place with Mary after her freedom from Cantrell, on an equal basis. The author of the book gives him a much better start.

III. QUESTIONS FOR STUDY

1. Why introduce two emigration depot scenes?

2. "Doc" is not in the book. Why introduce such a character in the picture?

3. How do you like Bob Seton's introduction to Mary McCloud?

4. Do you feel that Cantrell would have made a good marshall?

5. Why did Seton protect Dave, the gun smuggler?

6. What was the most impor-

tant aid given to Seton by the Doctor?

7. Why would Cantrell permit his mother to pose as his housekeeper? Why did his mother insist upon the arrangements?

8. Why did Seton not arrest Cantrell after the gun smuggling affair?

9. What do you think of Mary McCloud's attempt to get Fletch released?

10. The author of THE DARK COMMAND says Samuel Buchner "typifies the heroism of the best Kansans of the time." Does the picture make you feel this?

11. Cantrell is typical of what element in today's society?

12. Why can people be so easily stampeded as was the case at the bank?

13. What is wrong with Cantrell's philosophy as he expressed it—"My life is my own and I am going to live it"?

14. What is Mary's reaction to the jewel box?

15. Why does Mary insist on knowing Cantrell's status with the Confederate Army?

16. What is noticeable as to the age of the adults shown in the raid on Lawrence?

17. Do you feel that Cantrell's mother has done her part?

18. Try to locate a true history of the burning of Lawrence. (A good description is given by William Connelley in his book, *Quantrill and the Border Wars,* published by the Torch Press, Cedar Rapids, Iowa.)

19. Does the picture help you to understand why the students at Kansas University at Lawrence call themselves "Jayhawkers"?

20. If you are ever in Lawrence, be sure to stop long enough to get the local stories and to visit the common grave of the victims of the terrible slaughter.

ABOVE—*What is Mary's reaction to the stolen jewelry? How well does she express her emotions?* BELOW—*Does the death of Cantrell's mother bring forth the good or the bad?*

This gives a good idea of what we do not see in a picture.

RAOUL WALSH

Raoul Walsh, director of THE DARK COMMAND, was born in New York City in 1892. After his graduation from Seton Hall College, South Orange, N. J., he toured Europe for two years. On his return to New York, he studied playwriting under the tutelage of Paul Armstrong. He gained experience as an actor on the New York stage and as a player in silent films with Mary Pickford, Owen Moore, and the Gish sisters in the Biograph Company. Under the direction of D. W. Griffith, he played John Wilkes Booth in *The Birth of a Nation*. While still a young man, he became a director and rose rapidly to success. He has directed more than 100 films, including *Thief of Bagdad, East of Suez, What Price Glory, The Man Who Came Back, The Yellow Ticket, In Old Arizona,* and *The Big Trail*. Like most directors who were originally actors, he excels in films of action. He ranks today as one of Hollywood's veteran directors of melodrama. His best films interweave elements of dramatic suspense with elements of social and historical value. A brilliant showman, he has a flair for comedy touches that relieve the tension of strong drama and that make a pleasing contrast to scenes of breathless movement. Does THE DARK COMMAND, in your opinion, add to his reputation?

SOL SIEGEL

Producer Sol C. Siegel was born in New York City. He was originally a newspaperman. After graduating from the Pulitzer School of Journalism at Columbia University, he served on the staff of the *New York Tribune*. He later became a traveling salesman, then a real estate operator in New Jersey. Ten years ago he entered show business as an executive with the American Recording Company, where he gained considerable musical experience. After four years in the musical field, he became an executive of the Mascot Pictures Corporation. At present he serves Republic Pictures as producer of that company's more ambitious films. Last year he produced *Man of Conquest,* an historical melodrama based on the life of Sam Houston. THE DARK COMMAND is the same type of production.

NOTE TO TEACHERS

For keys to the two objective tests provided in this Guide, or for additional copies of the tests at 1¢ each (minimum order, 35 copies), address Educational and Recreational Guides, Inc., Room 1418, 1501 Broadway, New York City.

With each subscription or advance renewal for 1940-41 received before July 1, 1940, E.R.G.I. will send, on request, *free of charge,* a set of 35 copies of either of the two tests in this issue. Subscription rates: six months (15 guides), 1.25; one year (30 guides), 2.00; two years, 3.50; three years, 5.00. Subscribers also receive radio guides and scripts without charge.

PARAGRAPH TESTS

1. Write a paragraph in which you identify Dark Command as to type of photoplay. Give two reasons why you think The Dark Command clearly illustrates this type.

2. Write a paragraph in which you give examples of five different types of shots or cinematographic effects in The Dark Command.

"KIT OF TOOLS"

A packet of materials for introducing the discussion of motion pictures, including tests, rating scales, basic monographs, and the 64-page Sterner-Bowden course, may be ordered at $2.00 from E. R. G. I., R. 1418, 1501 Broadway, New York City.

A GLOSSARY OF MOTION-PICTURE TERMS—MATCHING TEST

Terms	Definitions
.....Close-up	1. The angle of view taken by the motion-picture camera.
.....Double Exposure	2. A picture showing characters or objects at a short distance.
.....Focus (verb)	3. The gradual change of one scene into another, made by lapping the fade-in of the one on the fade-out of the other.
.....Montage	4. The exposure of a negative film at two separate times before development, so that images will appear combined upon the film when developed.
.....Persistence of Vision	5. A celluloid strip coated with a light-sensitive photographic emulsion.
.....Tilt (verb)	6. To adjust the position of a lens so as to secure the sharpest possible image of an object.
.....Telephoto Lens	7. A single rectangle of the series exposed on a motion-picture film.
.....Camera Angle	8. Are lights or illumination from arcs, casting sharp shadows.
.....Lap Dissolve	9. To open a diaphragm, gradually, before or behind the photographic lens in a camera, until the full area of the recording frame is exposed.
.....Dolly	10. To obliterate the image formed in a camera, by reversing the "irising-in" process.
.....Still	11. A scene photographed so as to utilize the entire angle of the view of the camera lens focused for objects at practically infinite distance.
.....Pan (verb)	12. To rotate a motion-picture camera in the horizontal plane, without changing the position of the tripod, so as to take in a panoramic view or to swing from character to character.
.....Long Shot	13. The property of the human eye which causes an impression of an image to persist for a short time after the light causing the image has ceased.
.....Iris In (verb)	14. An ordinary photograph, as distinguished from a motion picture.
.....Hard Lights	15. A long-focus lens which gives the effect of a close-up although the camera is at a distance from the object photographed.
.....Frame	16. To rotate a motion-picture camera in the vertical plane, parallel to the direction of film motion, without changing the position of the tripod.
.....Iris Out	17. A "mounting" or rapid piling up of a series of flashes or brief scenes in a film, often unrelated, yet designed to build up a single idea.
.....Film	18. A rolling platform or truck for moving the camera while photographing the action.

What in this picture indicates the period of our history and the section of our country represented?

Who has an idea? How does this add to the suspense?

PHOTOPLAY STUDIES

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SPENCER TRACY PORTRAYS THOMAS A. EDISON

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

DEDICATION

THOMAS ALVA EDISON
1847-1929

"Everything comes to him who hustles while he waits"

WISE MEN read the biographies of successful leaders in order that they may become more discerning in the ways of man and of the world. There is a peculiar joy to be had in following the progress of that man or woman who, confronted by obstacles, adverse circumstance, or the mere inertia of a contemporary society, thrusts forward to objective and achievement. It is particularly stimulating to mark the career of a man whose achievements represent not only the accomplishment of personal objectives, but also the consummation of a lifetime of service to humanity. Such a man was Thomas Alva Edison, genius and outstanding American citizen.

The photoplay, EDISON, THE MAN, may well be dedicated to the youth of America, who will find, in the screen story of Edison's labors, convincing testimony to the virtue of sound character, purposeful living, and indefatigable industry.

THE CAST

Thomas A. Edison . SPENCER TRACY
Mary Stillwell . . RITA JOHNSON
Bunt Cavatt . . LYNNE OVERMAN
General Powell . CHARLES COBURN
Mr. Taggart . . GENE LOCKHART
Ben Els . . . . HENRY TRAVERS
Michael Simon . . FELIX BRESSART
Ashton . . . . PETER GODFREY
Lundstrom . . . GUY D'ENNERY
Edwin Hall . . . BYRON FOULGER
"Acid" Graham . MILTON PARSONS
Bigelow . . ARTHUR AYLESWORTH
Jimmy Price . . GENE REYNOLDS
Mr. Johnson . ADDISON RICHARDS
Snade . . . . GRANT MITCHELL
Sheriff . . . . . IRVING BACON
Toastmaster . . . GEORGE LESSEY
John Schofield . . . . JAY WARD
Nancy Grey . . . . ANN GILLIS

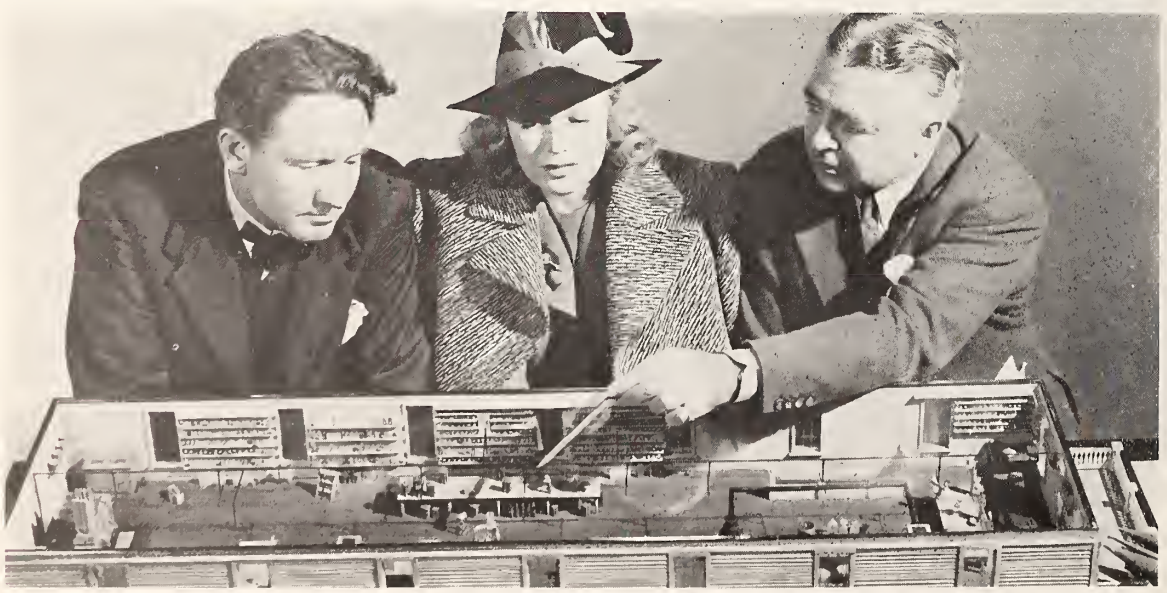
Director
CLARENCE BROWN

Producer
JOHN W. CONSIDINE, JR.

Screen Playwright
TALBOT JENNINGS

Cameraman
HAL ROSSON, A.S.C.

Producing Company
METRO-GOLDWYN-MAYER



Director Clarence Brown, one of the best in the business, points out significant details in a model of Edison's laboratory.

A GUIDE TO THE DISCUSSION OF THE BIOGRAPHICAL PHOTOPLAY

EDISON, THE MAN

Prepared by William F. Bauer

Director of English, East Orange High School, East Orange, N. J.

SYNOPSIS

En route to a banquet in his honor, Thomas Edison, now eighty-two, lets his thoughts wander to the past.

In 1869, Edison, a penniless young telegrapher, eomes to the Gold Indieator Building in New York City to see a friend, Bunt Cavatt, and to find work. Cavatt leaves immediately after Edison's arrival. Edison agrees to help the janitor clean the building. In return for his services as janitor's helper he is permitted to sleep in the building and to earry on his experiments in the basement.

Needing money to experiment, he tries to interest Mr. Taggart, the manager of the Gold Indicator Company, in the invention of a new stock ticker. His efforts are fruitless until, during a market crisis, the master transmitter breaks down and Edison repairs it quiekly. Taggart offers him a job, but Edison wants only a chanee to talk business. General Powell, president of Western Union, whieh owns the Gold Indicator, arrives opportunely and is impressed by Edison's vision and enthusiasm.

He sends Edison to the eompany's shops at Newark, promising to buy anything practieal the young man invents. There Edison meets Mary Stilwell, who works at the Keystone Telegraph Key Company located above the workshop. He chooses a group of men to construet a stock ticker from his plans. When the tieker is finished, Edison takes it to Powell and Taggart, hoping to sell it for $2,000. He is astounded when he receives $40,000.

He and Mary are wed, and, with the money, he builds his Menlo Park Laboratory and starts work on inventions with men who have joined him from the Western Union workshop. A daughter and a son are born to the Edisons, and the years pass. Expenses far exceed returns from inventions, and Edison is in dire need of a loan.

Meanwhile, Bunt appears and begins borrowing from Edison. Mr. Els shows up, jobless, and Edison puts him to work. But the sheriff also arrives with notice of attaehment from the machine company, and Edison is desperately in need of cash. Failure now would throw his loyal men out of work. Els suggests that Edison try to invent the electric light about which he has talked. Edison sets frantically to work, but experiment after experiment fails. Edison finally rushes to Powell, intending to offer him a partnership in return for a loan, but Powell is dying. He tells Edison he has faith in the eleetrie light but advises him not to trust Taggart. Unwilling to worry Powell, Edison says his affairs are in good shape. He goes to Taggart to ask for $40,000 and reeeives an amazing reply. Taggart is willing to give Edison a hundred thousand, but he wants the right to tell Edison what to invent and what not to work on. Angry, Edison leaves. Powell dies and help is denied him.

