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PHOTOPLAY STUDIES
GROUP DISCUSSION GUIDE

1938



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PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

JANUARY, 1938

NUMBER 1

A GUIDE TO THE DISCUSSION OF
THE MOTION PICTURE

THE BUCCANEER



Prepared by
EDWIN S. FULCOMER
*Lincoln School of Teachers College
Columbia University*

General Editor
MAX J. HERZBERG

*Recommended by the Motion-Picture Committee of the Department
of Secondary Education of the National Education Association*

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READING LIST

FOR THE STUDENT

PN 1993
P53
MPTV 201

- Allen, Hervey: *Anthony Adverse*, Book Nine, Chapters 63-64
Altsheler, J. A.: *A Herald of the West*
Cable, George W.: *The Granddissimes and Old Creole Days*
Charnley, Mitchell V.: *Jean Lafitte, Gentleman Smuggler*
Devereaux, Mary: *Lafitte of Louisiana*
James, Marquis: *Courageous Heart*
Moore, John T.: *Hearts of Hickory*
Nicholson, Meredith: *The Cavalier of Tennessee*
Read, Opie: *By the Eternal*
Rickert, E.: *Out of the Cypress Swamp*
Saxon, Lyle: *Lafitte, The Pirate and Fabulous New Orleans*
Stoddard, W. O.: *The Errand Boy of Andrew Jackson*
The Columbia Encyclopedia

FOR THE TEACHER

- Adams, J. T.: *The Epic of America*, Chapter V
Beard and Beard: *The Rise of American Civilization*, Chapter IX
James, Marquis: *Andrew Jackson, The Border Captain*, Chapters XI-XV.
Morison-Commager: *The Growth of the American Republic*, Volume I,
Chapter XVII
The New Larned History, Volume VI

NEW ORLEANS

New Orleans, the scene of the major action of the picture, remains today one of the fascinating cities of North America. Settled by the French in 1718 upon an alluvial island nearly 100 miles from the mouth of the Mississippi, its site seemed unpromising. In 1762 it was presented to Spain under so dubious a treaty that its terms were not made public until 1764. Almost at once American river-shippers found the Spanish methods of colonial rule intolerable, and by 1800 the city was once more controlled by the French.

From France it passed to the United States when, in 1803, Jefferson, seeking only to purchase control of the river mouth, found himself the possessor of the entire Louisiana territory. Only twelve years later took place the dramatic meeting between Captain Lockyer of the Royal Navy, Captain McWilliam of the Royal Army, and Jean Lafitte, chief character of THE BUCCANEER.

Ad 14-42

A GUIDE TO THE DISCUSSION OF
THE MOTION PICTURE

THE BUCCANEER

I. UNDERSTANDING THE HISTORICAL BACKGROUND OF THE PICTURE

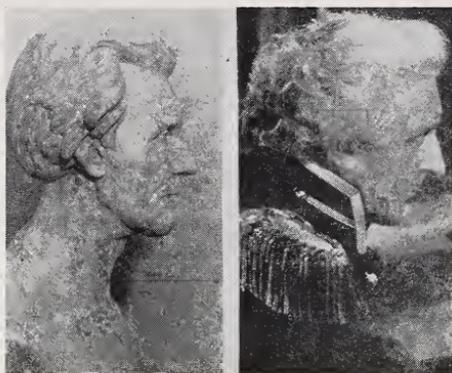
The War of 1812, sometimes called "A Second War of Independence," was in reality a phase of the great European struggle between Great Britain and Napoleon. With modern means of communication it might never have been fought, for England had listened to the demands of her factory-owners and merchants and repealed the hated ORDERS IN COUNCIL two days before Congress declared war, June 18, 1812. Both the English and the French had attacked American shipping and had attempted to prevent the neutral American ships from supplying the enemy with provisions of war. But profits had been so enormous that New England and Southern shippers resented the embargo of President Jefferson which tied up American ships within their home-ports and left American sailors, farmers, and factory-workers in idleness. The profitable trade had made the merchant-shippers overlook the stopping of American boats to "impress" sailors who had deserted the British fleet to find better berths upon American ships. The West, however, felt differently about relations with England, and in THE BUCCANEER Andrew Jackson becomes the spokesman for that region.

By August, 1814, when THE BUCCANEER opens, the war had dragged on for two years with little result to either side except suffering and hardship. The national government was facing bankruptcy. How worthless American paper money was may be recalled from the play by Lafitte's price for the cask of wine:

"Ten pieces of eight, ten Napoleons, or \$500 American paper."

The defeat of Napoleon ultimately, however, left England free to send to America both troops, many of whom had served under Wellington, and her fleet, so long kept busy blockading the ports of France. They planned a triple attack: from Canada, following the route so disastrous to Burgoyne; a blockade of the Atlantic ports and an attack upon Baltimore and Washington; and the capture of New Orleans and the control of the Mississippi trade. The invasion from Canada again suffered defeat when Commodore Macdonough in the Naval Battle of Plattsburgh forced the British to retire. What the results of the Chesapeake Bay and New Orleans ventures were, THE BUCCANEER faithfully portrays.

Miniature Stills For Not



1 *Research in make-up. Where may a bust of Jackson be seen?*



2 *How would this sketch help the actor to portray Gramby?*



5 *What proposition is Lafitte discussing with these men?*



6 *Who is this woman? Why does she carry this document?*



9 *What was the place and what the occasion for this duel?*



10 *What were the natives of this section of Louisiana called?*

oks: THE BUCCANEER



What use is made of contrast here? Mention other examples.



4 *What is the reason for the terror Gretchen is portraying?*



Who is firing upon the American flag in this picture?



8 *How many stars are in the flag Lafitte is saluting here?*



Of what type were these ships? What is this body of water?



12 *What is the cause of this extraordinary action?*

Miniature Stills For Notooks: THE BUCCANEER



1 *Research in make-up. Where may a bust of Jackson be seen?*



2 *How would this sketch help the actor to portray Granby?* **3** *What use is made of contrast here? Mention other examples.*



4 *What is the reason for the terror Gretchen is portraying?*



5 *What proposition is Lafitte discussing with these men?*



6 *Who is this woman? Why does she carry this document?* **7** *Who is firing upon the American flag in this picture?*



8 *How many stars are in the flag Lafitte is saluting here?*



9 *What was the place and what the occasion for this duel?*



10 *What were the natives of this part of Louisiana called?* **11** *Of what type were these ships? What is this body of water?*



12 *What is the cause of this extraordinary action?*

II. HISTORICAL PROBLEMS

Such, then, is the colorful background against which Lafitte, Jackson, Annette, Gretchen, and the Baritarians play their historic story in *THE BUCCANEER*. Who is the real protagonist (central figure) of this picture? Who is the hero? Is it *THE BUCCANEER*, who, temporarily, at least, saved New Orleans for the Americans? Is it the "Border Captain" who rode to political heights upon the needless slaughter of thousands of England's bravest men? Is it Gretchen, devoted, faithful lover of Lafitte, who could brave the uncertainty of his destiny in their departure upon a voyage into "the baths of all the western stars"? Or is the protagonist *AMERICA*, this land which in 1814 determined to work out its own destiny between the Atlantic and Pacific, and dared challenge its European enemies with such bravado that even a "buccaneer" could accept the challenge?

QUESTIONS FOR DISCUSSION

1. What similar problems in diplomacy faced Congress and the President of the United States in 1803-1812 and in 1914-1917?
2. Why was Mrs. Madison presiding at the dinner with which the picture opens?
3. How does the opening scene increase our interest in the scenes between Lafitte and the British officers? Between Jackson and Lafitte?
4. Does the sequence of Lafitte and Gretchen in the dugout following the Barataria massacre make you feel that the pirates and Lafitte had received only their just deserts? Is this what Gretchen means when she says, "What those ships did to your men is only what you did to other people"?
5. Are there too many battle scenes in this picture? Does the historical background justify them?
6. Would you have enjoyed more scenes in New Orleans and fewer in Barataria? Would such scenes have impeded the dramatic action?
7. In what way does the scene of Jackson's entrance into New Orleans add to our interest in Lafitte's destiny? Does it serve other purposes?
8. Are the scenes between Lafitte and Annette completely convincing? Is Aunt Charlotte a real character or a type of comedy character familiar to the motion picture?
9. Can you distinguish between the accurate meaning of the words "buccaneer," "privateer," and "pirate"? Why does Lafitte *insist* upon the use of "privateer" in his conversation with Jackson?
10. Does the ball-room scene in which Gretchen's dress and the miniature prove Lafitte's undoing become dramatic justice? Or is it merely melodrama?

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THE CAST
OF
"THE BUCCANEER"

<i>Jean Lafitte</i>	Fredric March
<i>Gretchen</i>	Franciska Gaal
<i>Dominique You</i>	Akim Tamiroff
<i>Annette</i>	Margot Grahame
<i>Ezra Peavey</i>	Walter Brennan
<i>Crawford</i>	Ian Keith
<i>Dolly Madison</i>	Spring Byington
<i>Governor Claiborne</i>	Douglass Dumbrille
<i>Captain Brown</i>	Robert Barrat
<i>Andrew Jackson</i>	Hugh Sothern
<i>Aunt Charlotte</i>	Beulah Bondi
<i>Beluche</i>	Anthony Quinn
<i>Marie de Remy</i>	Louise Campbell
<i>Admiral Cockburn</i>	Montagu Love
<i>General Ross</i>	Eric Stanley
<i>Gramby</i>	Fred Kohler
<i>Captain Lockyer</i>	Gilbert Smery
<i>Captain McWilliams</i>	Holmes Herbert
<i>Madeleine</i>	Evelyn Keyes
<i>Roxane</i>	Lina Basquette
<i>Young Blade</i>	John Patterson
<i>Lieutenant Shreve</i>	Frank Melton
<i>Collector of Port</i>	Stanley Andrews
<i>Charles</i>	Jack Hubbard
<i>Captain Reid</i>	Richard Denning

THE PRODUCTION CREDITS

Director: Cecil B. De Mille

Screen Playwrights: Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan

Literary Source: Adaptation by Jeanie Macpherson of
"Lafitte the Pirate" by Lyle Saxon

Technical Assistants: Louisiana State Museum Staff

Associate Producer: William H. Pine

Second Unit Director: Arthur Rosson

Cinematographer: Victor Milner, A.S.C.

Art Directors: Hans Dreier and Roland Anderson

Musical Director: Boris Morros

Editor: Anne Bauchens

Recording Engineers: Harry Lindgren and Louis Mesenkop

Costume Directors: Visart and Dwight Franklin

Producing Company: Paramount Pictures, Inc.

Film #
(GROUP DISCUSSION) GUIDE

A Magazine Devoted to Photoplay Appreciation

VOLUME III

JANUARY, 1938

NUMBER 1

A GUIDE TO THE DISCUSSION OF THE
NEW SCREEN VERSION OF
**REBECCA OF
SUNNYBROOK FARM**



Prepared by
LENORE VAUGHN-EAMES
State Teachers College, Newark, New Jersey

General Editor
MAX J. HERZBERG

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WILLIAM LEWIN, Managing Editor



BEHIND THE PRODUCTION OF THE NEW
 "REBECCA OF SUNNYBROOK FARM"

Producer: Darryl Zanuck
Director: Allan Dwan
Associate Producer: Raymond Griffith
Screen Playwrights: Karl Tunberg and Don Ettlinger
Original Author: Kate Douglas Wiggin
Cinematographer: Arthur Miller, A.S.C.
Art Directors: Bernard Herzbrun and Hans Peters
Dance Directors: Nick Castle and Geneva Sawyer
Recording Engineers: George Leverett and Roger Heman
Musical Director: Arthur Lange

THE CAST

<i>Rebecca Winstead</i>	Shirley Temple
<i>Anthony Kent</i>	Randolph Scott
<i>Orville Smithers</i>	Jack Haley
<i>Gwen Warren</i>	Gloria Stuart
<i>Lola Lee</i>	Phyllis Brooks
<i>Aunt Miranda Wilkins</i>	Helen Westley
<i>Homer Busby</i>	Slim Summerville
<i>Aloysius</i>	Bill Robinson
<i>Raymond Scott Quintet</i>	Themselves
<i>Purvis</i>	Alan Dinehart
<i>Dr. Hill</i>	J. Edward Bromberg
<i>Peters Sisters</i>	Themselves
<i>Receptionist</i>	Dixie Dunbar
<i>Mug</i>	Paul Hurst
<i>Henry Kipper</i>	William Demarest
<i>Melba</i>	Ruth Gillette
<i>Cyrus Bartlett</i>	Paul Harvey
<i>Jake Singer</i>	Clarence Hummel Wilson
<i>Radio Announcers</i>	{ Gary Breckner Sam Hayes Carroll Nye
<i>Hamilton Montmarcy</i>	Franklin Pangborn
<i>Reverend Turner</i>	William Wagner
<i>Mrs. Turner</i>	Eily Malyon
<i>Florabelle</i>	Mary McCarty

A GUIDE TO THE DISCUSSION OF THE
NEW SCREEN VERSION OF

REBECCA OF SUNNYBROOK FARM

PART I: THE STORY

Have you ever listened to the radio, and wished that you could see the people singing in the studio, or even that you might sing over the microphone yourself? That was exactly what Rebecca wanted to do in the new story of REBECCA OF SUNNYBROOK FARM. In fact, Rebecca and her step-father hoped that she would be able to earn her living by singing on the program of a new breakfast food, "Crackly Grain Flakes."

The story of her experiences is interesting to follow. She went to the studio for an audition, but through a misunderstanding, she and her step-father thought she had not gotten the job. Her step-father could not take care of her any longer, so he took her to the country to live with her Aunt Miranda on a lovely old farm. Aunt Miranda did not seem very glad to see Rebecca at first, but it was not long before she loved her very much.

Rebecca had a wonderful time on the farm, chasing the pigs and chickens, and playing and dancing with the hired man. She liked to visit Mr. Kent, too. He was the man who lived right next door, but who came home only once in a while. Sometimes she went by herself, and sometimes she went with Gwen, the lovely young girl who also lived with Aunt Miranda. You can imagine how excited they all were when they found out that Mr. Kent was the man who had listened to Rebecca sing in her audition at the radio studio, and that he had really meant to give her the job! In fact, he had been looking for her ever since.