At the end of his resources, Edison raises enough to pay off his men in full and tells them there are no more jobs. He goes home discouraged, but returns to work the next morning and finds all the men on the job—willing to work without salary. By chanee, Edison then discovers the principle of the talking machine and invents it in time to hold off the sheriff. He now becomes a celebrity.

The flamboyant Bunt brings on the next crisis when he tells reporters that Edison has invented the electrie light. The story breaks big and causes gas stocks, in whieh Taggart is a heavy investor, to drop. Taggart tells his eohorts not to worry, for Edison has proved himself a fake. Scientists brand the inventor as a eharlatan.

Edison goes now into his work on the light with renewed effort. He must find the proper filament, and he tries thousands of metals and alloys. Nine thousand experiments fail to solve the puzzle.

By chance he gets the idea that thread covered with carbon might do the trick. To the joy of the entire plant, the thread filament is successful. On October 21, 1879, the new light burns for forty hours. Edison goes after the franchise to light New York City. Taggart gets one alderman to argue against the franehise. Gambling all of his resources, Edison offers to put all wires underground and to do everything at his own expense. The aldermen vote the franchise, but give him only six months in whieh to do the job.

Surmounting many obstacles, Edison and his men near the deadline and work feverishly to design and build dynamos. The morning of the final day, September 4, 1882, arrives, and the dynamos, completed, break down when one runs the other as a motor. The men, led by Edison, go to work, and while Taggart is celebrating Edison's failure, the lights eome on. Edison has won.

LEFT TO RIGHT—

1. *Mr. Els is flabbergasted. Why?*
2. *Explain the anxiety of the spectators.*
3. *Young Mr. Edison is embarrassed. Why?*
4. *Young Mr. Edison is again embarrassed. Why?*
5. *What is General Powell presenting to Edison?*

LEFT TO RIGHT—

1. *Why are Mary and Tom happy?*
2. *What did Edison say to the machine? The machine to Edison?*
3. *How did Edison convince the minister?*
4. *What has happened to Jimmy?*
5. *Chance brings success—explain.*

LEFT TO RIGHT—

1. *Account for the visit of the sheriff.*
2. *The men seem downcast. Why?*
3. *Why is Edison perplexed and disappointed?*
4. *Why is everyone tense and hopeful?*
5. *Find Edison. What is he doing?*

LEFT TO RIGHT—

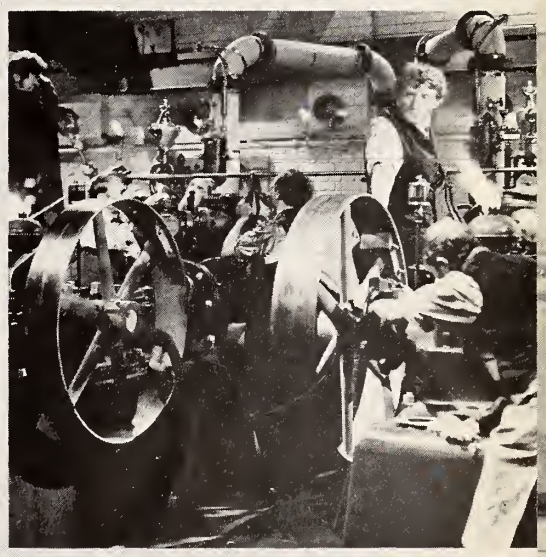
1. *What has happened to this lamppost?*
2. *A humble beginning—explain.*
3. *A glorious ending—explain.*
4. *Success—explain.*
5. *Failure—explain.*












THE EARLY YEARS 1847-1869

The house where Edison was born at Milan, Ohio, was of the modest, substantial kind frequently photographed for rotogravure sections of Sunday newspapers at times when it seems politically expedient to publicize the "from humble cottage to the White House" career of a President or Presidential candidate. Edison was not long at Milan, however, for when he was only seven his father, Samuel Edison, moved to Port Huron, Michigan. During the next ten years, the Edisons continued to live at Port Huron, where Al, as he was called by his friends, grew up. He found much to challenge him, and soon became one of the most active boys in the small Midwestern city.

Al spent little time in the local school, but much time learning from his mother, Nancy Edison, who had been a school teacher in Canada before her marriage. Under the sympathetic guidance of his mother, Al spent several hours each day studying the subjects that he and she decided were most interesting and necessary for his education. His free hours he spent in the first Edison laboratory, which he fitted up in the cellar of the house. Anxious to earn money with which to buy materials and equipment for his laboratory, Al became a newsboy and candy butcher on one of the trains that ran between Port Huron and Detroit. Furthermore, he purchased an old printing press, set it up in the baggage car of his regular run, and proceeded to publish and sell his own *Herald*, a single sheet paper devoted to local or way-station news and friendly gossip. His newspaper business established, Al enlarged his activities; he set up a laboratory in the press-room corner of the baggage car. Unfortunately, an accident in the laboratory set fire to the baggage car and the conductor, enraged, threw out Al, merchandise, press, and laboratory.

It now became necessary to find a new job. Al, who was already familiar with the principles of telegraphy, sought out his friend, J. U. Mackenzie, the operator at Mount Clemons, Michigan. Mackenzie taught Al what he needed to qualify as a telegrapher and helped him to secure a position as the regular operator at the Port Huron station. Thus began Edison's career as a lightning slinger, a career that took him to Canada, to the South, to the West, and eventually to Boston, where he also patented his vote-recording machine. Restless and impatient to secure a better position, Al left Boston for New York, where the photoplay finds him before the cellar doors of the Gold Indicator Building.

EDISON INVENTIONS USED IN MAKING THE FILM

During the filming of EDISON, THE MAN, at least a dozen of the inventions of Thomas Edison were utilized. Without them, the story of the man's own life could never have been filmed.

Three of these inventions form the backbone of the motion-picture industry—the electric light, the phonographic principle of voice recording, and the motion-picture camera. Only the first two inventions are covered in detail in the picture. It was necessary to eliminate the invention of motion pictures to maintain dramatic cohesion. Incidentally, Edison conceived talking pictures as far back as 1878 and actually had talkies in 1912.

Other Edison inventions which made the picture possible are: storage batteries, microphone, telegraph transmitter, generators, dynamos, power plant, cement, electric vehicles, the Ediphone, and the principle of the mimeograph machine.

QUESTIONS ON THE PHOTOPLAY

1. What is meant by a flash-back? How is the flashback technique used in EDISON, THE MAN? Is it effective? Why?

2. Contrast Bunt Cavatt with young Edison on the occasion of their meeting in New York City. Why is one likely to be a drifter, the other a success?

3. Although concerned with a life history that is documentary in significance, the film story of Thomas A. Edison is intensely human and interesting. What dramatic elements, always strong in human appeal, have been so mixed as to produce a photoplay of unusual excellence?

4. What mutual interest helped to attract Tom Edison and Mary Stillwell to each other? How was their interest furthered through the use of a gas pipe? What characteristics, necessary in the wife of a busy inventor, did Mary Stillwell possess and display throughout the story?

5. When a film is concerned with a serious subject, it is considerably improved by the use of humorous relief. Name and describe the humorous characters and incidents that contribute generously to your enjoyment of EDISON, THE MAN.

6. Who was the rather tepid "villain" in the piece? Compare Taggart and General Powell.

7. Tell for what inventions or contributions to science the following men are known:

Benjamin Franklin, Guglielmo Marconi, Samuel Morse, Charles Steinmetz, Alexander Graham Bell.

In what way is their work related to that of Thomas A. Edison?

8. Where is Menlo Park? The West Orange Laboratory? With which of Edison's inventions is each associated?

9. What is a stock ticker? A stock printer? How did the opportunity to repair the Gold Indicator affect Edison's future?

10. How did Edison discover the principle of the phonograph?

11. With what serious technical difficulties was Edison confronted in his attempt to invent the electric light? How did he solve his problems?

12. With what crisis was Edison confronted at the crucial period when he was at work on his light?

How was he helped by the loyalty of his employees and associates?

13. What opposition did Edison face in his attempt to introduce commercial electric lighting in New York City? How did he propose to supply light to the thousands of New York City homes and places of business?

14. Point out the qualities in Thomas A. Edison, the man, and the events in his career as a scientist that are stimulating to every young American. What phase of Mr. Edison's long and useful life appeals to you personally?

QUESTIONS AND PROJECTS for the YOUNG SCIENTIST

1. What is meant by a filament? A vacuum? Resistance? A non-conductor? A short circuit? A dynamo? A lightning slinger?

2. What is meant by an incandescent lamp? How did the use of the vacuum bulb increase the efficiency of Edison's electric light?

3. Review your activities during one day of your busy school life. How frequently during the day has your progress in work and play been made more effective and pleasant through the contributions of Mr. Edison?

4. Select any one of Edison's inventions in which you are interested. Describe its construction and operation. Use diagrams; if possible, persuade your shop teacher to help you build a model.

5. The necessary parts of the telegraph are the key, the sounder, the relay, the line wires, and the batteries or current. When the sounder is connected to the source of current, the circuit is closed and opened by pressing and releasing the key, which is attracted down strongly by an electric magnet. When the key is pressed and released quickly, it produces a sharp short click, known as the dot. When the key is held down slightly longer, it produces a somewhat prolonged sound, known as a dash. Combinations of dots and dashes represent different letters of the alphabet. Study, in a good physics text, the principles and operation of the telegrapher's key. Explain to your classmates how a lightning slinger works. Possibly you can set up a simple telegraph system; Edison did, when he was about fourteen years old.

6. What is meant by vibration? How is the human voice produced? How are sounds produced in stringed instruments? Organ pipes? Wind instruments? After some research in the library, explain to your school group how Edison discovered the principle of the phonograph by using a mouthpiece, an elastic disc or vibrator, a stylus, and a wax cylinder.

7. The following are the laws of resistance, known to every student of electricity:

a. The resistance of a conductor is directly proportional to its length.

b. The resistance of a conductor is inversely proportional to its cross-sectional area.

c. For metallic conductors, the resistance increases with the temperature. A carbon filament has less resistance when it is hot.

d. The resistance depends upon the nature of the material.

With which of these laws was Edison particularly concerned while he worked to perfect his electric light? Explain.

8. An electrolytic cell transforms electric energy into chemical energy. It is sometimes called a secondary cell or a storage cell. Such a cell, when connected to a dynamo, will convert electric energy, generated by the dynamo, into chemical energy which can be stored for re-converting and use as electric energy. Explain how the storage battery is used to supply electricity for the ignition system in a modern automobile.

EDISON'S QUIZ

Here are a few questions from the much-publicized Edison Test, which the inventor devised in 1921 and administered to young men who applied to him for employment. It was Mr. Edison's contention that any intelligent, alert young man should be able to answer the questions without difficulty. How many can you answer?

1. What large river in the United States flows from south to north?
2. Who was Bolivar?
3. Who stated the following: "Four-score and seven years ago," etc.?
4. Who wrote *The Star-Spangled Banner?*
5. Where do we import cork from?
6. What mountain is the highest in the world?
7. Who wrote *Home, Sweet Home?*
8. What is a monsoon?
9. Where do we get tin from?
10. Who invented the cotton gin?
11. To what is the change of seasons due?
12. Who was Plutarch?
13. What is the largest state in the Union? The smallest?
14. Of what is glass made?
15. What causes the tides?
16. Of what state is Helena the capital?
17. What is the name of a famous violin maker?
18. Of what is brass made?
19. Who discovered the law of gravitation?
20. Who was John Hancock?
21. What state has the largest copper mines?
22. Who invented the typesetting machine?
23. What is coke?
24. Who discovered the X-ray?
25. In what country other than Australia are kangaroos found?
26. Where does most of our coffee come from?
27. Who discovered radium?
28. Who was Danton?
29. Where is the River Volga?
30. Where does the finest cotton grow?
31. Who was Bessemer and what did he do?
32. What is the capital of Pennsylvania?
33. Where is Manchuria?
34. How many states are there in the United States?
35. Who was Hannibal?
36. Is Australia larger than Greenland in area?

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THOMAS A. EDISON'S
March of Progress

1868 —Patents his first invention, the vote recorder.
1869 —Improves the stock ticker and invents the Universal stock printer.
1871 —Helps Sholes to improve the first workable typewriter machine.
1872–75—Perfects the duplex and quadruplex telegraph systems.
—Invents the electric pen and the mimeograph.
1876 —Invents the carbon transmitter for use with the Bell telephone.
1877 —Invents the phonograph.
1878–79—Works on electric lighting and incandescent lamp.
—Designs new efficient dynamo.
—Devises system of electric lighting, distribution, and control.
1880–82—Invents a magnetic ore separator.
—Lays electric railway and experiments on electric traction.
—Operates first commercial control station for electric lighting.
1887 —Opens headquarters and laboratory at West Orange, New Jersey.
1889 —Improves wax cylinder phonograph.
1891 —Invents kinetograph (motion-picture camera).
1910 —Improves phonograph to use disc records.
1912 —Introduces the kinetophone (motion picture with sound).
1914 —Devises method for producing synthetic phenol (carbolic acid).
1914–29—Works to develop and improve his inventions.

PHOTOPLAY STUDIES

blished weekly during the academic year by Educational and Recreational Guides, Inc., 1501 Broadway, New York, N. Y., 30 issues a year, from September to May

/olume VI, Number 17 SERIES OF 1940 15c a copy, $2.00 a year

PATRICK HENRY IN "GIVE ME LIBERTY," ONE OF THE SUBJECTS IN THE WARNER BROTHERS SERIES OF HISTORICAL SHORT FEATURES IN TECHNICOLOR

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION.

Thomas Jefferson in the Technicolor Short Feature, "Bill of Rights."

SOLVING THE DOUBLE-FEATURES PROBLEM

THIS IS THE THIRD study-guide to short subjects. The first two, dealing with the M G M shorts, *A Perfect Tribute* and *Servant of the People*, published by Educational & Recreational Guides, Inc., in 1935 and 1937, sought "to encourage the production of a greater number of worth-while short films" and "to point the way to a solution of the most serious problem with which the photoplay-appreciation movement is confronted"—the problem of dual features.

What remains is for the public to support local theater managers who wish to do away with the practice of showing features that are ideal for young people on the same program with trashy second features or adult subjects entirely unsuited to young people.

Progress lies in the substitution of first-rate shorts for poor second features that mislead the public into thinking it is getting double its money's worth.

A NATION-WIDE EXPERIMENT IN SCHOOL-AND-THEATER CO-OPERATION

ONLY WHEN LOCAL exhibitors offer well-organized unit-programs can the schools be expected to have classes attend the theater as a phase of educational procedure.

The Warner Brothers series of patriotic shorts in Technicolor offers an opportunity for experimentation in line with the aims of the Committee on Motion Pictures of the N. E. A. Department of Secondary Teachers.

The committee is setting up, in each situation where the neighborhood theater cannot substitute an older recommended "A" picture for an inferior current "B" picture, a planned series of programs on Saturday mornings and special afternoons. Such programs will consist of an older "A" film for which a discussion guide is available, together with timely short films, notably those dealing with cherished ideals of Americanism. It is planned to present such programs once a month during the academic year, 1940-41.

In addition to GIVE ME LIBERTY, to which the present guide is devoted, the new Warner series includes **Declaration of Independence, Bill of Rights, Sons of Liberty, Monroe Doctrine, Song of a Nation, Old Hickory, Man Without a Country, Romance of Louisiana, Under Southern Stars, Lincoln in the White House,** and **Teddy the Rough Rider.**

Educators and exhibitors interested in assisting in this progressive experiment may address William Lewin, Chairman, Room 1418, 1501 Broadway, New York City.

A GUIDE TO THE DISCUSSION OF THE SHORT FEATURE

"GIVE ME LIBERTY"

PREPARED BY FREDERICK H. LAW, PH., D.
Chairman, Department of English, Stuyvesant High School, New York, N. Y.

FOREWORD

It is Tuesday, March 28, 1775, the end of winter, the beginning of Spring: the place is St. John's Church in Richmond, Virginia; the Virginia House of Delegates is meeting in the old church; times are hard; the Royal Government has been oppressive; taxes have been levied, homes invaded, men arrested and carried to England for trial; for years appeals have been made in vain; political and personal liberty are about to be destroyed; the discussion is serious; some advocate submission; some propose caution; some suggest opposition; a man of 39, vigorous and keen-eyed, stands to speak; his words come more and more powerfully; his thoughts rise to high emphasis; he holds all his hearers fascinated with his intensity, and, suddenly, in conclusion, electrifies them by his own bold statement: "I know not what course others may take, but as for me, give me Liberty, or give me Death!"

This turning point in American history, this beginning of the making of a New Nation, we see and hear through the magic of a remarkably excellent motion picture. We are in old St. John's; we see Patrick Henry; we hear him! We thrill under the spell of his speech as we have never thrilled when we read it, or when we heard it read. GIVE ME LIBERTY shows what the motion picture can do for education.

THE SPEECH THAT HELPED TO MAKE A NATION

1. Why did the patriots wish Patrick Henry to speak?
2. Why was his wife afraid to have him speak?
3. Why did she end by encouraging him to speak boldly?
4. Explain the following passages from the speech:
   (a) "The question before the house is one of awful moment to this country."
   (b) "I have but one lamp by which my feet are guided, and that is the lamp of experience."
   (c) "Are fleets and armies necessary to a work of love and reconciliation?"
   (d) "We have petitioned; we have remonstrated; we have supplicated."
   (e) "Shall we gather strength by irresolution and inaction?"
   (f) "There is a just God, who presides over the destinies of nations."

FOR CLASSES IN HISTORY

1. What was the original attitude of the Colonists toward the Mother Country? Why did that attitude change?
2. What does the Declaration of Independence say concerning the causes of complaint?
3. How did the Mother Country treat American patriots?
4. What were "The Sons of Liberty"?
5. Who was "Poor Richard"? How did he work for liberty?
6. What was the "Boston Massacre"?
7. What did these men do for American liberty? (a) Patrick Henry; (b) Thomas Jefferson; (c) George Washington; (d) John Adams; (e) William Saunders.
8. What high offices did Patrick Henry hold? What great positions did he decline?

FOR CLASSES IN SOCIAL STUDIES

1. What does the motion picture show concerning the following? (a) Colonial costumes; (b) customs; (c) courtesy; (d) influence of women; (e) houses and furniture; (f) ways of life.

FOR CLASSES IN ENGLISH

1. Name five qualities in the motion picture rendering of the "Liberty or Death" speech that you think admirable.
2. What poetic qualities appear in Patrick Henry's speech?
3. How did Patrick Henry show (a) Quickness of wit; (b) tact; (c) appeal to self-interest; (d) appeal to unselfishness; (e) development of climax?

MOTION-PICTURE ART

1. Why does the picture begin with happy events at a social gathering?
2. Why is much made of the affection between Patrick Henry and his wife?
3. How does the play lead the observers to feel strongly against the authorities of the Crown?
4. Who is presented as the villain of the play?
5. How is suspense produced?

PICTORIAL EFFECTS

1. How are the group scenes made especially interesting?
2. How did the director avoid monotony, even in the delivery of the great speech?
3. Explain how close-ups are used in this production.
4. How did the director give strong personal interest to the entire series of events?
5. How do the "sets" give strict verisimilitude?

PHOTOPLAY STUDIES

FROM GROUP DISCUSSION GUIDE

Published weekly during the academic year by Educational and Recreational Guides, Inc., 1501 Broadway, New York, N. Y., 30 issues a year, from September to May

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To Work We Go: A Scene from King Vidor's Social Drama, "Our Daily Bread"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

ILLUSTRATIONS FOR THEMES AND DISCUSSION TOPICS









TOP— *1. Encouraging the Community.* *2. Convincing a Community Nuisance.* *3. Calling the Community Together.*

MIDDLE— *1. A Heart-to-Heart Talk.* *2. Waning Faith in the Leader.* *3. A Convincing Talk.*

BOTTOM— *1. A Moment of Discouragement.* *2. A Prayer for Rain.* *3. An Anxious Moment.*

A GUIDE TO THE DISCUSSION OF THE PHOTOPLAY

OUR DAILY BREAD

PREPARED BY ERNEST D. LEWIS

Executive Secretary, Department of Secondary Teachers, National Education Association

THE STORY IN BRIEF

OUR DAILY BREAD presents a story that entertains, because it is a story of pioneering and of high adventure. But the characters and scenes that are background materials are fundamentally of the same sort that has made "Grapes of Wrath" so powerful a dramatic performance. The materials are of human interest. The social and economic problems of men and women appear in every scene.

According to the story, Mary and John Sims are a young city couple who have reached the end of their financial resources. When a rich relative offers them an old and heavily mortgaged farmstead, they thankfully accept the offer. However, since they are totally inexperienced, their attempt at farming seems utterly hopeless. Then Larsen, a practical farmer, accepts John's offer to share the 160 acres with him. Things begin to grow magically under Larsen's hands, and John hits on the idea of establishing a co-operative colony, where people can help themselves by helping each other.

A series of signs along the roadside turns the trick, and soon he has the colony under way—the skilled mingling with the unskilled, and all contributing their peculiar talents toward earning their daily bread. Before long, the settlement includes a carpenter, a stonemason, a blacksmith, a plumber, a shoemaker, a violin teacher, and their respective families—and an ex-convict. It becomes a cross-section of the workaday world at large. Under John's leadership, their eyes open to the miracle of Mother Earth providing food for those who, a short time before, didn't know where their next meal was coming from.

Just when things are looking up, the bank holding the mortgage on the farm has it put up at sheriff's sale. Other difficulties threaten to put an end to the experiment. The most dangerous and the final difficulty, so far as the picture is concerned, is a drought, a killing drought, that threatens extinction of the entire crop on which the members of the discouraged community had given all they had of physical effort.

In this final emergency, John, who had been gradually losing his power of leadership, hits on the idea of bringing water to the parched fields from a nearby river. In a highly dramatic sequence he saves the day and wins back the respect of his fellow-workers and the love of his wife.

THE PRODUCTION

Now available to schools and colleges in 16-millimeter, "Our Daily Bread" is likely to achieve a renown which has remained unfulfilled since 1934. The New York Times hailed King Vidor's independent production at that time as a "brilliant declaration of faith in the importance of the cinema as a social instrument." Coming a bit too early to achieve the practical success it might have had with the support of the photoplay-discrimination movement of today, the film nevertheless won immediate critical acclaim because it "dips into profound and basic problems of our everyday life for its drama" and because its effect was to "bring the cinema squarely into the modern stream of socially-minded art." (New York Times, Oct. 3, 1934.) In its present form the film brings to the classroom an example of the work of the director who made "Hallelujah," "The Crowd," "The Citadel," and "Northwest Passage." Particularly notable for its excellence as pure cinema is the concluding sequence of "Our Daily Bread," which tells its story in mass action, with scarcely a word spoken.

AFTER SEEING THE PICTURE

After you have seen this interesting picture, you will doubtless wish to think about some of the social and economic problems raised by it. The questions and suggestions and book references given below may prove of some assistance to you.

1. The bravery of Mary and John emphasizes what may be expected of American youth in difficult situations. Eugene Hilton, in "Problems and Values of Today," gives examples in five separate fields of some achievements of youth:

   Robert M. Hutchins, President of the University of Chicago in 1929 at the age of 30.

   Helen Wills, national women's tennis champion at the age of 17.

   F. B. Patterson, president in 1921 of the National Cash Register Company at the age of 29.

   Charles A. Lindbergh, the first trans-Atlantic solo flyer in 1927 at the age of 25.

   Shirley Temple, receiving $5,000 a week as a movie star at the age of 7.

   Add as many other young men and women to this list as you can.
2. Mary and John depended upon the loan shark to get money. In what better ways might they have secured financial help? What advice would you have offered Mary and John in their difficult financial situation? (Read Smith, "Your Personal Economics," Chapter 7.)

3. Is it wise to start pioneering or to undertake a new enterprise without planning? How may young people go about it to determine what vocation is best suited to their abilities? (Read Kitson, "I Find My Vocation," and Leuck, "Fields of Work For Women.")
4. Debate the topic: "*Resolved,* that all high schools should require a course in vocational guidance before graduation."
5. What are the causes of the unemployment situation of today? What agencies now exist to help the unemployed?
6. Suggest ways to bring about greater opportunities for youth in industry. (Read Platt, "The Book of Opportunities.")
7. It has been said that farming is a "speculative undertaking." What two incidents in the picture show this to be so?
8. What are the difficulties of city-bred young people who try to make a living on farm lands? How may young people get the training and knowledge necessary to make successful farmers? What part does the farmer play in American life? (Read Norman M. Kastler, "Modern Economic Relations," Chapters 12-13.)
9. In what ways have state and federal governments in recent years attempted to asist farmers in meeting their economic difficulties?
10. What attempts have been made in the United States to bring about co-operation in production? What has interfered with the success of co-operatives of this sort in the United States?
11. There are two other kinds of co-operatives, those dealing with distribution and those dealing with consumption. Give an illustration in your own community of each of these three types. Write an account, secured from some officer in a co-operative, of how these co-operatives are run and how successful they usually are. Read an account of the success of the Rochdale system of consumer co-operatives existing in England.
12. What peculiar difficulties were faced by the co-operative undertaking of Mary and John? Do you think the enterprise was sufficiently sound and well managed to make it successful ultimately? How did it differ from a true co-operative and from a socialist undertaking?
13. What evidences of weaknesses likely to be found in co-operative enterprises generally was evidenced in the affairs of the community?
14. Write a script or synopsis of your own for a motion picture playing up the possibilities in co-operatives, whether in production or consumption.
15. In what ways, if any, did John show his capabilities as a leader? What qualities are necessary in a good leader? (Read Odlum, *et al.*, "American Democracy Anew.")
16. Why should you study present day social and economic problems?
17. Memorize the following lines from a poem by J. G. Holland:

God give us men. The time demands
Strong minds, great hearts, true faith, and willing hands;
Men whom the lust of office does not kill;
Men whom the spoils of office cannot buy;
Men who possess opinions and a will;
Men who have honor; men who will not lie;
Men who can stand before a demagogue
And dam his treacherous flatteries without winking;
Tall men, sun-crowned, who live above the fog
In public duty and in private thinking.