Of course, every one was very happy (except, perhaps, Aunt Miranda, for a little while), and there was an exciting time while they were arranging to set up the radio station right in Mr. Kent's home so that Rebecca could sing over it after all, and be "Little Miss America" on the "Crackly Grain Flakes" program.

But all trouble wasn't over, for her step-father and new step-mother heard her when she sang over the radio, and they hurried to the farm to take her away from Aunt Miranda, because they wanted her to make money for them.

It is very amusing to see the way she managed to make her step-father want her to leave him as quickly as possible and go back to Aunt Miranda and her friends. Of course, she got back on the program she enjoys so much, and the story ends happily for everyone.

Notebook Stills: REBECCA



1 *To whose home has Rebecca come? Why? Who is with her?*



2 *Can you name Rebecca's companion? What had they been doing?*



5 *What is Aunt Miranda telling Rebecca? Does she feel happy?*



6 *How do Aunt Miranda and Rebecca feel toward each other now?*



9 *What turn have affairs taken? What new attitudes are shown?*



10 *What is happening in this scene? Why?*

F SUNNYBROOK FARM



How did Rebecca happen to make new friends in this barn?



4 *Why does Rebecca have to act as a "go-between" in this scene?*



What shows us Shirley is a modern Rebecca?



8 *What request is being made of Aunt Miranda?*



Is anything wrong? Explain what this picture suggests.



12 *What does this man's face express? What has Rebecca done?*

Notebook Stills: REBECCA OF SUNNYBROOK FARM



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12 *What does this man's face express? What has Rebecca done?*

A great many years ago, there was another story written by Kate Douglas Wiggin about another little girl who was also called Rebecca of Sunnybrook Farm. That story was loved by all who read it, through the years, and that, too, was once filmed in a moving picture, but it was very different from this new story. In fact, the Rebecca of that first great story would not have known what a radio was, because it had not been invented when the story was written. Can you imagine how amazed she would have been at all the things the new Rebecca enjoyed doing? There isn't any doubt that she would have wanted to do the same things herself!

PART II: THE REASON WE ENJOY THE PICTURE

One of the reasons for going to the moving-pictures is to see and enjoy a good story on the screen just as you would enjoy a good story in a book. In Shirley Temple's newest picture, REBECCA OF SUNNYBROOK FARM, there are many things which contribute to the story as you see it on the screen. One thing, of course, is the story itself. It is quick-moving and interesting, and never lets you feel that it is dragging, or that any part of it has been overdone. Another thing is good acting. That can make the people of the story live for you, and make you feel as though you are actually taking part in it yourself. The actors make you feel that you are seeing people that you can know and talk to, instead of just people in a story. Notice the way Shirley Temple puts herself into the part of Rebecca, so that you really think of her as that other little girl. Notice, too, the kind of person that Aunt Miranda makes you feel that she is at first, and how your feeling toward her changes as she is more kind to Rebecca. That is good acting.

There are several others in the picture who do some very fine acting. After you have seen the picture, it will be fun to name the ones who you feel have done the best work, and to give your reasons for it.

Sometimes there are particular things which take place in a picture that we recognize as unusually good. In REBECCA OF SUNNYBROOK FARM notice the dancing which Rebecca and Aloysius (Bill Robinson) do together. That was a very difficult series of steps, and it was believed no one could do them but Bill Robinson. When Shirley Temple showed that she could do them after trying just once, everyone in the studio in Hollywood thought it was exceptionally fine.

After you have seen the picture, you will undoubtedly have other things of that nature to mention and discuss. Be sure you know why you like them, and why you think they are good, for it is real fun to decide what some of the fine things are in a picture which have made you enjoy it very much, and to discuss them afterwards.

PART III: QUESTIONS FOR DISCUSSION (FOR THE ELEMENTARY SCHOOL)

1. Does the way Shirley Temple plays on the farm make you wish that you could be there with her? What does she do that makes you feel that way?

2. Describe the kind of person that Aunt Miranda makes you believe that she is. Do the same with Gwen, Orville, and Mr. Kent. How did they make you feel that way about them?

3. How do you feel toward Rebecca's stepfather? Why?

4. Have you seen Shirley Temple in any other play? Did she make you believe that she really was each character she played in turn? Give a reason for your answer.

5. What is meant by an "audition"? Why does a radio broadcasting room have to be sound-proof?

6. Do you think that you would enjoy the songs Rebecca sang on her radio program if you could tune in and hear her? Why?

7. Do you like the new way Shirley Temple wears her hair in this picture? Does it add to her characterization in the picture?

8. Do you think the picture will give real pleasure to the many audiences which will see it? Give your reasons for your answer.

9. Should the picture have had some other title? Explain.

MONTHLY NEWS NOTES

Four hundred high school students, representing sixty photoplay appreciation clubs in New Jersey schools, launched on January 22 the New Jersey Association of Photoplay Clubs, at a meeting in Newark under the auspices of the Finer Films Federation of New Jersey and the New Jersey Association of Teachers of English. W. Paul Bowden of East Orange High School and Alexander B. Lewis of Newark Central High School were named advisors for the association of clubs by William F. Bauer, director of English at East Orange High School and chairman of the Photostudy Committee of the Finer Films Federation.

* * *

An extraordinary exhibit, showing the procedure in making a feature photoplay, is on view at the Museum of Modern Art in the Grand Concourse of Radio City, New York. The materials, which are taken entirely from the Selznick production of *Tom Sawyer*, will be shown later in other cities.

* * *

Organizations of secondary-school teachers and other groups interested in higher film standards may now become affiliated with the motion-picture committee of the Department of Secondary Education of the N.E.A., it was announced recently by Ernest D. Lewis, executive secretary of the Department. Affiliated organizations pay \$10 a year, and their officers receive copies of the magazine *Secondary Education* and other materials, including publications of interest to students of the photoplay.

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PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

FEBRUARY, 1938

NUMBER 2

A GUIDE TO THE DISCUSSION OF THE
TECHNICOLOR PHOTOPLAY VERSION OF
**THE ADVENTURES OF
TOM SAWYER**

AS PRODUCED BY DAVID O. SELZNICK



Prepared by
MARY ALLEN ABBOTT
*In Co-operation With a Committee of
Greenwich (Conn.) High-School Students*

General Editor
MAX J. HERZBERG

*Recommended by the Motion-Picture Committee of the Department
of Secondary Education of the National Education Association*

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INTRODUCTORY NOTE.

This guide was written for young people. After a period of studying what a sampling of boys and girls in the Greenwich (Conn.) High School said they would like to include in a study guide to a motion picture, the writer had the benefit of advice from a Student Committee who conferred at every step of the preparation.

The section entitled **WHAT TO WATCH FOR WHEN YOU SEE THE ADVENTURES OF TOM SAWYER** is the work of the Student Committee. At the preview, each one had agreed to give special attention to some phase of the production and to make a report. Interest in photography and other technical details of production on the part of the boys both in the committee and in the school is very apparent. This section is placed *after* instead of *before* seeing the motion picture the first time, because of the strong feeling expressed by some students in the school who say they "want to enjoy the story and not to worry because they have to answer questions afterward" and they "don't want to be distracted from the rest of the picture because they are looking for one particular shot."

Warm thanks are due the Student Committee as well as Mr. Hardy R. Finch, head of the English department of the Greenwich High School and Miss Eleanor Child, Faculty Member of the Photoplay Club for their generous co-operation.

We hope we have not spoiled the suspense and the fun in seeing **THE ADVENTURES OF TOM SAWYER**.

I. THE AUTHOR AND THE BOOK

THE AUTHOR

Samuel L. Clemens was born of good Southern parentage, November 30, 1835, in Florida, Missouri. He died in Redding, Connecticut, April 14, 1910. His long life of nearly seventy-five years was an extraordinary record of adventures and friendships. After the death of his wife, his best friend, and of his daughter Jean, he found a new friend in the person of Albert Bigelow Paine, a gifted young writer who became his biographer.

His pen-name, *Mark Twain*, first used early in 1865, "is an old leadsman's call," he explained, "signifying two fathoms,—twelve feet.—It was a pleasant sound to hear on a dark night; it means safe waters."

Mark Twain's first book, *Innocents Abroad*, also *Life on the Mississippi*, and *Roughing It*, together with *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, record some of his own experiences. These books also give us, pleasantly disguised in story form, much information about many phases of life in the Mid-West and on the Pacific Coast from 1835 to about 1865.

THE BOOK

The Adventures of Tom Sawyer was published in December, 1876. In his preface Mark Twain says, "Most of the adventures recorded in this book really occurred; one or two were experiences of my own, the rest those of boys who were school-mates of mine. Huck Finn is drawn from life; Tom Sawyer also, but not from an individual—he is a combination of the characteristics of three boys I knew." Tom Sawyer, friends and critics of the author have thought, is amazingly like Mark Twain himself and Aunt Polly like his mother.

TIME AND PLACE OF THE STORY

The scene of the adventures of Tom and his gang was a little Mississippi River town in the 1840's. This was an early period in the settlement of the Southwest, before the railroad came, when rafts and steamboats carried freight and passengers up and down the Mississippi River and when every boy longed to be a river-pilot. Tom's town, like Hannibal, Missouri, the boyhood home of Mark Twain, offered much to boys—the river life to watch; boats and rafts; fishing and swimming; a forest on the opposite shore and swamps to hunt in and explore; an uninhabited island with a sandy beach; and best of all, not far from town, a limestone cavern.

LIMESTONE CAVERNS

Nathaniel S. Shaler, who was a picturesque writer as well as an eminent scientist, gives in his *First Book in Geology* a fascinating explanation of these caverns. Water, seeping through the rock for long ages, dissolves the lime and hollows out great vertical chambers, from which tunnel-like horizontal galleries lead off, and sometimes open out on a hillside miles away. Through such a side opening Tom and Becky made their escape. Stone "icicles," called stalactites, hang from the stone roof; below them are stalagmites, formed by the lime deposited on the floor by the dripping water. Their strange forms, their glowing colors when light is turned on them, the deep pit of water, the "natural bridge" (part of a broken-down cavern ceiling), footsteps preserved in the sand, clusters of bats that hang from the ceiling, the use of caverns as a hiding-place for men and their possessions,—all these details in "Tom Sawyer" are founded on fact, for Mark Twain, like Shaler, came from a cavern country.

In the motion-picture production, the cavern scenes were not filmed in a limestone cavern but in specially constructed sets. One is eager to see whether the screen wizards have made their caverns look like the real thing.



Education in the 1840's.

THE CHARACTERS

Among the people in the book, these stand out:

Tom Sawyer, a small boy with a taste for adventure, "no more responsible than a colt;" *Aunt Polly* who enjoys fun but believes it is her duty not to "spare the rod." ("Every time I let him (Tom) off," Aunt Polly says, "my conscience does hurt me so, and every time I hit him, my old heart most breaks"); *Sid*, Tom's half-brother, "a quiet boy who had no adventurous, troublesome ways," but ways that were troublesome enough for Tom; *Joe Harper*, Tom's best friend, who shares in many of his adventures; *Huckleberry Finn*, the son of the village drunkard, a boy all the mothers in the town disliked and all the children admired; *The Widow Douglas*, a friendly soul, hospitable and benevolent; *Becky Thatcher*, a new little girl in town, supplanting *Amy Lawrence* in Tom's favor; *Jim*, Aunt Polly's small colored boy, for, in this before-the-war Southern settlement, most of the families, unless poverty-stricken, owned a slave or two, who were often kindly treated and became companions of the white children; *Muff Potter*, a shiftless drinking man who gets into trouble; *Indian Joe*, a sly, revengeful, half-breed Indian who causes the trouble that makes the plot.

SUPERSTITIONS

As he says in the preface to *The Adventures of Tom Sawyer*, Mark Twain was interested in recording some of "the superstitions which were prevalent among the children and slaves in the West at the period of this story." Huck's cure for warts is retained in the motion-picture.

BEFORE SEEING A MOTION PICTURE

Before seeing a motion picture, one needs to know (in the opinion of the student committee working with the writer on this guide), the time and the place of the story; the type; a "quick summary of the story" but "not too much to spoil the suspense and the fun;" and a little ("not too much") about the main characters. If the story is taken from a book, especially a book based on an historical period, one "needs to read the book and learn about the historical facts and the period before seeing the motion picture." But in the case of *The Adventures of Tom Sawyer*, perhaps enough has now been said.

II. THE PRODUCTION

Note to the Reader:

If you don't want to be bothered with too many details before seeing the picture, postpone reading this section until later.

THE PRODUCER

David O. Selznick, the producer, has been responsible for many excellent screen productions, including *David Copperfield*, *Little Women*, *Anna Karenina*, *A Tale of Two Cities* and *The Garden of Allah* (in technicolor). As an independent producer, his first production was *Little Lord Fauntleroy*; and, in 1937, *A Star Is*



Tom shows Jim his new treasure, the croaking frog.



The village turns out to see Muff Potter taken to prison.

Born (in technicolor), *The Prisoner of Zenda*, *Nothing Sacred* (in technicolor) and *The Adventures of Tom Sawyer* (in technicolor).

Most of the Selznick productions named above were adapted from well-known works of fiction.

THE DIRECTOR

Norman Taurog was born in Chicago in 1899. As a boy, he played some juvenile roles in George M. Cohan's theater, New York. Later he became a screen actor, then a director, chiefly of comedies. He has been known as a child-picture director because of his skill in directing his nephew Jackie Cooper in *Sooky* and *Skippy* and other children in *Huckleberry Finn*. His experience, however, has been varied, including the direction of Will Rogers, Zasu Pitts, W. C. Fields, Maurice Chevalier, and Jack Oakie.

Assistant directors to Mr. Taurog in *The Adventures of Tom Sawyer* were Eric Stacey and Jack Roberts.*

THE SCREEN PLAYWRIGHT

John Van Alstyn Weaver was born in Charlotte, North Carolina, in 1893. After graduating from Hamilton College, he spent several years in newspaper and magazine work, as literary editor and as dramatic critic. He has published novels, poetry, and plays and has written many scenarios.