A SHORT LIST OF BOOKS ON SOCIAL AND ECONOMIC PROBLEMS

Arnold, I. I., "Co-operative Citizenship"

Atkins and Wubnig, "Our Economic World"

Beard, C. A. and Beard, Mary, "The Making of American Civilization"

Elliot, M. A., Merrill, F. E., and Wright, D. C., "Our Dynamic Society"

Leonard, I. N., "Tools of Tomorrow"

Lutz, Harley L., Foote, E. W., and Stanton, Benjamin, "Getting a Living"

Maule, Frances, "Men Wanted"

Moore, H. H., "We Are Builders of a New World"

Odell, W. R., *et al.*, "How Modern Business Serves Us"

Pitkin, W. B., "The Chance of a Lifetime"

Wallis, E. E., Beach, W. G., and Jamison, O. G., "American Democracy and Social Change"

THE CAST OF OUR DAILY BREAD

Principals

Mary ..... Karen Morley
John ..... Tom Keene
Chris ..... John T. Qualen
Sally ..... Barbara Pepper
Louie ..... Addison Richards

Supporting Players

Mother ..... Madame Boneita
Uncle Anthony ..... Harry Holman
Father ..... Harold Berquist
Old Lady ..... Marion Ballow
Mrs. Larsen ..... Alma Ferns
Larsen children—
Three Milsfield children
Barber ..... Lionel Baccus
Cigar Salesman ..... Harris Gordon
Sheriff ..... Harrison Greene

THE PRODUCTION CREDITS

Producer-Director: King Vidor
Original Story by King Vidor
Assistant Director: Ralph Slosser
Screen Adaptation: Elizabeth Hill
Dialogue Director: Mortimer Offner
Camera Man: Robert Planck
2nd Camera Man: Reggie Lanning
Technical Director: Lloyd Brierly
Film Editor: Lloyd Nossler
Sound Engineer: Russell Hanson

DISTRIBUTOR (16 MM.)

Commonwealth Pictures Corporation
729 Seventh Avenue, New York

PHOTOPLAY STUDIES

ume VI | SERIES OF 1940 | Number 19

A GUIDE TO THE STUDY OF THE FILM OF ANIMAL LIFE

WILD INNOCENCE

PREPARED BY AGNES SAUNDERS

Formerly of the Education Department, American Museum of Natural History

TYPE OF PICTURE

"Wild Innocenee" is a eharming and piquant tale of a baby kangaroo that leaves its native habitat in the Australian wilderness and tastes the kindness and also the eruelty of man's eivilization. There are delightful seenes of the pieturesque Australian bush and studies of its bizarre animal life. Chut, the kangaroo, is taught to box and aehieves distinction for his anties before he is returned to his native forests. The film presents an interesting eomparison of animal and human behavior.

a kangaroo use its forelegs in boxing?

does Chut have confidence in Tom?

CONTENTS OF THE FILM

The film is introdueed with seenes of the kangaroo's native home, Australia. Here big, medium, and little-sized kangaroos walk languidly in the thick bush. An emu, a large bird, walks by; a koala eomes down a tree; dingoes sniff for the scent of their supper. More kangaroos run and leap with their powerful hind legs and then sit on their tails, whieh form a perfect tripod with their two hind legs. Chut, our baby kangaroo hero, elimbs into its mother's poueh and gazes out from its unique rumble seat. Suddenly the ineidental musie strikes a crescendo tone. Hunters appear in the forest. Chut's mother runs, then falls dead from a hunter's bullet.

Grief-strieken, Chut stays by through the darkening hours to sunset, then looks in vain for a foster-mother kangaroo. Finally Chut wanders to Henson's Sheep and Cattle Station where Mrs. Henson and Tom eare for him. Tom teaehes Chut to box. Later Chut is brutally burned by a eigarette when boxing with Beller, one of the shearers. Chut is wrongfully indieted for his viciousness in the bout and Tom returns him to the wilderness.

DISCUSSION TOPICS

1. The Australian bush and its animal life.
2. The elimate of Australia eompared to that of the U. S.
3. The advantages of a dog over a kangaroo as a pet.
4. The meaning of the title "Wild Innoeenee."

QUESTIONS

1. What is the kangaroo's Ameriean eousin?
2. How was the time of day shown as Chut mourns for his mother?
3. Is it obvious that Beller is guilty of burning Chut? Why?
4. Why did Tom hang Chut up in a pair of trousers?
5. What was Tom's birthday gift for Chut?
6. Where did Chut get his name?

WORD STUDY

Look up the definitions of these words in an unabridged dietionary, sueh as Webster's new International:

Emu, dingo, koala, marsupial, poueh.

After seeing the film, use these words in interesting sentenees.

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

[OVER]

How large is a kangaroo when it is born? How long does it stay in its mother's pouch?

Why was Tom reluctant to part with Chut?

PRODUCTION AND DISTRIBUTION

Produced at Cinesound Studios, Sydney, Australia. Directed by Ken G. Hall. Adapted from the story "Wilderness Orphan," by Dorothy Cottrell. Photographed by George Heath. Distributed in 16 mm. sound and silent versions by

POST PICTURES CORPORATION

723 Seventh Avenue, New York

[OVER]

PHOTOPLAY STUDIES

Published weekly during the academic year by Educational and Recreational Guides, Inc., 1501 Broadway, New York, N. Y., 30 issues a year, from September to May

Volume VI, Number 20 | SERIES OF 1940 | 10c a copy, $2.00 a year

"THE HOWARDS OF VIRGINIA"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

Producer-Director Frank Lloyd at the Camera.

Director and Star Discuss the Script.

THE CAST OF THE HOWARDS OF VIRGINIA

Matt Howard.....Cary Grant
Jane Peyton-Howard..Martha Scott
Fleetwood Peyton—
Sir Cedric Hardwicke
Roger Peyton.....Alan Marshal
Thomas Jefferson..Richard Carlson
Captain Jabez Allen.....Paul Kelly
Tom Norton.....Irving Bacon
Aunt Clarissa.....Elizabeth Risdon
Mrs. Norton.....Ann Revere
James Howard at 16—
Richard Alden
Peyton Howard at 18..Phil Taylor
Mary Howard at 17....Rita Quigley
Dicey.....Libby Taylor
Patrick Henry.....Richard Gaines
George Washington—
George Houston

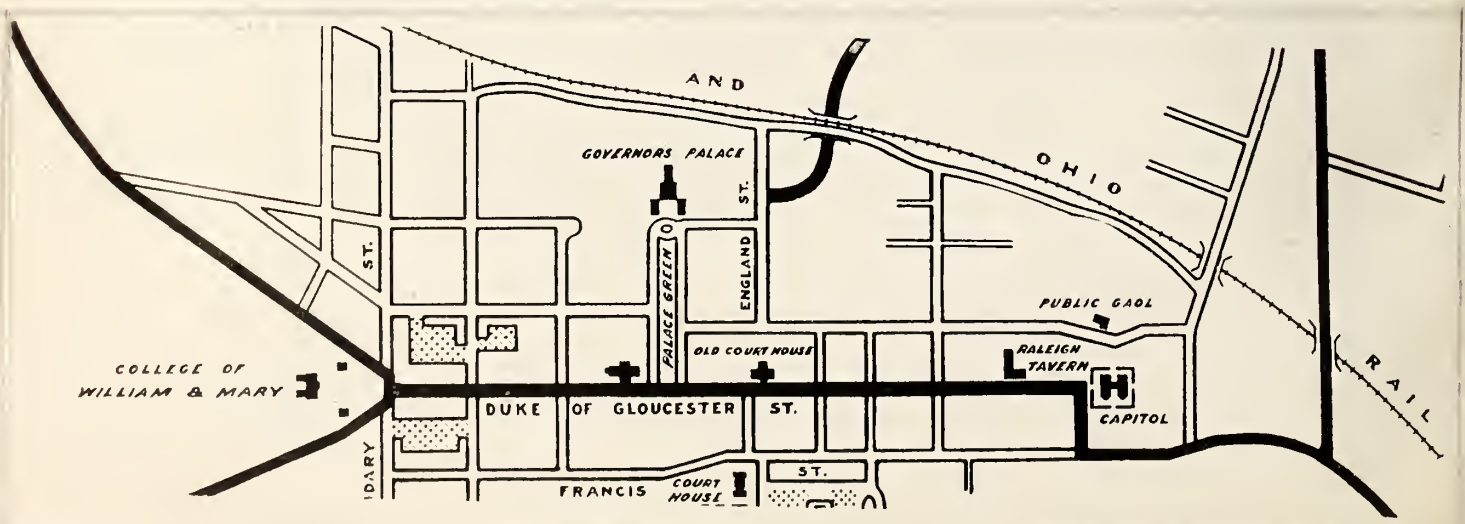
APPEARING IN THE PROLOGUE

James Howard.....Ralph Byrd
Matt Howard at 12....Dickie Jones
Tom Jefferson at 11..Buster Phelps
Uncle Reuben.....Wade Boteler
Susan Howard.....Mary Field
Colonel Jefferson..R. Wells Gordon
Mr. Douglas.....Charles Francis

THE PRODUCTION CREDITS

Producer-Director: Frank Lloyd
Associate Producer:
Jack H. Skirball
Screen Play by Sidney Buchman
Based on "The Tree of Liberty,"
by Elizabeth Page
Music and Score by
Richard Hageman
Photographed by
Bert Glennon, A.S.C.
Art Direction: John Goodman
Interior Decorations:
Howard Bristol
Assistant Director:
William Tummel
Edited by Paul Weatherwax
Montage Effects: Slavko Vorkapich
Sound Recording:
Wm. H. Wilmarth
Miss Scott's Gowns: Irene Saltern
Technical Adviser:
Waldo Twitchell
Distributing Company:
Columbia Pictures Corporation

To Colonial Williamsburg, a map of which is given below, much credit is also due.



A GUIDE TO THE DISCUSSION OF THE PHOTOPLAY

THE HOWARDS OF VIRGINIA

PREPARED BY ERNEST D. LEWIS

Executive Secretary, N.E.A. Department of Secondary Teachers

THE STORY IN BRIEF

THE HOWARDS OF VIRGINIA is a story full of historical and human interest. It carries us back to Colonial Virginia and especially to that part of the Old Dominion watered by the York and James Rivers. Williamsburg, the old colonial capital, which has been so beautifully restored in recent years, is the center for many of the events that move from Virginia to Boston and the East and back again to Virginia.

Matt Howard, the hero of the photoplay, belongs to the unprivileged class in the state. His father before him had found difficulty in making his tobacco land pay, and the boy, Matt, found the same difficulty.

Through the interest of Thomas Jefferson, however, Matt is enabled to get an education that tends to take him out of the class to which he belongs. He studies surveying and is employed by the Peytons, an old aristocratic family of Virginia. While in the employ of the Peytons, he falls in love with Jane Peyton. Spurning Matt at first because he belongs to the poor whites of the South, Jane ultimately decides to disregard the wishes of her family, marries him, and moves with him to the valley of the Shenandoah. Here the two battle the wilderness. Gradually a home, Albemarle Hall, is achieved. Children are born, but Peyton Randolph, to the father's sorrow, has a club foot.

Pioneering life and quarrels over the unfortunate child, tend to separate husband and wife, but Matt's difficulties are mightily increased by disagreements with members of the Peyton family over political affairs.

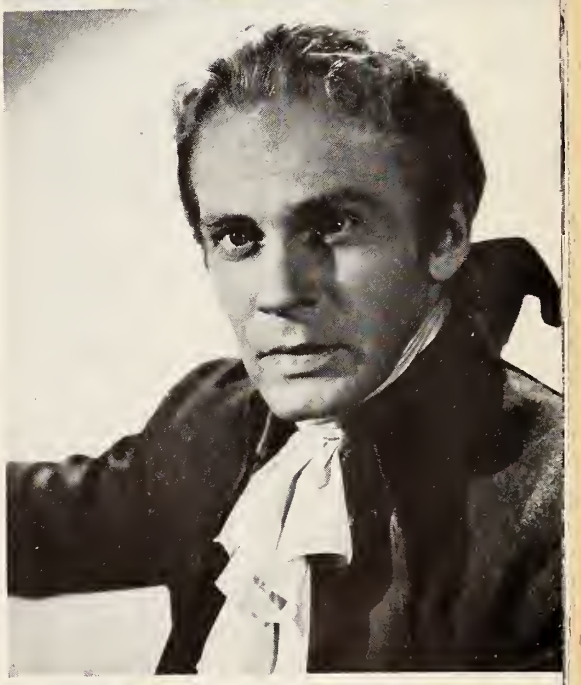
Matt is elected to the House of Burgesses and joins the fight against an attempt of the English Parliament to tax the American colonies without adequate representation. In this he follows the leadership of Patrick Henry, Thomas Jefferson, and other famous Virginian statesmen. But because of his so-called radicalism Matt finds himself still further in conflict with his wife and her conservative relatives.

He joins the Continental Army, and ultimately his two young sons do likewise. The relations of Matt with club-footed Peyton Howard have always been strained, but during the closing days of the Revolution, the bravery of Peyton brings out his father's love, and the family are drawn close together.

In the final scene all turn their faces again to the Shenandoah Valley. Bravely they plan to return to Albemarle Hall, where twenty years earlier Matt and Jane had made a palace grow in the wilderness and where they will unitedly strive to make it rise once more.

This is the story, but through it all run those political and military events, of glorious memory, that made the nation. Beginning with the Virginia Resolutions, the patriots pass from protest to war, and, with the surrender of Cornwallis, the British tie is broken.

The appearance of Washington in the last scene suggests the leadership that will carry the new-born nation through the difficult years that are to follow the war.