For Illustrated Notebooks: "T



- 1** *"Hurry up, Joe, your turn's about through."*



- 2** *"Say, Tom, let me whitewash little."*



- 5** *In the grave-yard, the boys see something worse than devils.*



- 6** *Aun Polly prescribes "Pain Killer." "It cures everything."*



- 9** *"You've been mighty good, boys, better'n anybody else in this town."*



- 10** *Why the boys don't tell what the saw in the grave-yard.*

Adventures of Tom Sawyer



Becky Thatcher, a new girl in town.



4 *"Say, Huck, what's dead cats good for?"*



Tom (whispering): "I know now! Somebody's drowned!"



8 *Aunt Polly: "Why didn't you tell, child?"*



Tom, ready to tell what he knows, sees Injun Joe in court.



12 *With candles lighted, ready to explore the cave.*

For Illustrated Notebooks: "The Adventures of Tom Sawyer"



1 "Hurry up, Joe, your turn's about through."



2 "Say, Tom, let me whitewash a little."



3 Becky Thatcher, a new girl in town.



4 "Say, Huck, what's dead cats good for?"



5 In the graveyard, the boys see something worse than devils.



6 Aunt Polly prescribes "Pain Killer." "It cures everything."



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9 "You've been mighty good, boys, better'n anybody else in this town."



10 Why the boys don't tell what they saw in the graveyard.



11 Tom, ready to tell what he knows, sees Injun Joe in court.



12 With candles lighted, ready to explore the cave.



Director Norman Taurog and Cameraman James Wong Howe planning camera positions.

THE CHIEF CAMERAMAN

The photographers in charge were James Wong Howe, the well-known Chinese camera man, and Wilfred Cline, with Roy Clark and Ben Cohen as assistants.* Jack Cosgrove was in charge of "Special Effects." James Wong Howe was responsible for the fine camera work in *Viva Villa*, *O'Shaughnessy's Boy*, *The Power and the Glory*, *The Thin Man*, *Whipsaw*, *Fire Over England*, and *The Prisoner of Zenda*.

THE CASTING BUREAU

The chief problem in casting was finding a Tom Sawyer, for Mr. Selznick preferred to have a boy who had never before acted in a motion picture. Scouts of the Casting Bureau interviewed many hundreds of children all over the country and made many screen tests. The story of their hunt and the finding of a Tom Sawyer in the person of a twelve-year-old boy living with his family in the Bronx, New York City, may be read in the November issue of the Girl Scout magazine, *The American Girl*, and the Boy Scout magazine, *Boys' Life*.

* Men who do work and don't always get credit are the *Assistant Directors* and the *Assistant Cameramen*. To meet this criticism of the Student Committee co-operating in the study-guide to Tom Sawyer, these names are included among the important names in the production. Other important names are the *Art Director*, Lyle Wheeler, and the *Sound Engineer*, Will Fox. Names not usually known to the public are the *Chief Electrician*, Neil McDonald; *Chief Props* (in charge of studio properties), Arden Cripes; and *Chief Grip* (in charge of stage-hands), Charles Rose.

RESEARCH FOR THE MOTION PICTURE

Visitors to the exhibit of "The Making of a Contemporary Film" arranged by the Museum of Modern Art, New York can see a great variety of material showing the care given to research in the making of *The Adventures of Tom Sawyer*.

In the list of over one hundred sources consulted by the Research Department of Selznick International Pictures, one notices such authoritative names as Bernard De Voto (*Mark Twain's America*) H. L. Mencken (*The American Language*) and Albert Bigelow Paine (*The Boy's Life of Mark Twain*); also the mention of school books and of Missouri newspapers of the period, as well as Mark Twain's *Life on the Mississippi* and all illustrated editions of *Tom Sawyer*.

The list includes books on wall paper, psalms and hymn tunes, costumes, early American bottles and flasks, furniture, calico and matches.

SOME OF THE LEADING PLAYERS

Tommy Kelly (Tom Sawyer) had no previous motion-picture experience, *Ann Gillis* (Becky Thatcher) has played in a dozen films, among them *The Garden of Allah* and *The Great Ziegfeld*. *Jackie Moran* (Huckleberry Finn) was one of the orphans in *Valiant Is the Word for Carrie*. *May Robson* (Aunt Polly), a stage actress, has played in many screen productions, including *Lady for a Day*, *Anna Karenina*, and *A Star is Born*. *Walter Brennan* (Muff Potter) has created character parts in *These Three*, *The Moon's Our Home*, *Fury*, and other films.

HOLLYWOOD'S FIRST TRAILER SCHOOL

When the company went on location, at Lake Malibu (thirty miles northwest of Hollywood), school for the twelve juveniles who played in *Tom Sawyer* was established in one of the dressing-room trailers from the studio. Fletcher Clark was in charge of the school, with two other teachers. Tom Kelly was in the eighth-grade group.

III. BOOK AND FILM

If possible, see the picture twice, the first time for the story, for enjoyment, for whatever you happen to take in. Your especial interests will spontaneously cause you to notice various items: perhaps the acting, perhaps the details in the background, the music, the photography, or the handling of color. The second time, having studied and read all you can about it, see the picture with technical points definitely in mind.

AFTER SEEING THE MOTION PICTURE THE FIRST TIME

DID THE MOTION PICTURE FOLLOW THE BOOK?

1. Are the settings, interior and exterior, of the motion picture true to the descriptions in the book, to the time and place of the story?

2. Are the characters, especially the main characters, as played on the screen, like the characters of the book? Do they speak like the characters of the book?

3. If material is added—other incidents, new characters, new dialogue—is this new material necessary or desirable in adapting the fiction form to screen drama? And is it in keeping with the spirit and purpose of the author?

The above questions, applied to *Tom Sawyer*, the book and the motion picture, will furnish subjects for discussion and for much individual difference of opinion. For Number 3, the English teacher may have to be called in to give expert opinion.

COMPARISON OF BEGINNINGS

If you compare the material in the first three chapters of the book, with the opening reels of the motion picture, you will find that both versions end with a scrap (threatened or actual) with Sid. The next chapter in the book and the next reel in the film (introduced with a "fade in") take up the episode of how Tom won a prize at Sunday School. But you will notice that the introduction to the motion picture (the early footage) has been expanded with more incidents than in the book, that more of the characters appear and more action has been given to them. Are these changes desirable ones, in adapting fiction form to screen drama?

GROUP DISCUSSION

(1) How did you like the material invented for the ending of the motion-picture? (2) How did you like the cavern episode, which is quite different from the account in the book? (3) Do you think the incidents introduced and the heightening of suspense in the cavern episode would give younger children bad dreams? What about the graveyard scene and the court-room scene in which Injun Joe also figures? (4) Do you think Tom Sawyer would be considered a bad boy? Tom of the book stole a ham and a boat, played truant, ran away from home, deceived his aunt and—anything else? Tom of the motion picture was a bit different. Do you think younger children would be likely to imitate him, after reading the book? After seeing the motion picture? Would you agree or disagree with a member of the Student Committee that "The best thing about Tom was his conscience?"

IV. WHAT TO WATCH FOR WHEN YOU SEE "THE ADVENTURES OF TOM SAWYER"

TOPICS SUGGESTED BY STUDENT COMMITTEE
GREENWICH (CONN.) HIGH SCHOOL

THOMAS FLANAGAN

GORDON HUNTER RENNIE

EBBERT HOOD

BETTY JANE RITCH

SYLVIA NICHOLS

JOAN CHALMERS SAYER

HARRY MORGAN TIEBOUT, JR.



Camera Work and Technicolor: In the opinion of the Committee, the photography was the best part of the production. The technicolor was nicely subdued; nothing hit your eye. The night lighting, and the way the torches lit up the caves, were excellent.

Characterization by the Players: The Committee thinks Tom "too noble" as compared with the book, Huck "too respectable and clean," Aunt Polly "too hard and bitter—not humorous; she hits Tom too much"; Muff Potter, the Schoolmaster, the Sunday School Superintendent, excellent. Little Jim photographed well. Becky's and Tom's love-making scenes were "sophisticated—not like kids."

Dialog: The dialog follows the book, but Aunt Polly does not speak with a slow Southern drawl. She speaks like a New Englander.

Settings: In the first shot, the limestone cavern looked for a moment like plaster of Paris, but you got used to it. Those scenes and the sunrise and sunsets were beautiful.

Added Material Not in the Book: The added lines seemed in the spirit of the book, but not the added incidents in the cavern. The falling of the rocks, the lighting of Injun Joe's face, his pursuit of Tom, Tom's killing him, were all too melodramatic. Recommended by the Student Committee for high school but not for younger children.

V. QUESTIONS ABOUT THE PRODUCTION

Answers by the Producer and His Staff to Questions Raised by the Student Committee Co-operating in the Preparation of This Study Guide to Tom Sawyer.

"What was the most difficult scene to film?"

The scene in the cave when tons of rock had to fall and partly bury Becky Thatcher's hair ribbon. To avoid shooting this costly and complicated scene a second time, Director Norman Taurog and William Cameron Menzies, assistant to the producer in charge of the cave sequence, had thirty-one drawings made showing positions of the actors in relation to the rock fall. The scene was rehearsed several times and when it was finally taken, the huge rock fell within a half-inch of the place marked for it.

A scene difficult in another sense—psychologically—came when Director Taurog worked an entire day to get Becky lost in the cavern, to show just the right amount of childish hysteria, without her seeming to be actually suffering from the strain of making the picture.

"What was the most expensive scene to film?"

The *Cavern Set* was the most expensive, its cost having been estimated at several thousand dollars. During one day on this set, several hundred thousand gallons of water was used in a waterfall scene, the water afterwards flowing into the Pacific Ocean. In another scene, artificial light as intense as the rays of a California sun at noonday was used, the cost of the electricity for this shot being several thousand dollars. This was necessary because of the demands of color photography.

"What was the most difficult sound problem?"

The most difficult sound-recording problem was solved by accident. After the studio had worked all the morning using sandbags and rocks to reproduce the sound of Injun Joe falling to his death in a subterranean pool, the sound engineer was not satisfied. Finally a man jumped into the water from a ladder, but the effect still was not good. Then a small clod of earth fell in, near the microphone, and the sound technician shouted, "That's it! Swell!" So another little clod was dropped, within a few inches of the microphone, and the sound effect pronounced perfect.

"What technicolor problems had to be solved?"

In *The Adventures of Tom Sawyer*, the cave sequence was shot with stalactites and stalagmites painted brilliant colors and the inner walls resembling a geological rainbow. Director Taurog found this background suitable to the opening scenes underground, when a jolly picnic party assembled to explore the cave. But later, when Tommy Kelly as Tom Sawyer and Ann Gillis as Becky Thatcher became lost in the cave, the Director noticed that the children and other members of the cast were hindered in expressing anxiety and terror when the cavern walls reflected such cheerful colors.

So under the direction of William Cameron Menzies, general production assistant to David O. Selznick, painters with powerful spray nozzles quickly toned down the prismatic walls of the cave with dark gray paint, masking the bright colors and transforming the place into a veritable abode of terror.

James Wong Howe and Wilfred Cline, cameramen, said they were delighted with the effects they were able to obtain with the variety of colors in the cave. "We can play with colors for our effect," Mr. Howe said, "as an organist plays his music."

A LIST OF COLOR FILMS, 1929-1937

On With The Show (Warner Brothers); part of *The House of Rothschild* (United Artists); *La Cucaracha*, two reels (RKO Radio); *Becky Sharp* (RKO Radio); *The Garden of Allah* (Selznick-United Artists), *God's Country and The Woman* (Warner Brothers); *Ramona* (20th Century-Fox); *Trail Of The Lonesome Pine* (Paramount); latter part of *Victoria The Great* (RKO Radio); *Page Miss Glory* (Warner Brothers); *Calico Dragon* (cartoon, Metro-Goldwyn-Mayer); *Felix The Cat* (cartoon, RKO Radio); *Fitzpatrick Travelogues* (Metro-Goldwyn-Mayer); *Disney Shorts* (United Artists and RKO Radio); *A Star Is Born* (Selznick-United Artists); *Nothing Sacred* (Selznick-United Artists); *Snow White* (Walt Disney); *The Adventures of Tom Sawyer* (Selznick-United Artists); *The Goldwyn Follies* (Goldwyn-United Artists).

AFTER READING MARK TWAIN

Some Suggestions for the Solitary Reader and Some for a Group.

1. In any Mark Twain book, find a good bit of dialogue that gives the character of the speakers.
2. Find an anecdote with a surprise ending.
3. Find a description of beautiful or picturesque scenery.
4. Find a lively description such as the departure of the boats from New Orleans in *Life on the Mississippi* (Chapter XVI) or the chapter "Early Morning from the Overland Stage" in *Roughing It*. List the words that suggest sound and movement. Would these be good scenes in a motion picture?
5. What incidents or characters show Samuel Clemens' compassion for the weak and the unfortunate and his indignation at injustice.
6. What did Samuel Clemens look like at different ages? As a small boy? As typesetter in a printing office? As river pilot? As mining prospector? As a public speaker?

Consult chapters in Albert Bigelow Paine's *The Boys' Life of Mark Twain*; and for Clemens as a family man read what his daughter Susie wrote in her diary (Chapter XLVII).

Perhaps your answers to the above questions will help you with the following:

1. "Find episodes in Mark Twain's life suitable for short stories, brief plays, verses, radio scripts, assembly talks, and a photoplay."*
2. "Make a puppet show with characters from *Tom Sawyer*."**

SOME SUGGESTIONS TO READERS

After Reading *The Adventures of Tom Sawyer*

The Boys' Life of Mark Twain, by Albert Bigelow Paine. Edited by Walter Barnes. Harper & Brothers, 369 pages. 1929.

Mark Twain, a biography by Albert Bigelow Paine. Harper & Brothers, Educational Edition, 2 vols.

Some Other Books By Mark Twain: *The Adventures of Huckleberry Finn*—*A Connecticut Yankee in King Arthur's Court*—*Life on the Mississippi*—*The Prince and the Pauper*—*Personal Recollections of Joan of Arc*—*Roughing It*—*Tom Sawyer Abroad*.

The Mark Twain Omnibus—Drawn from the works of Mark Twain and edited by Max J. Herzberg. Harper & Brothers, 1935, 441 pp. (Contents: *Pudd'nhead Wilson*, *The Jumping Frog*, selected essays and stories, and selections from Mark Twain's speeches and letters.)

* Suggested on page 439 in *The Mark Twain Omnibus*.

** Suggested by a member of the Student Committee.

THE CAST OF
"THE ADVENTURES OF TOM SAWYER"

<i>Tom Sawyer</i>	TOMMY KELLY
<i>Becky Thatcher</i>	ANN GILLIS
<i>Huckleberry Finn</i>	JACKIE MORAN
<i>Aunt Polly</i>	MAY ROBSON
<i>Muff Potter</i>	WALTER BRENNAN
<i>Injun Joe</i>	VICTOR JORY
<i>The Sheriff</i>	VICTOR KILIAN
<i>Mrs. Thatcher</i>	NANA BRYANT
<i>Joe Harper</i>	MICKEY RENTSCHLER
<i>Amy Lawrence</i>	CORA SUE COLLINS
<i>Judge Thatcher</i>	CHARLES RICHMAN
<i>Widow Douglas</i>	SPRING BYINGTON
<i>Mrs. Harper</i>	MARGARET HAMILTON
<i>Little Jim</i>	PHILIP HURLIC
<i>Sid Sawyer</i>	DAVID HOLT
<i>Ben Rogers</i>	GEORGIE BILLINGS
<i>Billy Fisher</i>	BYRON ARMSTRONG
<i>Mary Sawyer</i>	MARCIA MAE JONES



Education in the Selznick Trailer School.

BEHIND THE PRODUCTION

<i>Producer</i>	DAVID O. SELZNICK
<i>Assistant to the Producer</i>	WILLIAM H. WRIGHT
<i>Director</i>	NORMAN TAUROG
<i>Author</i>	MARK TWAIN
<i>Screenplay</i>	JOHN V. A. WEAVER
<i>Musical Director</i>	LOU FORBES
<i>Photography</i>	JAMES WONG HOWE
<i>Associate</i>	WILFRID M. CLINE
<i>Art Direction</i>	LYLE WHEELER
<i>Cave Sequence Design</i>	WILLIAM CAMERON MENZIES
<i>Special Effects</i>	JACK COSGROVE
<i>Interior Decorations</i>	CASEY ROBERTS
<i>Costumes</i>	WALTER PLUNKETT
<i>Continuity</i>	BARBARA KEON
<i>Supervising Film Editor</i>	HAL C. KERN
<i>Recorder</i>	WILLIAM FOX
<i>Assistant Director</i>	ERIC STACEY
<i>Color Supervisor</i>	NATALIE KALMUS

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GROUP DISCUSSION GUIDE

A Magazine Devoted to Photoplay Appreciation

VOLUME III

FEBRUARY, 1938

NUMBER 2

WHO WAS ROBIN HOOD?

A BACKGROUND STUDY INTENDED TO
ASSIST IN MOTION-PICTURE ENJOYMENT



By courtesy of and special arrangement with Vitagraph, Inc.

By J. WALKER McSPADDEN

General Editor
MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*

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FOREWORD

The field of photoplay appreciation and evaluation in the schools and in forums of discussion is so new that the duty lies on all who deal with this novel educational material to engage in experiments endlessly.

This Guide prepared by Mr. J. Walker McSpadden represents such an experiment—a fruitful one, we believe. It deals solely with background data, and is prepared in view of the fact that the motion-picture world, in its search for novelties for the screen, is at last reaching out to the picturesque and romantic theme of Robin Hood. Inevitably Robin Hood was bound to come to Hollywood, and this figure of perennial interest, having played his role in ballad and story, epic and drama and opera, will certainly not fail to feel at home as he makes his way into the welcoming theaters of the land.

Mr. McSpadden, one of our most popular writers of informational books and the author of a widely read volume, *Stories of Robin Hood* (Thomas Y. Crowell Co.), provides in this Guide a rapid account of the story of the great outlaw, with his famous band of archers, his hatred of oppression, and his love of the poor. Reading his account those who go to see the story on the screen will be better prepared to understand the historical background and the motivation of the characters. This Guide will also better meet the wishes of those teachers who prefer to approach a movie indirectly, to say as little as possible about it, but to provide, wherever it is feasible, a mind-set that will unobtrusively assist in enjoyment and understanding.

January, 1938.

MAX J. HERZBERG.

A FORMULA FOR DISCUSSION OF ANY PHOTOPLAY

1. What, in a sentence, is the theme of this film?
2. Who is the leading character? Describe him or her in a sentence.
3. What is the most dramatic scene?
4. What scene best displays the art of the photoplay?
5. Compare this film with others of similar type or character.
6. In what ways does this film illustrate some phase of your English work? of your history work? the work in some other subject?
7. Would you recommend this film? Tell why or why not.

WHO WAS ROBIN HOOD?

A BACKGROUND STUDY INTENDED TO
ASSIST IN MOTION-PICTURE ENJOYMENT

List and hearken, gentlemen,
That be of freeborn blood,
I shall you tell of a good yeoman,
His name was Robin Hood.
Robin was a proud outlaw,
While as he walked on the ground:
So courteous an outlaw as he was one
Was never none else found.

So runs a part of an ancient ballad—one of many such—telling the exploits of the most popular outlaw in all history. Kings have come and gone. Barons and bishops alike have held sway over the English people. Their very names are forgotten now. But still Robin Hood and his merry men live on—Little John and Friar Tuck and Will Stutely and Allan-a-Dale—yes, and Maid Marian, too. They are as real personages as Richard of the Lion Heart, whose friend, they say, was Robin.

If was seven centuries and more ago. King Henry had died after a troubled reign, in the year 1189. His son, Richard, was hailed as king, but Richard was much more interested in wresting the Holy Land from the Saracen than in governing England. Off he departed on a Crusade which was to bring him many valorous and romantic adventures. Meanwhile, the throne was occupied, in proxy, by his weak and untrustworthy brother, John.

Things went from bad to worse. The lords, sheriffs, and bishops waxed richer, while the common people became poorer. More and more oppressive laws were enacted. It was death, for example, to shoot the king's deer roaming at large in the forest.

It was in this parlous time—most historians agree—that Robin Hood and his outlaws roamed Sherwood Forest. There are writers who dispute his actual existence, just as there are others who say there was no William Tell in Switzerland; or that King Arthur and his Knights of the Round Table existed largely in the story-teller's imagination. But we know better!

One of the earliest references to Robin is found in the writings of Mair, a Scottish historian, in the early part of the sixteenth century. He says:

"About this time (circa 1195) the notorious robbers, Robert Hood of England and Little John lurked in the woods, spoiling the goods only of rich men. They slew nobody but those who attacked them, or offered resistance in defense of their property. Robert maintained by his plunder a hundred archers, so skilful in fight that four hundred brave men feared to attack them. He suffered no woman to be maltreated, and never robbed the poor, but assisted them abundantly with the wealth which he took from abbots."

When King Richard returned to England, himself in need of loyal retainers, it is said that he pardoned Robin and his yeomen and attached them to his guard. This meeting between the two most famous men of their time is put to good use in Scott's *Ivanhoe*.

On Richard's death, John's oppression once more drove Robin into outlawry. As an outlaw he died, and the ruins of a castle are still shown where he defied the king's men. And from one of these deep-hewn windows he sent his last arrow singing out into the green-wood.

"Give me my bent bow in my hand,
And a broad arrow I'll let flee;
And when this arrow is taken up,
There shall my grave digg'd be."

From the thirteenth century on, Robin Hood's name frequently appears in song and story. His exploits seized and held the popular imagination. Never so fine an archer as he had ever existed, they said. Many of the adventures of his "merry men" were mirth-provoking. And that he took from the rich in order to give to the poor was likewise to his credit.

And how he did bedevil the poor old Sheriff of Nottingham and the Bishop of Hereford! Some of these diverting episodes are made use of in the perennially popular comic opera of our own day and country, *Robin Hood*, by Reginald de Koven.

Robin's day was prior to that of the printed book. Caxton, the first English printer, did not set up his crude hand press until 1477, but it is highly interesting to note that—some fifteen or twenty years later—he struck off a collection of Robin Hood ballads. This was two hundred and fifty years after the famous outlaw's death, but his memory was still green. Your printer, then as now, tried to pick popular subjects—those that would sell.

And whence came these ballads?

As we have just said, Robin lived before the time of books. Two or three historians, including Mair whom we have quoted, gave brief reference to him in their hand-written manuscripts. But in those early days, songs and stories were carried from market-place to castle by wandering singers or minstrels. These were always welcome. The portcullis was opened and the drawbridge let down when one or more of them appeared.

We can well imagine the scene in one of these great halls. A roaring fire blazes in the center. The long trencher table has been

cleared of its huge roast joints. Flagons of ale and wine are poured. And now from the great lord, sitting at the center of the board, to the humblest hostler who has been allowed to edge into the outer fringe of the throng, all hang intent upon the troubadour who strums his rude harp.

“List and hearken, gentlemen,
All ye that now be here.”

Such was the favorite opening—and many a border ballad was sung or recited in rude verse, to be greeted with uproarious applause.

Among all these rough-and-ready songs none were more popular than those about our outlaw. He evolved into a national hero. In some sections a day of revels was set aside in his honor.

About a century ago—in 1832—a scholar, Joseph Ritson, set himself to gather all these ballads into one book entitled: *Robin Hood: a Collection of Poems, Songs, and Ballads*. This has been followed by other and still more complete collections. While some of these verses are crude, as a whole they have a verve, a dash, a swing which carry us away from the sordid world of bricks and mortar. Time and space are no more. We have

. . . “returned to the merry greenwood,
Amongst the leaves so green.”



MONTHLY NEWS NOTES

Miss Corda Peck, dramatics teacher at Collinwood High School, Cleveland, has accepted the chairmanship of a committee on photoplay appreciation in the American Educational Theatre Association, affiliated with the National Association of Teachers of Speech. Speakers at a conference presided over by Miss Peck in connection with the convention of the A.E.T.A. in New York City during the Christmas holidays included Katharine Ommanney of Denver; J. C. Tressler of Richmond Hill; John E. Abbott of the New York Museum of Modern Art; Leon Bamberger of RKO; William Lewin of Newark's Weequahic High School, and others. Miss Peck's committee will co-operate with the motion picture committee of the Department of Secondary Education.

THE ADVENTURES OF ROBIN HOOD is a photoplay produced by Henry Blanke, directed by William Keighley from an original screen play by Norman Reilly Raine and Seton I. Miller; photographed by Tony Gaudio. Cast: Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Melville Cooper, Herbert Mundin. Producing company, Warner Brothers.

ROBIN HOOD IN HOLLYWOOD

- (1) *From OUT FROM THE STUDIOS, a bulletin prepared by Alice Ames Winter, Community Service, Motion Picture Producers and Distributors of America, and Alice E. Field, Assistant, January 1, 1938.*

Perhaps the most interesting setting to be seen by visitors within the studio walls this past month has been that of the great Nottingham Castle, at Warner's, where Robin Hood Flynn and his Merry Men, Sir Guy of Gisborne (Basil Rathbone), Prince John (Claude Rains) and his knights came into active conflict. The great grey stone walls of the edifice looked down upon elaborate banquet scenes lighted by tall tapers, upon intimate scenes before the log fires of the huge fireplace, upon the mighty combat of hand-to-hand fighting and the final duel which sent Sir Guy to his death. Before the eyes of the color cameras, the magnificent pageantry unrolled with extraordinary precision, as Director Michael Curtiz directed the tumultuous action with quiet command.

- (2) *From an article by DOUGLAS W. CHURCHILL in THE NEW YORK TIMES, January 16, 1938.*

The realism that the cinema's customers have learned to expect netted Sol Gorss \$900 the other day. Warners are nearing completion of "The Adventures of Robin Hood" and Gorss was the stunt man who permitted an expert archer to shoot him in the chest with six arrows at \$150 a bulls-eye. Misses did not count.

There was a day when film Indians shot gallant film cowboys and soldiers in reverse. Arrows were stuck in slabs of cork beneath the victims' clothing while that solver-of-all-problems, plane wire, was attached to the ends of the darts. With a quick jerk the arrows were yanked out of the cork and out of lens range and then the film was reversed. So far as audiences knew, the arrows flew straight at their targets and got their men.

The brave Gorss was the target for Howard Hill, an archer engaged to

do the shooting for Errol Flynn. Over his chest the stunt man wore a heavy padding to take up the shock of impact. On top of this was a steel breastplate over which was laid a layer of balsa wood in which the arrows would stick. For a shot or two Gorss wrapped a turkish towel about his throat; but with the philosophy that is the stunt man's, he subsequently tore it off as uncomfortable, saying, "if you're going to miss, you're going to miss." So Hill drew his bow and let him have it.

The impact from such a shot is terrific and each blow sent Gorss sprawling but uninjured. It required six shots to give Director Michael Curtiz just the effect he wanted—six takes that earned Gorss \$900 and which caused him, as similar incidents always do with stunt men, to renounce the profession forever.

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

MARCH, 1938

NUMBER 3

A GUIDE TO THE DISCUSSION OF
THE PHOTOPLAY

IN OLD CHICAGO



Prepared by
HAROLD A. ANDERSON
Head of the English Department
University of Chicago High School

General Editor
MAX J. HERZBERG

Recommended by the Motion-Picture Committee of the Department
of Secondary Education of the National Education Association

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WILLIAM LEWIN, *Managing Editor*

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DEPARTMENT OF SECONDARY EDUCATION
NATIONAL EDUCATION ASSOCIATION

IN OLD CHICAGO

"Very dynamic."

* * *

"One of the best pictures of the year."

* * *

"Tremendous. Elements well balanced throughout."

* * *

"I can recommend this film most emphatically for all groups."

* * *

"A good lusty picture, worth seeing for its vitality and emotion."

* * *

"Excellent picture, worthy of discussion because of its historical value."

* * *

"Excellent history, good social and moral problems worthy of discussion."

* * *

"Very fine picture—splendid photography—fine characterizations by the leading characters. Much to use for classroom discussion."

* * *

"Historical interest and significance strong. Parts a little strongly romantic for a young audience without a background given by a leader or instructor before the picture is seen."

* * *

"One of the most exciting pictures I have ever seen. Splendid entertainment for adults. It is the moving picture in its true role—photographic, panoramic, spectacular. Well acted—particularly Alice Brady and Tyrone Power."