ABOVE—*Elizabeth Page, author of "The Tree of Liberty," from which "The Howards of Virginia" was adapted.* BELOW—*Richard Carlson as Thomas Jefferson in the photoplay.*

AT LEFT.—*1. A Bridal Costume of Colonial Days. 2. A Contrast in Costumes: Pioneer and Aristocrat. 3. Typical Costumes of Virginia Planters: Fleetwood Peyton and Thomas Jefferson.*

AFTER SEEING THE PICTURE

1. What is meant by the plantation system? Give a brief account of life on a plantation. (Read Commager and Nevins, "The Heritage of America," pp. 464-479.)
2. Name four great ancestral homes that were erected in the South during the Colonial period. Was the style of architecture suited to the time and place?
3. Design a set of colonial costumes, using the pictures in this Guide for suggestions.
4. Use the pictures of this Guide for a study of colonial furniture and household decoration.
5. What conditions led to class distinctions in the South and in Virginia during the Colonial period? It is said that the system of indenture helped to break down these distinctions. Who were indentured servants? (Read Muzzey's "History of Our Country," p. 54.)
6. What part did the growing of tobacco play in the industrial and political history of Colonial Virginia? (Read Fiske, "Old Virginia and Her Neighbors.")
7. Why was it unwise for Virginia to have a single industry?
8. The English government listed tobacco as an "enumerated" article. What is meant by this term? How did Matt's father evade the English regulation of the tobacco industry? (Read Muzzey, "History of Our Country," p. 95.)
9. Is the tobacco industry still confined to Virginia? If not, which other states have extensive tobacco fields?
10. Why did the South develop into an agricultural state and New York into an industrial state? How did this growth affect their relations in later years?
11. Draw a map of the Ohio Valley Region, showing the frontier posts that figured in the French and Indian War. Account for Braddock's defeat. What effect did it have on the future of George Washington?
12. Write a biographical sketch of Patrick Henry with the title: "A Firebrand of the Revolution." (Read Morgan, "The True Patrick Henry.")
13. Where and when did Patrick Henry deliver his most famous speech? Write a letter to a friend, describing the scene and quoting passages from the speech.
14. What other famous Virginians were leaders in the history of America during the Revolution? (Read Thackeray, "The Virginians.")
15. Give the arguments for and against Colonial taxation by Great Britain.
16. List the British Acts of Parliament, beginning with the Stamp Act, that led to the American Revolution.
17. Write a short playlet on the Boston Tea Party, using contemporary accounts of the event. (Read Hart, "American History Told By Contemporaries," Vol. II.)
18. Write a description of the battle of Yorktown. Include dramatic incidents in your description.
19. Write an imaginary letter to a friend, defending the attitudes of a Virginian planter, like Fleetwood, toward the acts of Jefferson.
20. What contributed to the difficulties of the American Army during the Winter of 1776-1777? (Read Wroug, "Washington and His Generals.")

21. In a brief essay, tell of the Revolutionary career of Thomas Jefferson.
22. List the qualities of Washington that made for good leadership. What qualities of leadership are necessary in government and business? (Read Odum *et al.*, "American Democracy Anew.")
23. Recently the United States has been blamed for not helping France in the war against Germany, inasmuch as France had helped the United States at the time of the American Revolution. What help did France especially give at Yorktown?
24. Draw a street map of Williamsburg and locate on it the chief public buildings that were in existence in the Colonial era. (Read Kibler, "The Cradle of the Nation," or Stevens, "Old Williamsburg and her Neighbors.")
25. List the American principles of freedom, fought for during the Revolution, that were made permanent in the American Constitution.

A SHORT LIST OF BOOKS ON THE AMERICAN REVOLUTION

Becker, Carl, "The Eve of the Revolution"
Fiske, John, "The American Revolution"
Hart, A. B., "American History Told by Contemporaries"—Volumes II and III
Lodge, H. C., "The Story of the Revolution"
Peixotto, E., "The Revolutionary Pilgrimage"
Spark, E. E., "The Man Who Made The Nation"
Stevenson, B. E., "Poems of American History"
Wrong, G. M., "Washington and His Generals" (Chronicles of America)

ABOVE—*The First Capitol of Virginia.*
BELOW—*Patrick Henry speaking at Independence Hall, Philadelphia.*

INTIMATE SCENES IN "THE HOWARDS OF VIRGINIA"

TOP—*1. A bathtub in colonial times. 2. An afternoon visit. Note the bonnets.*

MIDDLE—*1. Aristocratic Jane Peyton Howard is introduced to men and women of the frontier. Note the effective use of contrast. 2. Matt awaits the news of his first born.*

BOTTOM—*1. Jane gets into the spirit of the welcome. 2. Jefferson visits the Howard homestead.*




ROOMS OF THE PEYTONS' WILLIAMSBURG COLONIAL MANSION, ELM HILL, AS RECONSTRUCTED AT THE COLUMBIA STUDIOS FOR "THE HOWARDS OF VIRGINIA"

Above: 1. The Main Entrance Hall. 2. The Fireplace in the Living Room.

Below: 1. The Dining Room. 2. Jane Peyton-Howard's Bedroom.

Among interesting interiors seen in the picture are the fine rooms of the Williamsburg homes through whose doors passed Washington, Lafayette, and other immortal generals; council halls where founding fathers changed the course of destiny; the mansion where the penniless frontier boy, Matt Howard, wooed and won Virginia's richest daughter; the House of Burgesses, where the fires of liberty were fanned; Colonel Alexander Hamilton's tent; and Washington's field headquarters.

Drilling on the Palace Green at Williamsburg, Virginia.

Fleetwood Peyton and Matt Howard's Boys in Disagreement Over the Revolutionary War.

Jane and Her Brother Fleetwood Entertain British Officers at Elm Hill in Williamsburg.

PATRICK HENRY

(Note the impressive low-angle shot: the camera looks up at the speaker. Compare the closeup with the accompanying long shot.)

THE VIRGINIA HOUSE OF BURGESSES

(Note the high-angle shot: the camera looks down on scene, as from a gallery, while Patrick Henry speaks.

A VIRGINIA ROADWAY. *(Note the carriage, the harness, the dress of the slaves, and other details.)*

Gun Rack and Stairway at the Historic Governor's Palace, Williamsburg, Virginia.

The Apollo Room of the Raleigh Tavern at Williamsburg, reconstructed for the film.

Left: George Houston as George Washington.

Right: Irving Bacon as Tom Norton, a Backwoods Volunteer.

Left: The youthful Lafayette at Yorktown. Note the characteristic 18th-century uniform and coiffure.

Right: Captains Jabez Allen and Matt Howard, flanked by James and Peyton Howard.

Left: Paul Kelly as Captain Jabez Allen.

Right: Bedraggled officers at Washington's Winter quarters in Morristown, New Jersey.

COSTUMES OF OFFICERS AND MEN OF THE AMERICAN ARMY, 1776-83

Frank Lloyd hopes it is not unpatriotic to say so, but he insists he had more difficulty than George Washington in outfitting his "Continental Army." The final muster is exact, however, even to the right number of patches on the ragged uniforms. But Lloyd's real luck came in picking his troops. Twenty-three of his fighting extras are direct descendants of men who marched to war in the ranks of George Washington's armies.

Indoor and Outdoor Colonial Costumes Worn by Martha Scott as Jane Peyton-Howard in "The Howards of Virginia," Including the Gown Worn While Dancing the Stately Minuet.

PHOTOPLAY STUDIES

Volume VI | SERIES OF 1940 | Number 21

ANDREW CRUICKSHANK AS ROBERT BURNS IN "AULD LANG SYNE"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

"Comin' Through the Rye"

Bagpipers Play "Auld Lang Syne"

"Great Chieftain of the Puddin' Race"

LEFT—*Burns Denounced by Elder McIntosh.*

THE CAST OF AULD LANG SYNE

Robert Burns.....ANDREW CRUICKSHANK
Gavin Hamilton.....RICHARD ROSS
Gilbert Burns.....MALCOLM GRAHAM
Jean Armour.....CHRISTINE ADRIAN
Clarinda.....MARIA SPENCER
Highland Mary.....DORIS PALLETTE
Ellison Begbie.....JENNY LAIRD
Elder MacIntosh.....ERNEST TEMPLETON
Mr. Burns.....CHARLES HOWARD
Agnes Burns.....ANNE WILSON
Mrs. Burns.....LINA NASEBY
Jessie.....WINIFRED WILLARD
Mr. Armour.....FRANK STRICKLAND
Mrs. Armour.....KATE AGNEW
Producer.....JAMES A. FITZPATRICK
Director.....JAMES A. FITZPATRICK

Running Time.....72 minutes

THE PRODUCER-DIRECTOR

James A. FitzPatrick, who made "Auld Lang Syne," was born in Shelton, Connecticut, in 1902. He is a graduate of Yale and of the American Academy of Dramatic Arts. In 1925, at the age of 23, he began writing, directing, and producing films, and he has been at it ever since. He is best known for his "FitzPatrick Traveltalks," now produced in Technicolor and distributed by M-G-M. His is the offstage voice which presents the commentaries in these shorts. Among his full-length features is "David Livingstone," made in Africa and England. He has in preparation film biographies of Shakespeare and Franz Liszt, as well as films dealing with stories of Cornwall and Ireland.

THE DISTRIBUTOR

"Auld Lange Syne" is distributed in the United States and its possessions and in Canada, in both 16 mm. and 35 mm. by

POST PICTURES CORPORATION
723 Seventh Avenue, New York City

Running time, 67 minutes

A GUIDE TO THE DISCUSSION OF THE PHOTOPLAY BASED ON THE LIFE AND SONGS OF ROBERT BURNS

AULD LANG SYNE

PREPARED BY WILLIAM LEWIN

Chairman, Motion-Picture Committee, N.E.A. Department of Secondary Teachers

AN EXCELLENT audio-visual aid to the appreciation of the life and songs of Robert Burns is the James FitzPatrick photoplay, "Auld Lang Syne."

The announcement that prints of this film have been released in 16-millimeter size for economical use in schools and colleges, simultaneously with prints in 35-millimeter size for neighborhood theaters, is good news for teachers and students of literature, drama, music, and the social sciences. Group leaders will enjoy using the film as a basis of discussion and as a stimulus to reading.

If the aim of American education is a cultivation of the ideals of freedom, equality, justice, and humanity, the FitzPatrick production is a practical contribution to American education.

Compared to other biographical films, "Auld Lang Syne" excels in simplicity of treatment and in loftiness of theme. It lacks technical polish, and it features no great stars. Made in England and in the Scottish country immortalized by Burns, within the limits of a modest budget, the film is an example of what can be done with sincere direction and an unpretentious plan. It is to be hoped that other producers may fashion similar springboards from which students can leap into the realms of poetry and song.

Beginning with a school or college presentation of the picture, it is a pleasant step to proceed to a discussion of Burns's gift for friendship and loyalty ("Auld Lang Syne"); his lyric appreciation of simple feminine charm, often touchingly interwoven with his love of nature ("Highland Mary," "A Red, Red Rose," "Ae Fond Kiss"); his reverence for the common man ("A Man's a Man for A' That," "The Cotter's Saturday Night"); his love of freedom and homeland ("Scots Wha Hae Wi' Wallace Bled"); his deeply religious sympathy with all creatures that can suffer ("To a Mouse"); his deep understanding of the beauty and tragedy of nature ("To a Mountain Daisy"); his hatred of sham ("Holy Fair"); and his extraordinary sense of humor ("Tam O' Shanter," "The Jolly Beggars").

STORY OF THE FILM

From the known facts about Burns, what did the producer select? What did he omit? What did he change? What details of cinematic treatment did he invent? By comparing the picture of Burns that Carlyle presents in his famous essay (or that which the Encyclopedia Britannica or any of Burns's lengthier biographers gives us) with that which James FitzPatrick gives us in the photoplay, we can start a lively discussion. For example, does the film show how, in spite of the repressions of a provincial religious community, and in spite of poverty, Burns composed his immortal songs expressing the joy of living, the dignity of labor, the beauty of nature, and the charms of the Scottish lassies whom he loved?

The picture opens with a scene in the latter half of the eighteenth century. Two young men are working in a hayfield—Gilbert and Robert Burns. Robert is composing a song which doesn't please his brother Gilbert. Leaving his brother, Robert makes his way to the village, but on the way meets a village lassie and stops to make love to her. Elder MacIntosh witnesses the scene and is scandalized. He reprimands Robert from the pulpit.

Looked at askance by the villagers, Robert leaves for Irvine to enter the flax trade. At the end of the year his partners swindle him out of his profit. Pen-

Describe the costume and the set.

How was Burns cheated?

Why did Jean Armour's parents repudiate her marriage to Burns?

Robert Burns reads "A Man's a Man for A' That" to the Edinburgh Aristocracy.

unless, he returns home. His father dies. His friend Gavin Hamilton helps him and his brother buy a farm. Here the poet meets Highland Mary. He becomes entangled in an affair with Jean Armour, and wishes to marry her, but the kirk will not countenance the marriage. The elders do not approve of Robert. Gavin Hamilton, however, marries the pair privately by Scottish law. The bride's father repudiates and denounces the marriage.

Burns goes to Kilmarnock. His poems are published here, but having little hope of success, he plans to emigrate to Jamaica. Suddenly Hamilton brings news that Jean has borne twins to Robert. He returns at once to Jean, and a brief period of happiness begins for him.

His poems now make him famous. He goes to Edinburgh, becomes a social lion. His wife's parents acknowledge him as their son-in-law.

He and Jean take a farm at Ellisland, but after three years this proves so unprofitable that Robert is forced to accept an appointment as an excise inspector. His popularity wanes. His wife, unable to stand the struggle against poverty, returns to her mother.

Robert leads a life of depression and ill-health at Dumfries. He swoons in a tavern and has to be carried home. There he dies at the untimely age of thirty-seven, leaving the world a legacy of deathless poems.

ILLUSTRATIONS AT LEFT—ABOVE—*Gavin Hamilton marries Burns and Jean Armour "in Scottish fashion."* BELOW—*Was Burns's death a tragic one?*

SONGS IN THE FILM

In the photoplay Burns sings and recites nine songs and poems: "Auld Lang Syne," "Where Corn Rigs Are Bonnie," "Comin' Through the Rye," "The De'il's Awa Wi' the Exciseman," "My Heart's in the Highland," "A Man's A Man For A' That," "My Luve's Like a Red, Red Rose," "Flow Gently, Sweet Afton," and "The Lasses."