"To those dauntless Americans who built a great city, saw all they had dreamed and fought for vanish in flames, and still had the courage to build anew on the ashes of the old . . . this picture is dedicated . . . for theirs was the spirit that made this nation great!"

PART ONE: THE STORY OF EARLY CHICAGO

A century ago Chicago was an insignificant trading post. Many people believed that either Milwaukee or Michigan City would become the gateway to the Northwest, for in 1830 Michigan City had over 3000 people. Chicago had less than 200! When Chicago was incorporated on August 10, 1833, it was a town of only forty-three houses.

But from this time on Chicago boomed. Immigrants streamed in from the East, coming in caravans of covered wagons. The "land craze" which swept the nation struck this little settlement. Land selling on Lake Street for \$300 in 1834 was resold two years later for \$60,000. In a few years the little trading post had become a "lusty young giant" with nearly 5000 inhabitants. The boom was temporarily checked by the panic of 1837, but immigrants continued to come, some to settle in Chicago and others to be out-fitted on their journey to northern Illinois, Wisconsin, Iowa, and Minnesota.

In the late '40's came the railroads, six of them built in six years. Over night Chicago became the leading railroad center of the United States. Stimulated by improved transportation, people came in droves, coming, it seemed, from everywhere. By 1852 the city boasted a population of 38,773; at the end of the next year it was 60,662. More people came just to see if it was true,—and stayed. Here money could be made easily and rapidly, and if not honestly, then otherwise, for the city had its share of gambling, vice, and political corruption.

By 1871 Chicago had become the fifth city in the United States, with a population of 334,000. The city had grown up. It had nearly 60,000 buildings. The Sherman House was a "skyscraper" with six stories, and the Palmer House had eight. Six or seven buildings were even fireproof. The citizens boasted that their city had "fifty-seven miles of cedar-block pavement."

A city of wood, Chicago was in fact a veritable tinder box. The people saw no danger, however, for the city could boast of a great fire department with "seventeen steam engines of the best kinds, fifty-four hose carts with almost a mile of hose, four hook and ladder trucks, and all the newest tools." There was no



Describe some of the props, settings, and costumes of "In Old Chicago." Compare them with those of the present time.



What point of law regarding the testimony of a wife serves as an important plot-point in the photoplay? Explain.

time to think of danger. Factories were turning out trainloads of flour, leather goods, and farm implements. Shipping had increased beyond the wildest dreams; in one year (1871) 12,000 ships loaded and unloaded their cargoes on Chicago's water front. The streets were filled with carriages and wagons. Chicago was now the booming, boisterous metropolis of the West.

Then came the fatal night of October 8, 1871. About nine o'clock a small fire broke out in a barn on the west side of the river. By ten o'clock the great bell in the Courthouse tower sounded the general alarm. Soon the whole river front for a mile was one great bonfire. Surely the river would stop it! But the wind-fanned flames leaped the river. All over the city the alarm spread that the fire had crossed the river. After two days the great Chicago Fire had laid waste three and one-half square miles of the city. More than 17,000 buildings had been destroyed with a property loss of \$200,000,000. Nearly 100,000 people had been made homeless, and the dead numbered at least 250. This great city had suffered the worst catastrophe of modern times, the greatest fire since the burning of Rome.

PART TWO: THE STORY OF THE PHOTOPLAY "IN OLD CHICAGO"

It was to the new, noisy, muddy city of Chicago that Widow O'Leary and her three sons, Jack, Dion, and Bob, came in 1854. They settled in the Patch, where lived a shiftless class of people in their wooden houses. Here the indomitable family grew up, grew up together with the city. By 1867 Jack, the eldest, had become a serious-minded young lawyer imbued with lofty ideals and high hopes for the new city. Dion followed a different path

and built up for himself great political power through methods not entirely honorable. Bob, the broad-shouldered and easy-going youngster in the family, helped his mother establish a booming laundry business.

Dion and Jack discover drawn on a table cloth brought to their mother's laundry a map which reveals not only the identity of the town's political boss, Gil Warren, but his plans for acquiring considerable wealth through political intrigue and association with the glamorous cabaret singer, Belle Fawcett.

With lofty principles and low income, Jack follows his practice of law. But Dion follows a different course. Aided by political support which he cleverly obtains, he opens a gilded saloon, the Senate, and succeeds in maneuvering Belle Fawcett away from Gil Warren and his Hub cafe. His new victory also gives him political control of the Patch, an important factor in Chicago politics.

But Warren wants to be mayor. Dion agrees to support him only to double-cross him and throw the election in favor of his brother Jack, who is elected mayor as a reform candidate. In return, Dion expects to have things his own way, but Jack is incorruptible. He is determined to clean out the Patch. Jack thus incurs the enmity of his brother Dion, since the latter's political power and source of income are now at stake. The ensuing fight is cut short by Daisy, Molly O'Leary's cow, who kicks over the lantern!

The Chicago fire lays waste the city, and with it vanishes Dion's ornate saloon and his brother, Honest Mayor Jack O'Leary. As the dying embers clear the horizon for a new day, Molly O'Leary gives voice to the "I Will" spirit of Chicago and of the indomitable O'Leary's:

"It's gone—and my boy's gone with it—but what he stood for will never die. It was a city of wood, and now it's ashes. But out of the fire'll be coming steel."



Over what life problems did the O'Leary brothers quarrel?



Was the director notably successful in handling scenes of mass action?

NOTEBOOK ILLUSTRATIONS



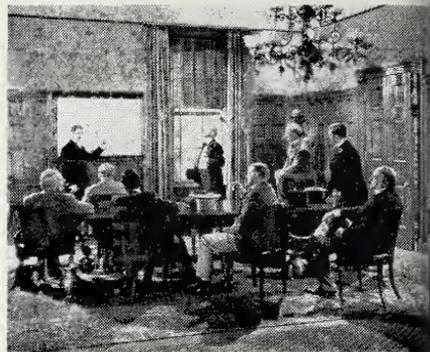
1 *Toward what are they so hopefully looking? Who are they?*



2 *What was this section of Chicago called?*



5 *What is the outcome of the mayoralty campaign? Explain.*



6 *What is the occasion for this meeting? What was the result?*



9 *What is meant by the "bucket brigade"?*



10 *What is Jack trying to do? Was it necessary?*

NS: "IN OLD CHICAGO"



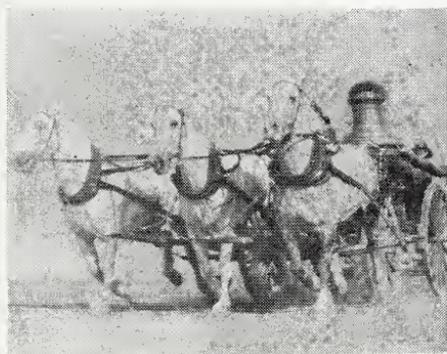
What bearing does this discovery have on Dion's career?



4 *What important decision is Jack about to make?*



Is the story of O'Leary's cow historical fact?



8 *Contrast fire-fighting in early Chicago with modern methods.*



1 *To what exciting climax does this scene lead?*



12 *What happened to the rest of the O'Leary family?*

NOTEBOOK ILLUSTRATIONS: "IN OLD CHICAGO"



1 *Toward what are they so hopefully looking? Who are they?*



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10 *What is Jack trying to do? Why was it necessary?*



11 *To what exciting climax does this scene lead?*



12 *What happened to the rest of the O'Leary family?*

PART THREE: QUESTIONS FOR DISCUSSION

1. In what year did Molly O'Leary and her three sons reach Chicago? What was the city like when they arrived?

2. What was the Patch? Is its location in the photoplay historically accurate?

3. How did Jack and Dion have access to the map drawn on the table cloth? What does it reveal? How important is the incident in the development of the plot?

4. Contrast the characters of Dion and Jack. Would it have seemed more realistic if these two characters had not been brothers?

5. Who induced Jack to run for mayor? Explain the entire political intrigue in this part of the story.

6. Did Dion really love Belle, or did he use her merely to further his own interests?

7. Compare political corruption in large cities today with that in the story. Are similar methods employed by unscrupulous politicians today? Are the political intrigues in the story far-fetched?

8. Would you call Dion a "crooked" politician? Point out admirable qualities in Dion's character. Would Jack succeed as a politician today? Why? Was Dion interested only in promoting his own power, or did he seek power in order to help his brother?

9. How much historical fact is there in the story that Molly O'Leary's cow started the fire?

10. How does the O'Leary family typify early Chicago? What did the O'Leary family mean by the frequent expression "We O'Leary's are a strange tribe"?

11. What effect did the fire and his brother's death have upon the cocky Dion? Would you have been better satisfied if Dion had been killed in the fire? Explain.

12. From your knowledge of Chicago through this story, is Chicago's motto "I Will" appropriate?

13. Is the filming of the fire realistic? What part of the picture do you like best? Whose acting do you consider best in the picture? Who plays the leading role? Is the plot convincing? What is the crisis in the picture?

14. Did the picture meet your expectations? Explain.

BOOKS ABOUT CHICAGO

Chatfield-Taylor, H. C.: *Chicago*.

Gale, Edwin C.: *Reminiscences of Early Chicago and Vicinity*.

Gilbert, Paul, and Bryson, Charles Lee: *Chicago and Its Makers*.

Goode, J. Paul: *The Geographical Background of Chicago*.

Hall, Jennie: *The Story of Chicago*.

Lewis, Lloyd, and Smith, Henry Justin: *Chicago*.

Norris, Frank: *The Pit* (a novel).

Quaife, Milo Milton: *Checagou: From Indian Wigwam to Modern City, 1673-1835*.

THE CAST

<i>Dion O'Leary</i>	TYRONE POWER
<i>Belle Fawcett</i>	ALICE FAYE
<i>Jack O'Leary</i>	DON AMECHE
<i>Molly O'Leary</i>	Alice Brady
<i>Pickle Bixby</i>	Andy Devine
<i>Gil Warren</i>	Brian Donlevy
<i>Ann Colby</i>	Phyllis Brooks
<i>Bob O'Leary</i>	Tom Brown
<i>General Phil Sheridan</i>	Sidney Blackmer
<i>Senator Colby</i>	Berton Churchill
<i>Grethcen</i>	June Storey
<i>Mitch</i>	Paul Hurst
<i>Specialty Singer</i>	Tyler Brooke
<i>Patrick O'Leary</i>	J. Anthony Hughes
<i>Dion O'Leary (as a boy)</i>	Gene Reynolds
<i>Bob O'Leary (as a boy)</i>	Bobs Watson

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Twentieth Century-Fox presents

DARRYL F. ZANUCK'S

production

"IN OLD CHICAGO"

Directed by Henry King

<i>Associate Producer</i>	Kenneth Macgowan
<i>Screen Play by</i>	Lamar Trotti and Sonya Levien
<i>Based on a Story by</i>	Niven Busch
<i>Special Effects Scenes:</i>	
<i>Staged by</i>	
Fred Sersen, Ralph Hammeras and Louis J. Witte	
<i>Directed by</i>	H. Bruce Humberstone
<i>Photographed by</i>	Daniel B. Clark, ASC
<i>Music and Lyrics:</i>	
<i>'In Old Chicago'</i>	By Mack Gordon and Harry Revel
<i>'I'll Never Let You Cry,' 'I've Taken A Fancy To You,' 'Take A Dip In The Sea'</i>	By Lew Pollack and Sidney D. Mitchell
<i>Photography</i>	Peverell Marley, ASC
<i>Art Direction</i>	William Darling
<i>Associate</i>	Rudolph Sternad
<i>Set Decorations by</i>	Thomas Little
<i>Unit Manager</i>	Booth McCracken
<i>Assistant Director</i>	Robert Webb
<i>Film Editor</i>	Barbara McLean
<i>Costumes</i>	Royer
<i>Sound</i>	Eugene Grossman, Roger Herman
<i>Musical Direction</i>	Louis Silvers

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Illustrating sincere acting and skillful direction. Note the effective contrast between the mother and the baby whom she is shielding.

GROUP DISCUSSION GUIDE

A Magazine Devoted to Photoplay Appreciation

VOLUME III

MARCH, 1938

NUMBER 3

A GUIDE TO THE STUDY OF THE
SCREEN VERSION OF "BENEFITS FORGOT"

OF HUMAN HEARTS



Prepared by
ELIZABETH LAY GREEN

*Formerly Secretary, Bureau of Community Drama, Extension
Division, University of North Carolina, Chapel Hill*

General Editor
MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*

“Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot.”

As You Like It
Act II, Scene 7.

THE ILLUSTRATION ON THE COVER

*Taught by Lincoln, Jason becomes aware of his mother's
suffering. Observe how quietly this scene begins.*

A GUIDE TO THE STUDY OF THE
SCREEN VERSION OF "BENEFITS FORGOT"

OF HUMAN HEARTS

PART ONE

HISTORICAL BACKGROUND

I. *Towards the Western Waters.*

After the Revolution, with the withdrawal of the French and English from their forts and outposts, settlers from the thirteen eastern states began to take permanent possession of that "beautiful river," the Ohio, which had already lured straggling adventurers and traders across the mountains. The western lands were rich and fertile, and even before America became an independent nation her statesmen saw that expansion must be encouraged. Washington not only explored this land, he fought with the French for England's possession of it, and then with Jefferson and Franklin he treated with the mother country for the evacuation of western forts and the ceding of the territory to the new United States.

In the early 1800's bloody wars with the Indians were complicated by foreign intrigues—France, England and Spain reluctant to yield possession of the West. Finally America gave up her hold on Canada. The Northern boundaries were defined, and with the Louisiana Purchase it was definitely decided who would possess the western waters with their outlet to the Gulf. By 1820 the Indians were ousted from the wooded lands into what was then considered worthless plain and prairie. The Ohio country lay open for expansion.

In the east the hardships following the War of 1812 put many people in the mood to seek more elbow room. Soon a growing population gave importance to the western political aspirations. America began to grow from a narrow seaboard to a nation which would gradually stretch itself across the continent from sea to sea.

History moved so swiftly in the development of the new country that we count significant changes almost by decades. The pioneer

scouts like Daniel Boone followed the Wilderness Trail from the seaboard to the Upland South, to the Blue Grass Kentucky lands and then on west and west, restless, seeking danger. Their successors brought in lumbering prairie schooners the makings of permanent homes in the fertile valleys. In the decade from 1810 to 1820 the increased use of the rivers concentrated settlements there. With the coming of sidewheel steamboats little towns began to form. Machines were invented which were later to bring together the population of huge manufacturing towns and trade centers of the Middle West.

Early in the westward movement we distinguish two definite streams of migration—the Southern element coming up the river or over the Blue Ridge mountains, the New England folks through the lake region and the Erie Canal. Abraham Lincoln's people had moved from Pennsylvania to Virginia, to Kentucky and Indiana; and the son pressed onward to Illinois. Further south Jefferson Davis went from Kentucky to Louisiana and then to Mississippi.

Really to understand the bitterness of the Civil War issues the student must study the political campaigns in the Middle West. Various motives pulled this way and that. The majority of the population inclined to a pioneer independence and freedom of thought. Slavery became a hot issue. By the time of Lincoln's election the upper Middle West had become so important that its anti-slavery sentiment turned the scale in favor of the North. In fact this section furnished one-third of all the Union troops and such leaders as Grant and Sherman, Lincoln and Chase. The possession of the river countries was one of



Elder Massey waits to welcome the new preacher. Note details of pioneer home-made clothing.



Calculating the minister's salary, Mr. Inchpin counts the cost of food for a growing boy.



The circuit rider comes to his new "call." What do his wife and boy think of this new Ohio settlement?



Elder Massey and Mr. Inchpin plan a donation party. (For description of this custom see "A CIRCUIT RIDER'S WIFE," by Harris.)

the anxieties of the wartime president. When the Northern army forced its way down the Mississippi and across the Gulf States Lincoln exulted, "The Father of Waters again goes unvexed to the sea. Thanks to the great Northwest for it, nor yet wholly to them."

II. *Abraham Lincoln—Son of the West.*

From the foregoing brief sketch of the settlements on the Ohio it will be seen that they developed rapidly, from bloody Indian outpost to comparatively prosperous and busy river towns, and this all within the span of a man's lifetime. What of those Western men, hardy, opinionated, shrewd, full of rough rural humor and a quick appreciation of simple realities? Self-taught, schooled in common-sense and yet seeing certain necessities and ready to sacrifice for them—they are people worth knowing. The best understanding can be gained from a study of the life of the greatest of these Western backwoodsmen, and the finest account of that man is found in Carl Sandburg's *Abraham Lincoln: The Prairie Years*.

III. *The Circuit Rider, Messenger to the Backwoods.*

Among the hardy and vigorous individuals of the frontier none exerted greater influence than the early Wesleyan circuit riders. These men were chosen for their physical courage, their rough and fervid preaching, their often fanatical zeal. Into the rude outposts and isolated settlements they forced their way, travelling on horseback for weeks at a time and preaching from improvised stands in the woods, in barns, cabins or at larger gatherings in brush meetings and camp revivals. At the coming of the circuit rider repressed and work-worn men and women and children gathered at some set meeting place. Then they sang and perhaps shouted together. And this might be the only communal experience of their lonely days. It is no wonder that emotions sometimes ran wild. Many circuit riders were fervent but unlettered men. Many others discouraged emotional extremes and were able to exert a great cultural influence in their sections. All read copiously from the Bible.

In the Methodist Church Bishop Francis Asbury (after whom Asbury Park, N. J., is named) began the circuit work in 1771. For 45 years he travelled on horseback at the rate of 5000 miles a year and he preached twice on week-days and three times on Sundays. Late in his life he boasted of making in one ten-month period the record of 6000 miles travelled.



Mr. Ames and Mr. Meaker yield grudging admiration for the new preacher's skill at horse trading.

Circuits were organized under the supervision of a conference preacher with numerous assistants. Every year at Conference each minister received a new "Call" and moved his field of missionary endeavor. In 1800 the salary was \$80.00 a year, the preacher to "find" his own horse and board and clothing. Later salaries advanced, but in Civil War times they were still so pitifully low that they had to be eked out with missionary boxes from the east and by donation parties in the settlements. A salary of \$250.00 a year was the regular amount for a man with a family. Frontier preachers had little time to look after their own. Self-denying, brave, resourceful, equipped with powerful lungs and strong stomachs, these early saints had to be ready to swim flooded rivers, elude thugs and bandits, often to thrash the rowdy sinner into repentance.

To the circuit rider's wife was left the keeping of the precarious and temporary home at some central village. Every year this base was changed. Small wonder that these ministers' wives developed character in themselves and their children. It took humor and understanding to meet the demands of their existence. In some isolated sections such as the Southern mountains, the circuit rider and his family still perform their pioneer tasks. See the fine story of a Georgia writer, Corra Harris, *The Circuit Rider's Wife*.

PART TWO

THE STORY AND ITS AUTHOR



Mr. Ames, the store-keeper, covets Mary's heirlooms. Why does the director plant this incident so early in the story?

Honoré Willsie Morrow belongs to the Middle West. She was born in Iowa and educated there and at the University of Wisconsin. Her mother's people were New Englanders with a strain of French blood. Her father was the youngest of nine children of a Methodist circuit rider. Mrs. Morrow's first novels were about the Westward pioneer movement, *We Must March* and *On to Oregon!* Her best-known work is her Lincoln trilogy, *Forever Free*, *With Malice Toward None*, and *The Last Full Measure*. Next to her historical novels her

better known writings are a biography of Bronson Alcott and a romantic study of *Mary Todd Lincoln*.

Mrs. Morrow (who is the widow of the publisher, William Morrow) began writing before she was out of college. She followed Theodore Dreiser as editor of *The Delineator*, resigning in 1919 to give her full time to the immense amount of research required for each of her historical novels. She has published a number of magazine articles on American problems. She lives in New York City with a summer home and garden in Connecticut.

The theme of OF HUMAN HEARTS occurred to the author while reading source material for her Lincoln trilogy. Like all her stories it develops a serious idea, in this case the universal human problem of a youth's disillusionment with his father, his awakening to the un-realized benefits of that father's heritage in character and ideals, his gratitude for his mother's constant understanding sacrifice.

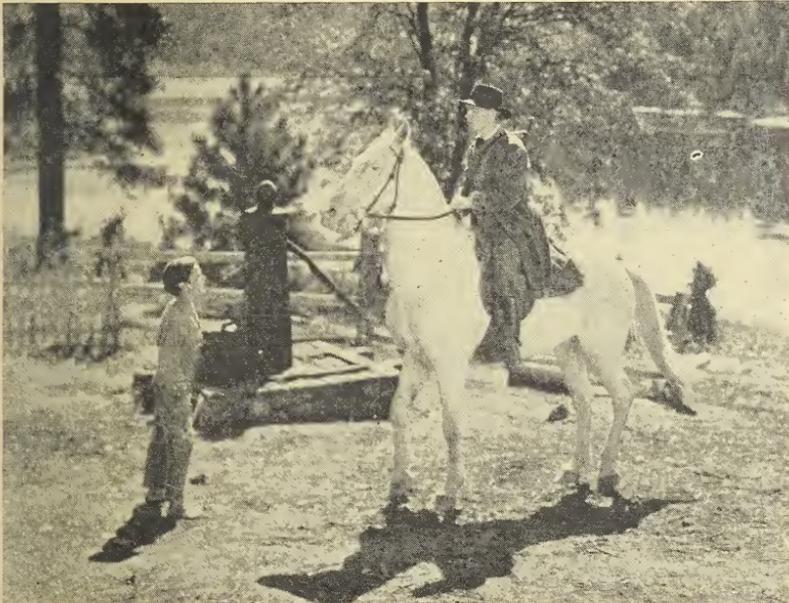
Almost every young person passes through such a period of disillusion. To the circuit rider's son the injustice which brought on the misunderstanding was remembered like a bitter grudge. How his character began to become warped and callous and how he was finally and dramatically awakened to "benefits forgot" is the theme of the story. The figure of Lincoln is used as the moral revealing power. The descriptions give a suggestive impression of the Ohio country before and during the Civil War.

PART III

THE MOTION-PICTURE

Clarence Brown bought the story himself when it first appeared and retained it until the Hollywood formula began to admit more subtle themes among its features. His success with directing *Ah, Wilderness!* probably decided the studio heads to let him try another story treating the intimate relations between father and son. And he was allowed to subdue even the love story to the serious problems of the circuit rider's family.

Even so, the Hollywood method has demanded perhaps an excessive amount of action in the development of the theme. The emphasis is shifted from the subtle implications of the child's moods and emotion to the swiftly moving chronology of a gripping narrative. Comedy is introduced and underlined. Big scenes are added, and the climax is pointed up by a fight between father and son which prompts the son's departure on the river boat. The Civil War scenes are made parts of the plot and add to the mounting suspense of the story. The incidents surrounding Pilgrim, the horse, are skilfully enlarged.



Ethan, on Pilgrim, sets off on his dangerous trip to ride the circuit. Jason admires his father and his work.



After his first real quarrel, the preacher's little son bitterly resents the sternness of his father's code.

Among the charming touches is the child dialogue between Jason and Annie.

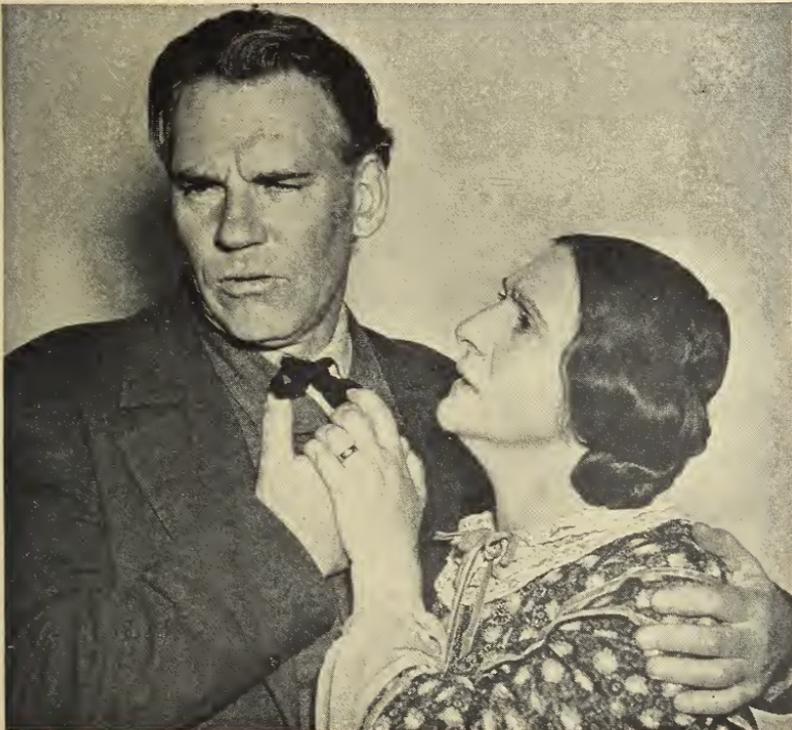
The director has aimed at the enrichment of incident and background and a mounting moving story which will carry the audience steadily forward without much mental effort but with all possible emotional urge.

The strength of the Hollywood technique is its movement. In this picture notice how the scenes follow swiftly and in perfect tempo, never jumpy in motion, always perfect in photography, using slow fade-ins to suggest the lapse of time, swift montage or flashing of scenes to quicken the excitement as the pace of the story mounts.

In watching the picture be on the alert for these subtleties of screen technique which make it an art distinct in itself. You will find that there are some parts of the story which can be conveyed through the screen and in no other way. Notice the short scene where Mary,

the poverty-stricken mother, prices a warm pair of mittens. Nothing is needed but a glimpse of the thick woolen objects and the worn bare hands beside them, and we know as much as a paragraph could tell in words. Then note how skilfully the director capitalized on the overtones of this picture which linger unconsciously in the minds of the audience. In a few minutes we see the strong, capable hands of a young soldier. They grasp an object which is like and yet different from the mittens of the preceding scene. No words are needed to tell that the ambitious, careless Jason is spending his poor mother's money for an expensive pair of gauntlets. Without a word the director has made his calculated impression upon the mind of the spectator. This is perfect use of the cinematographic art.

Examples of the imaginative use of sound are found in the choir practice scene where the deaf choir leader trails behind the chorus, and in the music and bugle calls of the battle-field. But so far the talkies are too recent an invention for a very imaginative use of the



Mary pleads for a better understanding of the boy. Compare the story as told in the book with the film.



Because a minister's son must not read worldly magazines, Jason's interest turns towards doctoring.

power of suggestion through sound.

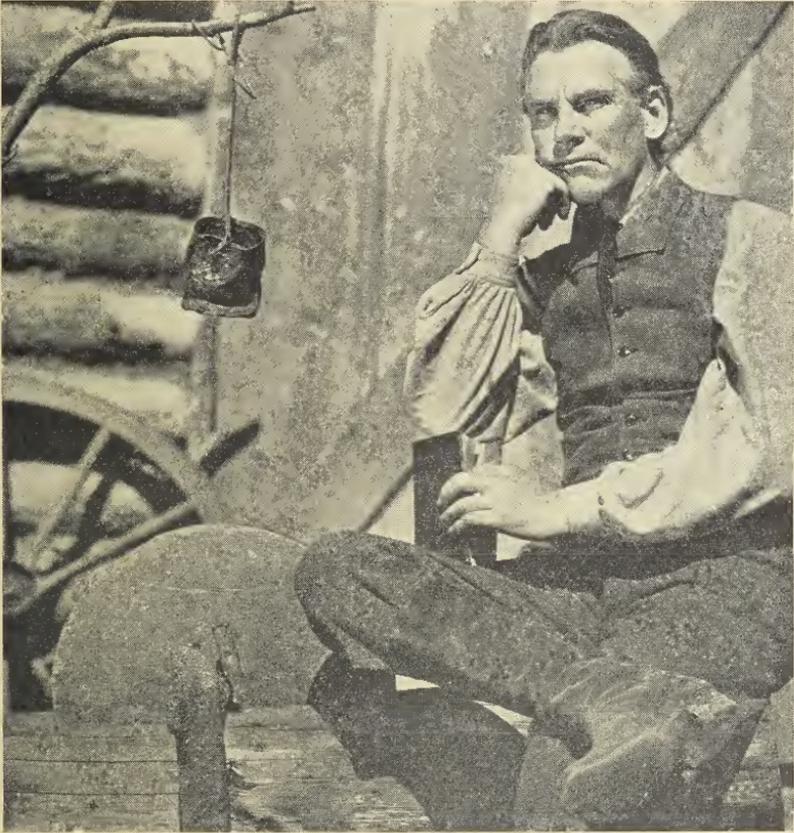
Herbert Stothart arranged the music of old tunes, ballads, war songs, and little pizzicato passages which he calls "Disney music" to accompany the comedy sequences. Listen to the music and discuss its contribution to the picture.