Which of these selections is presented most enjoyably? Which one is most touching? Which is most inspiring? Did the dramatization make the meaning of any selection clearer? Bring to class phonograph records of some additional selections from Burns and compare them with the film recordings. Which type of presentation is more enjoyable? Why? Did any Scottish words, such as "kirk" and "bairn" become clearer in meaning as a result of the film?

PHOTOPLAY STUDIES

FROM GROUP DISCUSSION GUIDE

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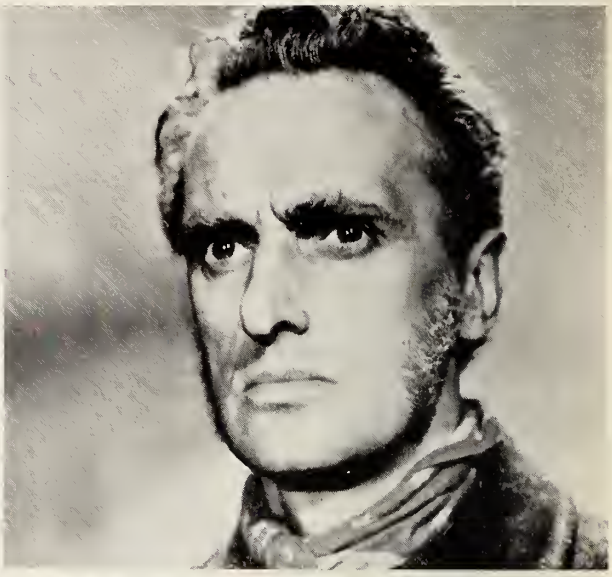
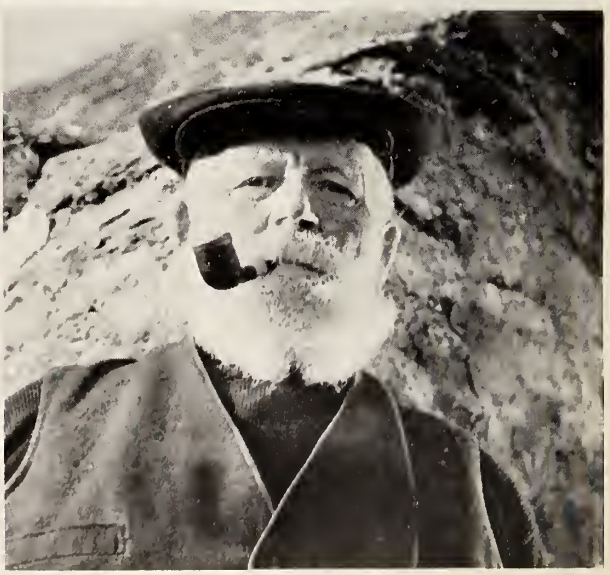
THE GRANDMOTHER IN MICHAEL POWELL'S DOCUMENTARY-FICTION FILM, "THE EDGE OF THE WORLD"

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

ILLUSTRATIONS FOR THEMES AND DISCUSSION TOPICS





Scenes and Characters in "The Edge of the World"

A GUIDE TO THE DISCUSSION OF MICHAEL POWELL'S DOCUMENTARY-FICTION FILM

THE EDGE OF THE WORLD

PREPARED BY WILLIAM LEWIN

Chairman, English Department, Weequahic High School, Newark, New Jersey

BEHIND THE making of the brilliant documentary-fiction film, "The Edge of the World," lies an absorbing story. This story has been told in a 333-page book by Director Powell called "200,000 Feet —The Edge of the World," published by E. P. Dutton & Company (New York, 1938). The volume is virtually the autobiography of a film from inception to completion. It is a "must" book for students of the photoplay.

Now available in 16-millimeter for school and college use, "The Edge of the World" will inevitably become widely known as an outstanding film of its type. In power and in perfection of cinematography it excels Lorentz's "The River," Flaherty's "Man of Aran," and Cavalcanti's "North Sea."

The theme of "The Edge of the World" is the defeat of a strong, hardy people, faced by insurmountable natural odds, on a lonely island in the Shetland group, off the northernmost tip of Scotland. The drama of the story, as told with the camera, is at once romantic, beautiful, and terrifying. It purges our emotions, cleanses our hearts, with true tragic catharsis.

At the beginning of the film we see a yacht approaching a deserted island. The skipper, Andrew, tells the owner it is Hirta, which means death. The owner of the yacht, wandering over the island, finds a tombstone with the inscription "Peter Manson—Gone Over." He asks Andrew what it means, and Andrew tells the story of the island.

SYNOPSIS OF THE STORY

The story told by the skipper takes us back to the time, ten years before, when he and nearly a hundred other people are living happily on the island. Robbie Manson, Andrew's best friend and brother of his fiancee, has just returned from six months on the mainland, where he has found a girl, but he will not bring her to Hirta to live. Andrew is indignant. An argument develops. The two young men decide to settle their differences according to tradition—climbing the steepest cliff without ropes.

The race is approved by the islanders although Robbie's father, Peter, pleads passionately against his son's attitude. The islanders themselves are split on whether to remain on the island or to forsake it. The two young men take to the cliff for the climbing contest. Robbie is dashed to death on the rocks, leaving Andrew the winner.

Peter, father of the dead boy, develops a deep hatred for Andrew. In despair, Andrew leaves to take a job on the mainland. Ruth meanwhile bears him a child. The grandfathers become reconciled.

Andrew, out of work and desperate, receives news on the mainland that conditions at home on Hirta have become worse. His child is ill with diphtheria. Andrew ships for home on a trawler, bringing aid.

A terrific gale blows up, but the trawler manages to reach Hirta in time to save the child. At last, as the wind dies down, the islanders realize that this life has become too difficult for them. They petition the laird to remove them to the mainland.

In a brooding fog, the families trundle their household goods across the narrow gangplank to the steamer. Peter, forced to bow to the will of the majority, comes down the side of a cliff. While he is looking for a souvenir of the island to take with him, his rope snaps.

The picture fades out on a close-up of the epitaph, "Peter Manson — Gone Over."

HOW THE FILM WAS MADE

After seven years of intermittent planning and preparation, Director Powell, with characteristic British persistence, left Glasgow in June, 1936, with a staff of 24 actors, cameramen, and sound technicians, for the remote island of Foula, 60 miles from Scotland, in the Shetlands. The party remained for five months and went through extraordinary hardships. Twice they were marooned. During their last weeks the wind blew a 100-mile-an-hour gale, but they went ahead with their shooting. Relief ships came to their rescue. Making a picture of man's defeat, they were themselves triumphant.

The island of Foula (called Hirta in the film) is three miles long and two miles wide. Standing by itself, twenty miles from the Shetland isle known as Mainland, Foula provided a locale with towering cliffs, rising more than a quarter of a mile out of the sea. To look, as the camera does, down the overhanging rocks to a sheer drop of 1500 feet is to feel how puny man is in the face of nature. Here nature provided a thrilling setting of surging white waves around inaccessible black rocks, whipped by furious gales in winter and crowned with sunshine in summer. In five months, Powell shot 200,000 feet of film, which he edited and cut to 7,000 for the photoplay.

DISCUSSION TOPICS

1. What is a documentary film? What is the origin of the word "documentary"? Consult an unabridged dictionary, such as Webster's New International.

2. Look up Shetland in the Encyclopedia Britannica and bring to class a report on the Shetland Islands. How does the film help to make the geography of these islands more realistic?

3. What makes the romantic story of the young lovers on the island more poignant than usual? What is the effect of the rocky, seabound setting? Does the story-pattern follow, in part, that of Romeo and Juliet? What would you have done in Robbie's place? In Andrew's? In Ruth's?

4. Is the struggle between father and son a tragic one? With whom do you sympathize? What character traits are represented in the older generation? In the younger? Mention examples of father-and-son conflicts in literature and drama. Mention examples in real life, if you know of any.

5. Is the struggle of man against nature a thrilling one? Mention other examples of the use of this theme in fiction and non-fiction, in photoplay and drama. Compare such books as "Giants in the Earth" and "Growth of the Soil" with this story. Compare "Man of Aran" or "The Plough that Broke the Plains" with this film—in theme, atmosphere, treatment, photography.

6. What is the essence of drama? Is a story of men and women who fight for their very existence naturally dramatic?

7. Is the subject of the sea generally a cinematic one? Is the story of the Outer Isles of Scotland naturally pictorial? Would you have picked a treeless, windswept, precipitous island for a movie?

8. Following are comments on the film made by members of the motion-picture committee of the Department of secondary Teachers in the National Education Association. Do you agree or disagree with any of the teachers in these opinions?

It's one of the finest films I've ever seen. I would like to have every youngster see it.

From the art point of view, this is an excellent film. The story is made for the island and becomes a part of the environment. The mood is sustained throughout.

The photography is marvelous. The picture as a whole is a fine one, but would probably be too difficult for the average high-school audience unless they were taught to appreciate it.

The pacing is excellent, the music finely adapted to the moods, the acting subdued and powerful, the photography little short of perfect. A great picture.

Beautiful documentary record of voice and dialect forms. Good feeling for dramatic pace. Combines the pictorial value of "Man of Aran" with the drama of "North Sea."

Simple, moving film that approaches the folk-drama. Has great artistic value. Needs critical superlatives beyond the scope of this paper. Should be discussed in all schools and colleges. A film worth keeping permanently.

THE CAST

Peter .....John Laurie
Ruth, his daughter.....Bell Chrystall
Robbie, her brother.....Eric Berry
Jean, their grandmother.....Kitty Kerwin
James .....Finlay Currie
Andrew, his son.....Nial MacGinnis
The Catechist .....Grant Sutherland
The Laird .....Campbell Robson
The Skipper .....George Summers
and all the people of the Island of Foula where the film was made.

THE PRODUCTION CREDITS

Author .....Michael Powell
Director .....Michael Powell
Producer .....Joe Rock
Composer of Score.....Cyril Ray
Choral Effects.....Glasgow Orpheus Choir
Conductor.....Sir Hugh Robertson
Cameraman.....Ernest Palmer

Running time, 70 minutes.

THE DISTRIBUTOR

(16-millimeter)
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PHOTOPLAY STUDIES

FROM GROUP DISCUSSION GUIDE

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"North West Mounted Police," Technicolor Historical Melodrama Directed by Cecil B. DeMille

RECOMMENDED BY THE MOTION-PICTURE COMMITTEE OF THE DEPARTMENT OF SECONDARY TEACHERS OF THE NATIONAL EDUCATION ASSOCIATION

Scenes in "North West Mounted Police"

THE CAST OF NORTH WEST MOUNTED POLICE

Dusty Rivers . . . Gary Cooper
April Logan . . . Madeleine Carroll
Louvette Corbeau, Paulette Goddard
Sgt. Jim Bret . . . Preston Foster
Constable Ronnie Logan, Robert Preston
Jacques Corbeau George Bancroft
George Bancroft
Dan Duroc . . . . Akim Tamiroff
Tod McDuff . . . . Lynne Overman
Louis Riel . . . Francis McDonald
Inspector Cabot . Montagu Love
Shorty . . . . . Lon Chaney, Jr.
Constable Jerry Moore, Regis Toomey
Big Bear . . . . . Walter Hampden

THE PRODUCTION CREDITS

Producer: Cecil B. DeMille
Director: Cecil B. DeMille
Original Screen Play:
Alan LeMay, Jesse Lasky, Jr., and
C. Gardner Sullivan
Film Editor: Anne Bauchens
Photographers:
Victor Milner, Duke Green
2nd Unit: Dewey Wrigley
Producing Company:
Paramount Pictures

Typical Comments of the Committee on Motion Pictures, Department of Secondary Teachers, National Education Association, on NORTH WEST MOUNTED POLICE

"Rich in forest views, a story of Riel's Rebellion in the Northwest; intense, passionate, thrilling; a melange of melodramatic effects; strongly acted; the old, old melodrama made gloriously new and vigorous by superb photography and highly skillful direction of naturally expert actors. First honors to Gary Cooper, and Paulette Goddard as the half-breed girl."

* * *

"Excellent melodrama, beautiful scenery, good suspense and action. Full of spirit and gives a fine background of the mounted police."

* * *

"Accomplishes its purpose of holding the interest and arousing suspense, in telling a romantic and somewhat stereotyped tale. Will be a box office hit, I think, from the standpoint of those who like Cecil DeMille. The script has humor. The acting of the principals is excellent. The actors look very natural in Technicolor, more so than the landscape."

* * *

"Excellent photography. Dynamic thriller. Children will like it. Fine ethical lessons in duty. The public, both adults and young people, will find it fine entertainment."

* * *

"The picture is colorful, enjoyable, and well done. It has entertainment value."

A GUIDE TO THE DISCUSSION OF THE HISTORICAL MELODRAMA

NORTH WEST MOUNTED POLICE

THE BACKGROUND

THE North West comprised the territory extending from Hudson's Bay on the east to the Rocky Mountains on the west; from Lake Superior north to the barren lands. Two nations competed for the natural wealth this vast region contained—the British, who in 1670 granted it as a trading monopoly to the Hudson's Bay Company; the French, whose trappers, explorers and traders penetrated from the South and set up a rival trading company, the North West Company, in the territory. Both companies vied for the Indian trade, and representatives of the British and French companies intermarried with the Indians. In time, a nation of half-breeds, the Metis, became the native population, and, as the British extended their sway, the half-breeds of French extraction felt they had to fight to maintain their rights. The story of this conflict is the history of western Canada.