Notice also the richness of historical detail, for which months of preliminary research went on. One piece rounded up by the property men was a prairie wagon driven from Texas by a homestead family in the Imperial Valley. Other items were hunted out or else faithfully copied. An entire Ohio village, with a dock, and an old paddle-wheeled river steamer were con-



Dr. Crum did not appear in the story but was added to the film version. Study his part in the plot.

structed on the shores of Lake Arrowhead in the mountains above Los Angeles. Here were built fifty buildings, including a church, general store, blacksmith shop, the preacher's house, a warehouse, and horse market. Fences were made of rough-hewn logs, winding roads, plantings of corn and other produce, herds of cattle, horses, pigs and sheep, dogs, poultry and pigeons—all were assembled.



The circuit rider. Comment on his example of courage, his strong traits of character as some of the "benefits forgot."

When the camera man found the exact right light the shooting schedule was laid out, the cast transported and the picture made. When you go to see OF HUMAN HEARTS notice critically and appreciatively those details which are one of the cares and the major achievement of a Hollywood historical picture.



Annie and Jason at choir practice. Does Jason's indifference help explain his neglect of his mother?



Father and son clash—one consumed by a zeal for saving men's souls, the other for healing their bodies.

SUGGESTED READING

1. *Essays and Biography*

Asbury, Herbert: *A Methodist Saint*

De Voto, Bernard: *Mark Twain's America*

Garland, Hamlin: *Main-Travelled Roads, A Son of the Middle Border*

Sandburg, Carl: *Abraham Lincoln: The Prairie Years*

Whitman, Walt: *Prose Works*—especially the hospital sketches in *Specimen Days*



Mary says good-bye to her son. Study the composition, lighting, and photography of this scene.

2. *Fiction*

Andrews, Mary R. S.: *The Perfect Tribute*

Clemens, Samuel L. (Mark Twain): *Huckleberry Finn, Life on the Mississippi*

Crane, Stephen: *The Little Regiment, The Red Badge of Courage*

Eggleston, Edward: *The Circuit Rider, The Hoosier School-master*



A letter from Jason. Following his request for money, Ethan sacrifices his watch. Evaluate this incident—which was not in the original story.

Harris, Corra: *A Circuit Rider's Wife*

Morrow, Honoré Willis: *Benefits Forgot* in *The Lincoln Stories*,
Forever Free, *The Last Full Measure*,
With Malice Toward None

3. *Music*

Sandburg, Carl: *The American Songbag*

4. *Textbooks*

Hazard, Lucy Lockwood: *The Frontier in American Literature*
 Turner, Frederick Jackson: *The Frontier in American History*

PRODUCTION CREDITS

Producer: JOHN W. CONSIDINE, JR.

Director: CLARENCE BROWN

Literary Source: Short story by HONORE W. MORROW

Screen Play: BRADBURY FOOTE

Treatment: CONRAD RICHTER

Camera Man: CLYDE DE VINNA

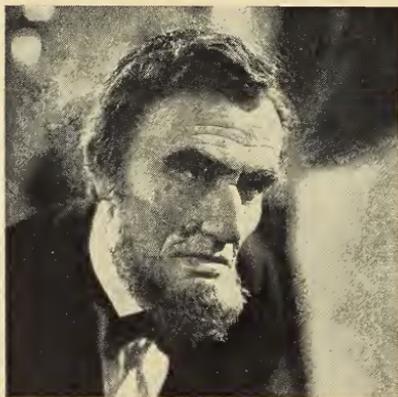
Producing Company: METRO-GOLDWYN-MAYER



The young medical student returns from Baltimore to find his father dying.



Mary bravely declares she still has much to be thankful for. She can sell her few remaining old things to help Jason.



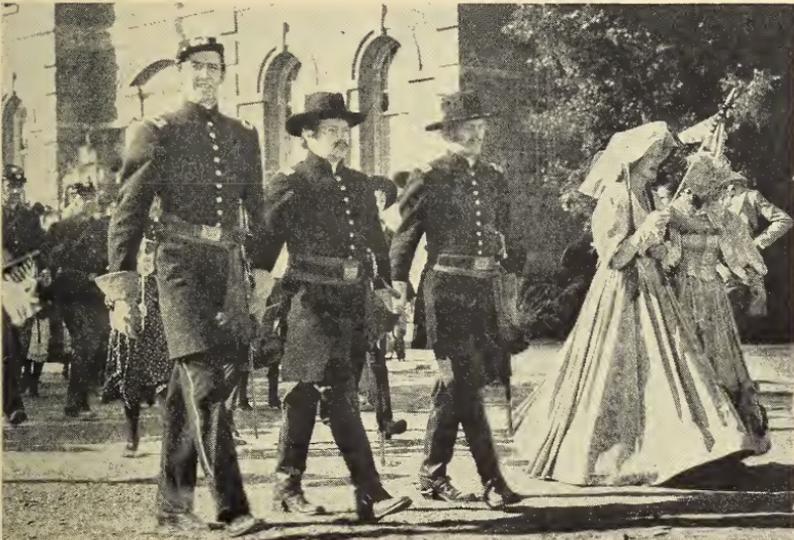
A great man speaks of the part of women in the war. Study the make-up of John Carradine as Lincoln.



Beulah Bondi as Mary Wilkins. List some good films having a theme and central characters similar to those in OF HUMAN HEARTS.

THE CAST

ETHAN WILKINS WALTER HUSTON
 MARY WILKINS BEULAH BONDI
 JASON WILKINS JAMES STEWART
 MR. AMES GUY KIBBEE
 DOC SHINGLE CHARLES COBURN
 MR. MEAKER CHARLEY GRAPEWIN
 QUID GENE LOCKHART
 ANNIE HAWKINS ANN RUTHERFORD
 ANNIE as a child LEATRICE JOY GILBERT
 JASON as a child GENE REYNOLDS
 DR. CRUM ROBERT McWADE
 ABRAHAM LINCOLN JOHN CARRADINE
 CHAUNCEY AMES STERLING HOLLOWAY
 CHAUNCEY as a child CHARLES PECK
 MR. INCHPIN ARTHUR AYLESWORTH
 ELDER MASSEY CLEM BEVANS
 SISTER CANTWELL ESTHER DALE
 MRS. AMES BRENDA FOWLER
 MRS. HAWKS ANNE O'NEIL
 MRS. ARDSLEY ROSINA GALLI
 SISTER CLARK LEONA ROBERTS
 ARMY HORSE BUYER GUY BATES POST
 CAPTAIN GRIGGS JOHN MILJAN
 ARRESTING OFFICER FRANK REICHER



The young army surgeon marching in uniform is carried away by the excitement of the stirring times.



*Jason's growing reputation keeps him busy in the field hospitals.
(Study Walt Whitman's war sketches for material.)*



A battle scene. As you watch the film, notice how the camera shots are planned for composition and lighting.

A FORMULA FOR DISCUSSION OF ANY PHOTOPLAY

1. What, in a sentence, is the theme of this film?
2. Who is the leading character? Describe him or her in a sentence.
3. What is the most dramatic scene?
4. What scene best displays the art of the photoplay?
5. Compare this film with others of similar type or character.
6. In what ways does this film illustrate some phase of your English work? of your history work? the work in some other subject?
7. Would you recommend this film? Tell why or why not.



A scene from a well-directed sequence, showing Mary's search for news of her boy. Notice the composition of this group.



Dr. Crum, Mary, Jason and Annie in a closing incident in the film. Discuss the place of the love story.

PHOTOPLAY STUDIES

An Organ of the Photoplay Appreciation Movement

VOLUME IV

SERIES OF 1938

NUMBER 4

A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF

MARIE ANTOINETTE



Prepared by
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*Recommended by the Motion-Picture Committee of the Department
of Secondary Education of the National Education Association*

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WILLIAM LEWIN, *Managing Editor*

SUGGESTED READING

- Abbott, John Stevens Cabot: *History of Marie Antoinette*
Anthony, Katherine: *Marie Antoinette*
Arnaud-Bouteloup, Jeanne: *Marie-Antoinette et l'Art de son Temps*
Arnaud-Bouteloup, Jeanne: *Le Rôle politique de Marie-Antoinette*
Arnaud-Bouteloup, Jeanne: *Le Roman d'Axel Fersen et de Marie-Antoinette*
Auscher, E.-S.: *Marie-Antoinette et la Manufacture de Sèvres*
Beumann, Emile: *Marie-Antoinette et Axel Fersen*
Belloc, Hilaire: *Marie Antoinette*
Bicknell, Anna L.: *The Story of Marie Antoinette*
Campan, Jeanne L. H.: *Marie Antoinette*
Carlyle, Thomas: *French Revolution*
Carnegy, Mildred: *A Queen's Knight*
Dark, Sidney: *Twelve Great Ladies*
Dickens, Charles: *A Tale of Two Cities*
Dumas, Alexander: *The Queen's Necklace*
Gaulot, Paul: *Un Ami de la Reine*
Harding, Bertita: *Farewell 'Toinette*
Hayward, A.: Queen Marie Antoinette, in *Biographical and Critical Essays*
Imbert de Saint-Amand, Arthur Leon: *Marie Antoinette and the Downfall of Royalty*; tr. by E. G. Martin
Nezliof, Pierre: *La Vie Joyeuse et Tragique de Marie-Antoinette*
Segur, Pierre M. M. H.: *Marie-Antoinette*
Tate, Gerald A.: *The Captivity and Trial of Marie-Antoinette*
Weber, Joseph: *Memoirs of Marie-Antoinette*
Younge, Charles Duke: *The Life of Marie Antoinette, Queen of France*
Younghusband, Helen A.: *Marie-Antoinette, Her Early Youth*
Zweig, Stefan: *Marie Antoinette*

DRAMA

- West, Matthew: *Female Heroism*
Hume, Margaret: *Marie Antoinette*

A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF

MARIE ANTOINETTE

PART I

HISTORICAL BACKGROUND

Destiny Is a Woman

The time was the late Spring of 1770. The place—Versailles. The persons involved—ageing Louis XV, his court, and guests. The occasion—the celebrating of the nuptials of Louis's grandson and Marie Antoinette, daughter of Maria Theresa, Empress of Austria. And what a celebration it was! A proxy marriage had already been conducted in France and Austria some weeks before. Now the rings and vows had been exchanged and the contract sealed with the signatures of the newlyweds. Now France was assured a queen for the Dauphin when he should succeed to the throne. Now some of old Louis's diplomatic problems with Austria were solved. Even Spain was cautiously pleased.

Louis was well satisfied with Marie Antoinette's first appearance. She was everything the Court painters had promised: pretty, gay, graceful, and young. Quite the proper bride for his unsocial grandson. She would make something of him if anybody could. The gaping throng which had plodded the miles from Paris to catch a glimpse of the future queen roared its agreement with aged Louis's opinion. It was a significant moment in the history of France and the King had determined to make Versailles respond with a magnificence and splendor which would outstrip the fabulous festivities of the creator of Versailles, his great-grandfather, Louis XIV. It did. The drunkenness and abandonment were unparalleled! To the merrymakers it was the best of times.



Maria Teresa tells the young Antoinette of the impending marriage. (Note the great fidelity to history in the details of the setting. Observe also how extraordinarily young Miss Shearer looks. Compare this with subsequent pictures and see how with little change of make-up Miss Shearer manages to give the impression of increasing maturity.)

Threatening Shadows

Yet had those in authority troubled to look about them, they would have discovered it to be the very worst of times. Every portent was ominous. A succession of ill-omens had followed the wedding party from its start in Austria to the moment when the young bride in signing the contract had nervously blotted her signature. Then only a few hours later a terrific rainstorm had put an end to the out-of-doors activities and, to the deep disappointment of all, had postponed what was to have been the greatest display of fireworks in history.

But gloomier shadows than those which darkened the old-wives' tales were creeping across France. Although focused upon individuals, these shadows threatened to encompass the nation. Still there was music and dancing and laughter and gay love-making at Versailles while a ragged mob stood outside in the rain—bewildered. The *canaille* in Paris was not dazzled by the show. By threes and sixes and dozens they were beginning to gather nightly in one or another of their miserable hovels. They were becoming emboldened by neglect. Starvation was making them desperate. Their patience, wearing thin with their garments, was being replaced by a terrible plan—a plan as yet unformed but stirring with the life given it by tens of thousands of pleading voices.

And the Woodsman silently sharpened his axe against that awful day when certain of those very trees under which Marie Antoinette passed on her way from Austria through the forest of Compeign would come crashing down to rise again in the streets of Paris as a device called the guillotine . . .