* * *

The story of the North West can be divided into three periods: the Indian period, before the coming of the white man; the hunting-trapping period, when the Hudson's Bay and North West companies organized and capitalized on trade with the Indians; the settlement period, when the population of half-breeds and settling whites introduced agriculture and a settled order and destroyed the hunting and trapping industries. The early white men in the region were, in general, well received by the Indians because they encouraged the Indians in their normal way of life and brought them goods and luxuries in exchange for the products of the chase. The half-breeds were part Indian and, therefore, in part, inheritors of the Indian lands. Settlement came about in spite of the resistance of the Hudson's Bay Company, the Indians and the half-breeds, and, with settlement, came the need of organized protection. To provide this protection, the North West Mounted Police was organized in 1873.

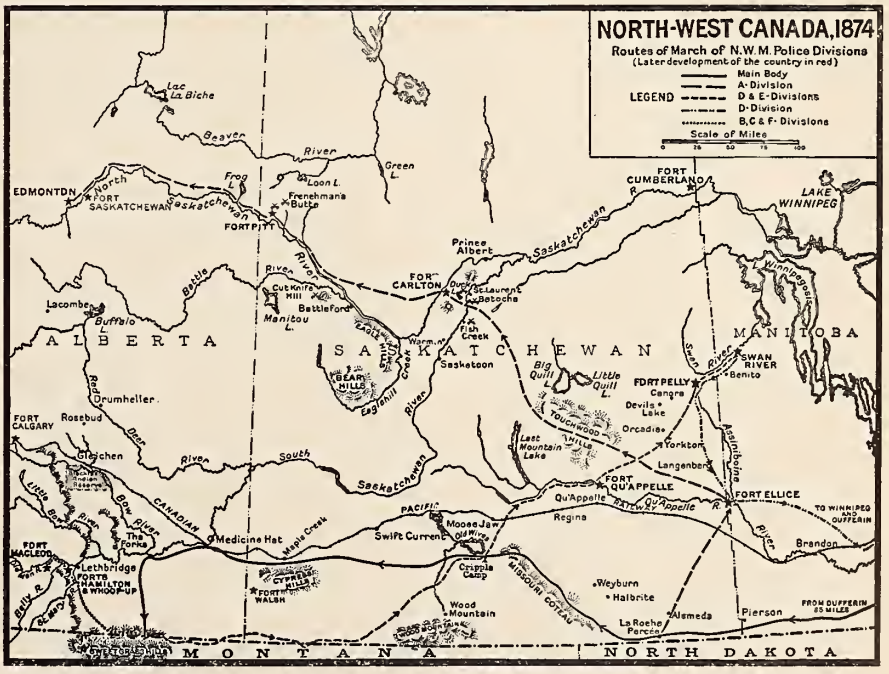
* * *

In 1869-70, the half-breeds under a dynamic leader, Louis David Riel, rose up to secure legislative safeguards for the preservation of their race. This uprising was politically successful, but the Metis were doomed, nevertheless, to economic absorption. Some of them submitted; the more doughty trekked to the still unsettled portions of the west, the Saskatchewan and Qu'Appelle valleys, where life was still free and European civilization had not yet penetrated. For a few years they were able to revive the old order. Forced back by the advancing frontier of settlement, they made their last stand on the banks of the Saskatchewan. Riel was called back from obscurity and the Second Riel Rebellion, 1885, brought the North West police into war action.

Following the first rebellion of the half-breeds, or Metis, in 1869, when the Canadian government first attempted to assert authority over the North West territory, the need for police was realized. By an act of the Canadian legislature in 1873, a body of men, not exceeding 500, was authorized, and 150 were quickly organized and sent into the territory. In addition to compromising with the half-breed population, this small force had the job of bringing numbers of warlike Indians under some kind of law, and of curtailing the illicit traffic in liquor and firearms built up by lawless adventurers and irresponsible traders. The size of the territory alone made this a difficult undertaking.

* * *

The Riel rebellion of 1885, which Cecil B. DeMille has dramatized in his Technicolor production, "North West Mounted Police," baptized the force with fire, and



One of the maps in R. C. Fetherstonbaugh's "The Royal Canadian Mounted Police," a brilliant account of part of Canada's colorful history. Reproduced by permission of Doubleday-Doran, New York.

Leading Characters in "North West Mounted Police"

established it as a civilizing influence in the North West territory. Far from finding its job done with the spread of peace throughout Canada's vast western regions, it grew in prestige and importance, until today it is one of the greatest organizations of its kind in the world.

THE STORY

The setting of the colorful melodrama is the Canadian North West in 1885. Restless French, Scottish and Irish pioneers, who began pushing westward into this wilderness two centuries ago, have bred with the Indians a new people, calling themselves the Metis Nation, and regarding the country as their own.

Already with a price on his head, Louis Riel (Francis McDonald), patriot, dreamer, and inspired leader of this hardy race, has fled the country and is teaching school in Montana. To him come Dan Duroc (Akim Tamiroff), bearded voyageur, and Jacques Corbeau (George Bancroft), trader—each with a different reason for a common purpose.

Duroc wants an armed rebellion because Duroc is a patriot. Corbeau wants one because Corbeau wants to trade without British interference. Regretting the blood that will be spilled, Riel consents to return to Canada and lead them.

Corbeau, whose horse carries a heavy Mexican saddle, is also returning to Canada after an absence—imposed by the Mounted Police.

Into the little Metis settlement of Batoche, in upper Saskatchewan, some days later, ride two mounted policemen—Sergeant Jim Bret (Preston Foster) and Constable Ronnie Logan (Robert Preston). The town is crowded, seething.

Ronnie (Preston) meets Louvette (Paulette Goddard), Corbeau's wildcat daughter, with whom he is in love, and arranges a rendezvous at Fort Carlton, headquarters of his regiment.

Duroc (Tamiroff) appears, hands Bret (Foster) a parcel containiug the demands of the Metis, and delivers an ultimatum that they be put into effect within 24 hours. Protesting the shortness of time, Bret promises to forward the demands to Ottawa by telegraph as soon as he returns to the Fort.

Bret warns Duroc not to bring back Riel and Corbeau. An angry crowd gathers, begins to harangue him, while over on the steps of the little dog hospital, Tod McDuff (Lynne Overman), a Scottish half-breed, protects him with a long rifle surreptitiously pointed at the mob. Just as the situation reaches a dangerous pitch, however, April Logan (Madeleine Carroll), an Anglican Mission Nurse, Ronnie's (Preston's) sister, leans out of the hospital window and tells one of the Metis ringleaders, Shorty (Lon Chaney, Jr.), that his wife has given birth to a son.

Overjoyed, Shorty forgets the impending rebellion and rushes into the hospital. The tension is broken. Bret follows Shorty inside to thank April, who happens to be the girl he wants to marry. But in a quietly dramatic scene, she lets him know she considers him too grimly wrapped up in the Service—too much the martinet—ever to make a good husband.

On the steps outside, McDuff tells his old friend, Duroc, that if war comes he will soldier for the Queen. Furious, Duroc hints he will make McDuff regret it if they ever meet. This is a challenge which McDuff dourly accepts.

Meanwhile, Riel and Corbeau are riding toward Batoche. They are stopped on the trail by two mounted policemen, who are shot by Corbeau and left for dead.

Back at Fort Carlton, Bret reports to Inspector Cabot (Montagu Love), who puts the Metis demands on the telegraph. Civilians are ordered out of the stockade as night falls, and while they crowd through the gate an exotic mounted figure rides in.

A slouchy American cowboy by the look of him. he calmly dismounts, gives the impeccably military Sergeaut Bret a comical glance, tosses him the reins of his horse, and ambles into the office of Inspector Cabot (Montagu Love), his large musical spurs jiugling.

In the office he introduces himself as Dusty Rivers (Gary Cooper), Texas ranger and United States marshal, come after a man Texas wants for murder. At Cabot's order, Bret billets him for the night in the barracks, introducing him to the men as "Mr. Rivers of the Texas Constabulary," and addressing him as "Sheriff." Dusty and the unfrocked mounted police exchange remarks. Canada, the United States, and spurs.

Next morning, Dusty meets both Louvette and Ronnie, however, and concludes how matters lie between them when Ronnie offers to knock McDuff's teeth out after the Scot has called her a "daughter of Beelzebub." Dusty also meets April Logan, who drives into the stockade with a cart containing the murdered Mounties.

From a description of the saddle which the killer rode, Dusty decides the man must be the oue he's after—Jacques Corbeau. The name startles Cabot, who is about to send a patrol after the man, but word comes from headquarters that no detachment is to leave the fort until Colonel Irvine arrives with reeinforcements. Just then the telegraph wire is cut, indicating that the Metis have declared war.

The situation is acute. Inspector Cabot has only 50 men. The Half-Breeds number thousands, and there is a strong likelihood that the Cree Indians will join them. Bret volunteers to go alone to the Iudians' camp and keep them loyal.

Dusty asks permission to go to Batoche after Corbeau, and when Bret points out that Corbeau is now wanted by the Mounted Police, he retorts that the fugitive belongs to whoever gets him. Cabot grants Dusty the permission, but sends Special Constable McDuff (Overman) along with him. April is returning to Batoche in her wagon, so both men accompany her. And on the way, Dusty pays her court in a way that fills McDuff with admiration.

In Batoche, Dusty and McDuff find the Riel Legislature in session, but learn that Corbeau has gone to the Cree camp. They follow, and there they find both Corbeau and Bret dickering with Chief Big Bear. Corbeau has his Gatling gun and argues that with this weapon victory will be easy for the Half-Breeds. Bret quietly declares that it will be ineffectual against the British Empire.

Dusty steps forward. Corbeau is supposed to be a great killer, he says. If the Indians will return his guns, slide them into their holsters, he will raise his arms high and dare Corbeau to kill him. The Indians comply, but Corbeau is afraid to draw. Changing the subject, he seizes the Gatling, demonstrates its power by blowiug the top out of Big Bear's lodge. Big Bear is impressed. He says that if Corbeau will bring him a handful of red coats before three suns have set, the Crees will take the war path. Bret announces that before three suns have set, Corbeau will be a prisoner. Bret, Dusty and McDuff leave.

McDuff cannily points out that they'd better be moving before Corbeau learns that the Indians took the bullets out of Dusty's guns.

Inspector Cabot decides to go after large stores of ammunition abandoned by the keeper of the Hudson's Bay trading post at Duck Lake. Ronnie and Constable Jerry Moore (Regis Toomey) are sent to an outpost cabin to watch for an ambush.

At Batoche, April learns that the Metis are heading for Duck Lake. Prevented from getting through the lines herself, she pleads with Louvette to get through and warn the Mounted. But Louvette thinks ouly of saving Ronnie. She goes to the cabin, tells him the Metis are marching in the other direction, and persuades him to leave for Batoche with her and get married. He goes, leaving a light-hearted note for Jerry, who is outside ou sentry duty.

Arriving in Batoche, Louvette has some Indians take Rounie prisoner—her prisoner—to prevent him from returning.

Bret and Dusty find Jerry dead at the outpost cabin, and inside the note left by Ronnie. Dusty, however, quickly destroys the paper. They head to warn the column, which is heading for Duck Lake. But it's too late. The Half-Breeds ambush the red coats, cut them to pieces with their Gatling. A pitiful remnant of the columu gets back to the fort.

April, meanwhile, has gotten through to the fort and is teuding the wounded. She learns that her brother has been posted as a deserter, and that Bret will have to get him when the war is over. Broken-hearted as she is, Bret realizes that now he'll never be able to marry her.

Outside the fort, McDuff and Duroc engage in a sharp-shooting duel which is comic until the lookout inside the fort spots Duroc and shoots. McDuff is grief-stricken as his old friend dies in his arms.

With Inspector Cabot dead, Bret takes charge. He delegates Dusty to take April and the wounded, and to try to get down the river and join Irvine's reenforcements. Bret, with only seven men, sets out for the Cree camp—to be there when Corbeau presents Big Bear with the bullet-riddled red coats he promised the chief. As he leaves, he sets fire to the fort.

Corbeau has already told Big Bear that all the red coats are dead—when the eight survivors ride in. Looking neither to right nor left, their rifles at rest on their saddles, their holsters closed, they enter the camp and halt. Corbeau shouts for the Indians to kill them. But Big Bear is uncertain, distrustful of the lying Half-Breed, and admiring the bravery of the whites. After a tense few minutes, he submits to the Queen and allows Bret to take Corbeau prisoner.

On the way to Irvine's column, Dusty proposes to April. Distracted by her brother's desertion, and by Bret's determination to get him, she consents. Dusty delivers her and the wounded to Irvine, and sets out to find Ronnie.

Coming to the Metis encampment, he gets an idea. Distracting the "army," which is busy erecting fortifications, by setting its canoes adrift, he ropes the Gatling gun, takes a turn around the pommel of his saddle, and drags the lumbering field piece over an embankment, destroying it.

The Half-Breeds are now totally discouraged. Louis Riel, we learn, has already been captured. The gun is gone. And nobody knows what's happened to Corbeau.

Dusty finds Ronnie and Louvette in a Half-Breed village. No longer a prisoner, Ronnie nevertheless is afraid to return to headquarters and find out what happens to a deserter. But Dusty talks him into going and lends him his horse. Louvette, meanwhile, has left the tent to hire a Half-Breed to shoot Dusty. But the Half-Breed shoots the wrong man.

A military court is sitting at Batoche when Dusty arrives with the boy's body. He announces that Ronnie was no deserter at all. He crossed the enemy lines all by himself, wrecked the Gatling gun, and was killed for it. April is overjoyed as the charge of desertion is removed from her dead brother's record.

By slow stages the Mounted Police take Riel and Corbeau to Regina headquarters for trial. In camp one night, the prisoners' tent is slit and a knife thrown inside by a mysterious hand. Corbeau cuts himself loose and escapes. But once free of the camp he is halted by Dusty's voice: "All right, Corbeau, I'll have my knife back now." Dusty is covering him with a Colt.

As Ranger and prisoner are just heading for other parts, Bret rides out of the woods with April. Dusty is confused, but Bret pretends not to notice the stolen prisoner. April, it seems, now wants to marry Bret, and would like Dusty to release her. He does.

"Come on, sweetheart," says Bret, still pretending not to see Corbeau. And after a few tender words to Dusty, April rides off with him.

Dusty heads his horse for Texas, looks at Corbeau, and repeats wryly: "Come on, sweetheart."

WHAT EVERY BOY AND GIRL SHOULD KNOW ABOUT CANADA

Twenty basic facts pointed out by John MacCormac in his fascinating book, "Canada: America's Problem (New York, 1940: The Viking Press)," are:

1. That Canada is larger in area than the United States.

2. That Canada is the third largest country in the world, exceeded in size only by Russia and China.

3. That Canada is more than one-fourth of the entire British Empire.

4. That Canada's Northern boundary is the North Pole.

5. That the volume of business transacted between Canada and the United States is larger than that between any other two countries in the world.

6. That Canada's population is less than a tenth that of the United States.

7. That between Canada's industrial east and her agricultural west stretches the thousand-mile Laurentian plateau—an area of rocky hills and lakes, abounding in newly discovered mineral resources—gold, silver, nickel, copper, zinc, platinum—destined to make Canada a treasure-trove.

8. That sub-arctic Canada can be reached only by dogsled or airplane and there is an arctic air-mail service.

9. That the Northwest Passage to Asia by air via Canada brings China 4 000 miles closer to London than does the air route via New York.

10. That a third of Canada is covered by forests, totaling more than a million square miles, which provide the world's greatest source of wood pulp for newsprint.

11. That Montreal is the world's largest inland seaport and that the St. Lawrence Seaway project may some day bring the ships of the world to the heart of Canada.

12. That the peoples of Canada and of the United States resemble each other more than any other two peoples in the world, in language, in movie and radio habits, in business methods, in churchgoing, in sports, in education.

13. That Canadians are cleaner, quieter, more conservative, more respectful of authority than Americans.

14. That loyalty to Britain is like a religion in Canada.

15. That at the time of the American Revolution Canada was predominantly French, that it is today one-third French, and that it has today two official languages, French and English.

16. That the first English-speaking Canadians were Loyalists who fled from the American Revolution in deep resentment and protest at the separation of the colonies from the mother country.

17. That in French Canada education is entirely under the control of the Catholic Church.

18. That the Church exercises a profound moral influence over Canadian youth.

19. That Canada is the British Empire's second line of defense and that if Canada should ever be attacked, the Monroe Doctrine, which is the foundation of American foreign policy, would be attacked.

20. That in war and in peace, the interests of Canada and of the United States are, in the main, identical.

QUESTIONS AND SUGGESTED READINGS ON THE RIEL REBELLION

PREPARED BY ERNEST D. LEWIS

Executive Secretary, Department of Secondary Teachers, National Education Association

1. What kind of a man was Louis Riel? What revolutionary movements had he been connected with previously to the one described in this picture? How did he happen to be teaching in Montana at the outbreak of hostilities? For reading: Encyclopedia Britannica under heading "Riel;" Marshall, H. E., "Canada's Story," Chapter XXI (young readers); Wrong, G.W., "The Canadians," pp. 369-372.
2. Who were the "Half-Breeds"? What complaints did they have that were in part responsible for the Rebellion of 1885? For reading: Wrong, G.W., "The Canadians," pp. 382-384.
3. What trading company had previously done much to keep peace in the Northwest? Why did it not do so in later years? For reading: Bryce, G., "The Remarkable History of The Hudson Bay Company."
4. Draw a map showing the Cana-

dian states federated in 1867 and on the same map locate the Northwest area in rebellion.

5. Do the costumes of the Mounted Police, The Traders, and the Indians seem accurate? Describe them as carefully as you can after seeing the picture.

6. How was order maintained at this time? What do you most admire in the North West Mounted Police as shown in the picture? What is the present name and authority of this force? For reading: Longstreth, T.M., "The Silent Force;" Fetherstonhaugh, R.C., "The Royal Canadian Mounted Police."

7. Give an account of the progress of the rebellion, a part of which is pictured. For reading: McArthur, D., "History of Canada for High Schools," pp. 370-374; Bourinot, J.G., "The Story of Canada" (Story of the Nations Series) pp. 395-397.

8. Why did the rebellion fail? What became of Riel? What effect did his death have on Canadian politics? For reading: Wrong, G.W., "The Canadians," pp. 383-385.

9. Give some account of the later history of the Canadian Northwest. What great railroad assisted in its industrial development? For reading: Skelton, O.D., "Railway Builders" (Chronicles of Canada, Chapters 7 to 9); Laut, A.C., "Conquest of the Great Northwest," Chapters 17-34; Burt, A.L., "The Romance of Canada," pp. 324-333.

A MULTIPLE-CHOICE TEST OF CRITICAL APPRECIATION OF TECHNICOLOR

PREPARED BY WILLIAM LEWIN

1. Color juxtaposition means (1) the relation of adjacent colors to each other; (2) color contrast; (3) similarity of color; (4) the effect of color on the feelings of the spectator; (5) another name for the Technicolor process.

2. Color in motion pictures is part of the trend toward (1) more realism; (2) less realism; (3) greater emphasis on fantasy; (4) better acting; (5) better story construction in motion pictures.

3. The principles of color, tone, and composition are (1) of great concern to a motion-picture art director; (2) essential mainly to sound films; (3) foreign to photoplay art; (4) essential only to still pictures; (5) not applicable to Technicolor.

4. The design and colors of sets, costumes, drapes, and furnishings in Technicolor films are best planned (1) with the light effects of Rembrandt; (2) the precision and detail of Holbein and Bougereau; (3) the atmosphere and arrangement of Goya; (4) the brilliant sunlight of Sorolla; (5) as an artist would choose the colors from his palette and apply them to the proper portions of his painting.

5. Color appreciation should be more generally taught beeause (1) natural colors and lights do not tax the eye nearly so much as man-made colors and artificial lights; (2) the use of black and white is contrary to nature; (3) there are subtle harmonies even in a riot of beautiful colors; (4) color is more important than music; (5) color plays an important and continuous part in our lives.

6. Compared to sight, the other senses are less important because (1) vision is a comparatively new sense and develops late in the life of the individual; (2) even without the eye, we can obtain clear and precise perceptions; (3) sight stimulates the mind more than sound does; (4) the other senses affect the nervous system less frequently than sight does; (5) sight is the sense by which we receive the greatest number of stimuli from the world about us.

7. Since monotony is the enemy of interest (1) a super-abundance of color is naturally interesting; (2) color, being more varied, is generally more interesting than black, gray, and white; (3) the best picture in black and white cannot hold our interest so well as the poorest picture in color; (4) the greater the variety the greater the interest; (5) color combinations should show as much contrast as possible.

8. In Technicolor, as in nature, the judicious use of neutrals and colors to augment each other is effective because (1) the variety and interest of colors detract from the severity of black; (2) touches of color in a scene lessen the power and interest of neutrals; (3) neutrals detract from the charm of colors; (4) neutrals and colors serve as foils to each other; (5) gray seems less gloomy and white less pure in the presence of color.

9. Each scene in a Technicolor film should have a definitely indicated color which harmonizes with the mood of the scene because (1) a director has other things to do besides directing the thoughts and feelings of his audience; (2) the psychology of color is of little value to a director; (3) a director gets his effects mainly through action and dialog; (4) by the use of color we can make the audience more receptive to the emotional effect of the scene; (5) certain colors on the screen are undependable for emotional effect.

10. Green, blue, and violet are colors that call forth sensations of (1) activity, (2) excitement, (3) coolness, (4) heat, (5) gaiety.
11. Red, orange, and yellow are colors that call forth sensations of (1) dignity, (2) retirement, (3) informality, (4) rest, (5) warmth.
12. Colors mixed with white suggest (1) subtlety, (2) youth, (3) strength, (4) heat, (5) ease.
13. Colors mixed with gray suggest (1) refinement, (2) danger, (3) power, (4) passion, (5) cruelty.
14. Colors mixed with black suggest (1) charm, (2) warning, (3) anger, (4) revenge, (5) seriousness.
15. Purple suggests (1) reward, (2) arrogance, (3) the outdoors, (4) royalty, (5) wisdom.
16. Green suggests (1) harvest, (2) freshness, (3) jealousy, (4) love, (5) pomp.
17. Yellow suggests (1) tranquillity, (2) light, (3) truth, (4) hope, (5) melancholy.
18. Blue suggests (1) liveliness, (2) vigor, (3) calmness, (4) despair, (5) dawn.
19. Red mixed with blue tends to make the blue (1) purer, (2) cooler, (3) more tranquil, (4) warmer, (5) more pleasing.
20. The human eye is (1) not so great in scope as is the Technicolor process of reproduction, (2) slightly less sensitive to color than is the emulsion of film, (3) approximately equal to photographic film in sensitivity, (4) much less sensitive to color than is photographic emulsion on film, (5) many times more sensitive to color than the photographic emulsion on film.
21. The costumes of a feminine character who is vivacious, affectionate, and gay should be in such colors as (1) purple, black, magenta, (2) blue, green, gray, (3) pink, red, orange, (4) white, (5) cool browns.
22. The costumes of a masculine character who is studious, quiet, and reserved should be preferably, (1) purple and tan, (2) blue and green, (3) warm browns, (4) black and gray, (5) red and white.
23. The law of emphasis states that (1) something bright should show behind an actor's head, (2) nothing of relative unimportance in a picture should be emphasized, (3) settings should be mainly neutral, (4) backgrounds should generally be colorful, (5) even unimportant things should sometimes be emphasized.
24. In a Technicolor photoplay the problem of the art director is (1) quite a different problem from that of the artist who paints a still scene where the characters remain in their set places, (2) almost exactly the same as that of an artist who paints still scenes, (3) how to keep vivid colors constantly before the eyes of the audience, (4) how to avoid a tendency toward color restraint, (5) how to avoid color juxtaposition.
25. Best results in Technicolor films come from (1) giving the cameraman more power to control the action of a scene, (2) giving the art director supreme authority, (3) combining the inspirations of producer, director, writer, actor, costume designer, scene designer, and cameraman, (4) placing chief responsibility for the success of the film on the costume designer, (5) selection of the proper story for such a film.

ABOVE: *1. Producer-Director DeMille. 2. Anne Bauchens, Film Editor.*
BELOW: *1. Make-up artist at work. 2. Jeanie Mackerson, Scenarist.*

Answer key: 1, 1; 2, 1; 3, 1; 4, 5; 5, 5; 6, 5; 7, 2; 8, 4; 9, 4; 10, 3; 11, 5; 12, 2; 13, 1; 14, 5; 15, 4; 16, 2; 17, 2; 18, 3; 19, 4; 20, 5; 21, 3; 22, 4; 23, 2; 24, 1; 25, 3.

ILLUSTRATIONS FOR "MOVIE DIARIES" AND NOTE BOOKS

ABOVE: *1. Felling trees to be taken to the Paramount studio, where Director DeMille set them up for scenes in "North West Mounted Police." 2. Trees in transit to the studio.* BELOW: *1. Battery of reflectors intensifies the light for Technicolor photography. 2. Microphone ready to record the sound of the "mounties."*

INTERESTING NOTES ON THE RESEARCH AND CINEMATIC TREATMENT

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The immaculateness of the troops as presented in the film was entirely in character. Although, in 1885, the mud was ankle-deep outside the Guard Room, the long boots were faultlessly clean and the gauntlets whitened with pipe-clay, "even if it took all the pipe-clay in the country."

* * *

In deferenee to the justice of their claims and to the fine families still living in the Saskatchewan country whose near relatives remember the Louis Riel rebellion, the film purposely avoids showing the execution of Riel or painting any one Half-Breed eharaeter in villainous eolors. Duroe, himself, is a composite portrait of four or five different persons, hardly reeognizable by the families still living, while the fictional eharaeter Corbeau, "The Raven," was ereated to serve as the neeessary villain.

* * *

The Scoteh Half-Breed (rather than the Freneh) is best represented by McDuff whose loyalty to the Crown was proved when he said, "Ma feyther was a Heelander. He helped knit the Empire together. I'll have no hand in unravellin' it." And to prove his point, he kept right on knitting, even in the thiek of battle and when his knitting bag was blown away!

* * *

The type of trapper's eabin shown in the film is particularly interesting because of the similarity to the Indian tipi. The smoke was let out from the opening at the top where the poles tapered together. Instead of a fireplace of permanent construction, the typical shanty confined the fire in a square dugout in the middle of the room and banked with dirt or rocks. This central "caboose" or fireplace necessitated a large opening above to let out the smoke, where, at night, the trapper could look up into the stars or into the silent branches of the dense forest.

ORATORICAL CONTEST ON CANADIAN-AMERICAN TOPICS

With the growing threat of force and brutality abroad, the cohesion at home of neighbor lands and raees has beeome stronger. For the first time in history, with the sealing of the Mutual Defense Treaty, providing for joint action for the defense of the New World, the stars of Canada and the United States have begun to swing in their orbits together.

To foster panel discussions of Canadian-Ameriean relations, Ceeil B. DeMille has announced his sponsorship of a national oratorieal eontest on the stages of theatres in a number of cities. This eontest is endorsed by the Department of Secondary Teachers of the National Education Association.