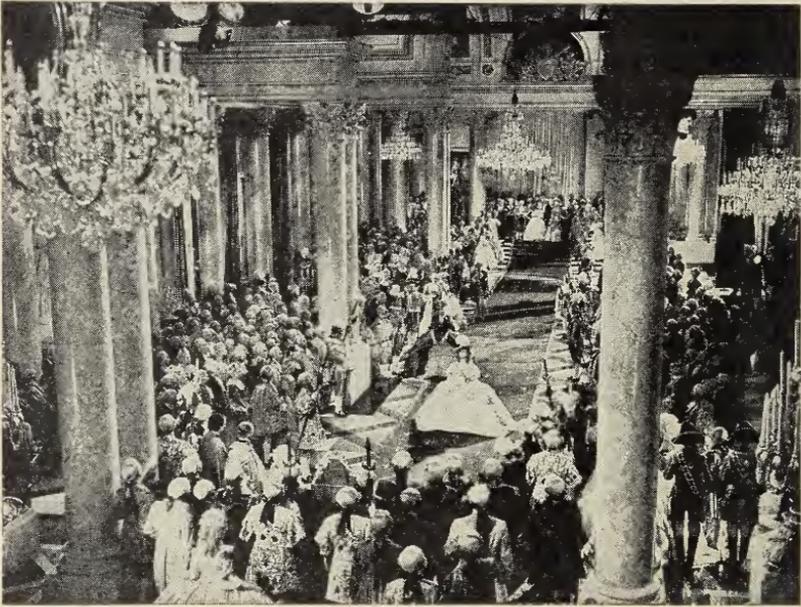
Thunderheads

At the time of the wedding Marie Antoinette was fifteen, her husband was sixteen. She was accomplished, poised, eager. He was well-enough read, but awkward, shy, and uncomfortable. She was quick and sparkling. He was slow of action and of wits. His myopic eyes missed half the fun, but because he was a pleasant, friendly bumpkin, she took to him at once as one does to a well-meaning, if blundering, big dog. Clearly he was as much out of place in the sleek and urbane life of the French Court as she was immediately adaptable to it. He preferred his horses and his hunting or, in inclement weather, working in his locksmith's shop—for locks were a hobby of his.

Marie Antoinette quickly became the darling of the Court. She had her headstrong way in everything while young Louis approved because he could not think of important enough reasons to disapprove.



As old King Louis peers at a gossipy note, DuBarry scornfully stares down the Duke of Orleans for an impertinent remark. (John Barrymore, Gladys George, and Joseph Schildkraut.)



Marie Antoinette of Austria arrives at the palace and is presented officially at Court. (Observe the great attention to details of setting in this picture: the carpet with the royal fleur-de-lys design, the crystal chandeliers, the massive marble columns, floor pattern, the costumes.)

Everything? Well, nearly everything. DuBarry, the old King's notorious mistress, still held France in her hand. Antoinette was forced to recognize her and would probably have done well to seek her counsel at times, because La Comtesse was skilled in statecraft and in personal judgment.

But the Dauphine, after seven years of childless marriage, was more interested in social than civic life. Accompanied by her two brothers-in-law, the Counts Artois and Provence, she embarked upon a series of parties and escapades which became the scandal of France. Incognito, she visited Paris by night, drank and danced with rogues and royalty. She flirted and fell in love with a young Swedish student, Count Axel Fersen, who returned her affection until he found out who she was. Fearing to bring embarrassment to the future queen, he fled Paris and only on rare occasions ever returned to visit her at Court. It was not until grave danger threatened Antoinette that he dared to present himself openly. And until that time she remained steadfast to young Louis.

Some months later Louis XV died, loathesome with smallpox. The Dauphin became King and Marie Antoinette the Queen. Antoinette's subconscious disdain for her spouse grew apace. She became an im-

perious, selfish creature, refusing to accept his opinions, scoffing at his comments, denying his suggestions. Baffled by her whims, Louis became her slave. She ordered him about, spent all the money she could wring from him, burned her bills, and let the tradesmen wait. France was close to bankruptcy and Parliament was, with great difficulty, keeping the news from the nation. Misery was everywhere, but Antoinette was concerned with pleasures, amusements, diversions—those were the things that counted.

Storm Clouds

Then a child was born to the royal family. It was only a princess, to be sure; but the very next year another heir arrived—this time a boy. France was assured its next king. Antoinette's former gay companions, Artois and Provence, were beside themselves with rage. It was certain now that neither of them would ever satisfy his secret ambition of ascending the throne. From that instant on they hated the Queen and did what they could to revenge themselves upon her for what they thought was her definite determination to cheat them out of their proper due. Paris, and the whole of France for that matter, was, temporarily, satisfied that Marie Antoinette had done her duty in providing the State with an heir. Thus with whatever misgivings she might once have had about public opinion lulled,



Marie Antoinette is introduced to her fiance, the Dauphin, by her future father-in-law, King Louis XV. (Antoinette seems a bit taken aback by the Dauphin's lack of poise. The old king is trying to prompt the youth to show a trifle more of enthusiasm.)



Exchanging rings and vows at the wedding ceremony, Marie Antoinette and young Louis are married with a pomp France had not seen since the days of the Dauphin's forefather, Louis XIV. (Note the details of the wigs, jewels, and costumes in this close-up.)



Just married, the Dauphin and Dauphine leave the scene of the ceremony attended by the wedding procession. (Antoinette's wedding gown took a corps of seamstresses working for weeks to complete its jewelled richness, and its weight, including twenty-four petticoats, was of course very great.)

Antoinette embarked again upon her feverish round of parties.

Shortly she was made the victim of a scandalous and almost unbelievable plot. Thieves, using forgeries and disguises, made it appear that she had secretly purchased a diamond necklace of tremendous value through Cardinal de Rohan. He had bought the necklace on the instalment plan, hoping, fantastically enough, that the Queen would pay off the balance. When de Rohan did not meet his obligations, the jewelers faced the Queen with the situation. After a hysterical scene, she forced Louis to imprison de Rohan to avoid a State scandal.

Unfortunately, it had precisely the opposite effect. Both church and royalty denounced Antoinette, and handbills vilifying her flew like snow about the streets of Paris. She had visited an unforgivable indignity upon a Prince of France and of the Church. De Rohan was acquitted; Antoinette's friends, one after another, deserted her. Only one person tried to come to her rescue, the Swedish count, Axel Fersen, who had been in love with her ever since that masked ball in Paris years before. But his assistance was too late. The storm clouds had been thickening, darkening, and the rumble of thunder was already heard above the chimney pots of Paris. Louis learned of Fersen's attitude toward 'Toinette from the Queen herself, but that seemed of minor importance in the face of other matters of State.

The Storm Breaks

In swift, breath-taking order came a series of portentous incidents. The news of the financial collapse of the country could no longer be held back by any means. Louis hastily called into session the States-General. Necker tried hard to straighten out the nation's affairs. Failing, he was removed, and presently Mirabeau took charge. On a certain tragic night a violent mob of women marched on Versailles from Paris. They killed the royal chamber guards and sent Antoinette and her children cowering to the protection of Louis's bedroom. There the throng paused, unwilling to attack their king. But they did demand that the royal family transfer its headquarters to Paris where a sharp eye could be kept upon it. This was done, and Antoinette sulked in her apartment in the Tuilleries, refusing to attend the theatre or public functions, or even to show herself—and this at a time when she might have smoothed over the circumstances and softened, at least temporarily, the anger of the Paris crowd.

Count Fersen urged her to escape when it became clear that the mob was in no mood for trifling. Marie Antoinette refused for a long time, then yielded; but she imposed such restrictions upon him regarding the size, shape, condition, and color of the carriage in which she, Louis, and the children were to make the flight, that the enterprise was guaranteed to fail. The escape had scarcely begun before



In the royal chamber the bride and bridegroom find they have no interests in common: he mutters uncomfortably about his blacksmith shop, his horses, and his carpentry; she expresses her eagerness to take part in the social life of France.



The Dauphin gets back to his smithy as soon as possible. Ironically, he approved the guillotine—a model of which he is here examining—as a humanitarian method of execution, only to fall a victim himself to the instrument.



Madame DuBarry dresses for Court, as determined to be recognized by Antoinette as the latter is determined not to recognize her. (Note the beautiful and intricate designs woven into the costume.)



Forced by political reasons to recognize DuBarry, Antoinette finally acknowledges the presence of the old King's favorite. DuBarry's half-smile indicates her smugness over the victory.

it was halted. Fersen escaped, but Antoinette was returned to Paris and thrown into jail.

Louis was completely helpless. He had become so used to the domination of his wife that he no longer could take command. The *canaille* had seen Louis standing by, futilely, not even calling his guard to defend his family, much less making such an attempt himself, and, disgusted, they turned from the weakling to set about their plans. The royal family was imprisoned. Early in 1793 Louis was tried, convicted, guillotined. Marie Antoinette waited in her cell in the Conciergerie. She had come to believe quite fully in her divine right to the throne and in the privilege of judgment only by God Himself. The trials found her white-haired but unconquered. Faced by innumerable accusations, true and false, regarding her past life, she sat proud and unshaken throughout the sessions.

The End of an Epoch

That October morning in 1793 was chill and gray when Marie Antoinette was dragged from her cell, thrust onto a tumbril, and carried through the streets. A howling mob accompanied her last journey. Scream though they might, she was still Queen of France and her close-cropped white hair and dirty rags, her hands bound behind her back did not destroy the regality of her posture as she rode, still defiant, to the guillotine. Her eyes looked above and

beyond the crowd, and when she climbed the steps of the Revolutionary scaffold her grace was that of the years before. She was hardly thirty-eight at that grim moment when she knelt to bend her proud neck to the flashing knife—the knife that ended significantly an epoch in the history of France.

PART II

THE STORY AND THE AUTHOR

The ready-made drama in the period of the French Revolution and in the life of Marie Antoinette has tempted many writers, in the hundred and fifty years between, to try to catch adequately the atmosphere, spirit, and personalities of the time in terms of breathing reality. Essays, poems, biographies, and short and long fiction have added their interpretation to whatever documentary evidence is available. Few authors have separated all the facts from the fancies; few have retained both the drama and the truth.

One of the staff readers of the motion-picture producing company wrote in his report in 1933 upon Stefan Zweig's story used for this photoplay: "Zweig was presented with a maze of material, all of it with the crash-bang of theatrical impact. Once and for all he has throttled such Marie Antoinettes as Katherine Anthony's of last year, and the equally stereotyped *grande dame* of Dumas's *The Queen's*



During the seven years of her childlessness, Antoinette engages in a feverish round of parties, dances, and social occasions. Her bills mount as starvation grows apace in Paris.



Marie Antoinette dances with the Duc d'Orleans at the ball he has given in her honor. Note the cinematic beauty of the rhythms of the minuet.



Romance enters Antoinette's life in the person of Count de Fersen. She meets him clandestinely and they pledge a never-dying affection.



Antoinette continues to lead a gay life, spending a fortune while ominous voices rumble in the slums of Paris.

Necklace . . . The reader cannot too strongly recommend the dramatic angle at which this book hints as the theme for a screen play. It is thoroughly modern, thoroughly plausible, and slightly censorable. It kills once and for all the cheap face-powder box Marie Antoinette with her simper and substitutes a beautiful, strong-willed unfortunate woman. . . . According to the Zweig angle, the rules of pure tragedy are adhered to strictly. But they are based on modern clinical psychology. . . . If this isn't a dramatic story, there never was one."

Stefan Zweig was born of well-to-do Jewish parents in Vienna, 1881. A thoughtful youth, he did well in his studies both in secondary school and in the university. While still an undergraduate he showed his early interest in writing by doing much verse and essay work. Two of his books of verse were published before he left college. Thereafter for a number of years he roamed with friends all over the globe. He had no other purpose save the satisfying of his wanderlust. In 1917 having already openly announced himself for peace, he wrote a pacifist play, *Jeremiah* (recently reissued). It was first performed with its full and original complement of nine scenes in Zurich—in the heart of neutral Switzerland—and was moderately well received. It was called "one of the first attempts in dramatic form to withstand the lunacy of war."

The World War gave Zweig a new sense of values, spiritual, social, and dramatic. He left Vienna and settled in Salzburg where he began an industrious career of writing which rendered him popular on both sides of the Atlantic. Author of many articles and stories in

American and European magazines, he has turned out a dozen or more worthwhile books which contain the rare combination of popular and intellectual appeal.

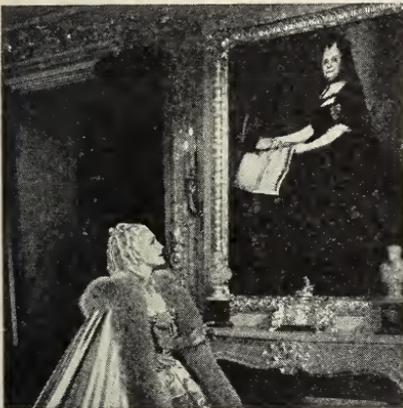
His latest book, published early in 1938, is *Adepts in Self-Portraiture*. It discusses Casanova, Stendhal, and Tolstoy as they reveal themselves in their own writings.

In a recent interview, the author said:

The mission of the historical film is to portray the distant and irrevocable past and reveal, at the same time, the essential immortality of any bygone era, making it clear that people felt and suffered exactly as we do under different costumes and beneath different skies.

Accordingly, the perfect picture of this kind is a combination of historical events and implied emotions, and should acquaint the audience not only with actualities that once occurred but with the emotional values which obtain in any year and in any climate. For we can understand the present only through the past; we can rise to our own highest potentialities only through knowledge of the intense human suffering that has gone before. The final effect is thus a moral one: our emotional realizations are enriched, our sense of indignation and protest is strengthened, and the attitude toward conditions of today becomes far more profound and effective.

To achieve this result it is necessary, of course, that the picture be kept within the sphere of truth (as distinguished from simple accuracy), that it neither sentimentalize nor caricature nor gloss over certain aspects of historical figures. For even the greatest man is compounded of many diverse qualities. Grandeur and pettiness go side by side in people; strength is mixed with weakness; intelligence is attended by folly. And no portrait is true which omits the contradictory features.



Bewildered by her romance and uncertain of her personal right to happiness, Antoinette appeals for guidance to the portrait of Maria Teresa.



The baby Dauphin's birth puts off the rising Revolution. With the next king assured, the people watch Marie to see whether this great responsibility will sober her.



Count Axel de Fersen (Tyrone Power) pauses on the steps of the castle to reflect upon the desperation of the Queen's situation.



The Queen muses at the bedside of the king who will never rule France. (The details in this setting are particularly noteworthy.)

My attempt in *Marie Antoinette* was to give equal measure of all facets in the personality, never to go above or below the life-size proportions. The tragic aspects of her existence seem to me the direct result of her having had no primary conceptions whatever of the greatness of her task; she had to be educated up to greatness. Unlike Beethoven, Napoleon, Washington, Marie Antoinette was not summoned to her work by an inner call. Her tremendously influential position was awarded her by birth, by powers outside herself; no personal compulsion drove her to the French throne. And her task was not something waiting and ready; she had to become aware of it; learn it, all but create it; and there is where I see the possibilities for an important motion picture of her life. Hers was not a character finding its fate automatically prepared but one that produced its fate through a series of social events.

A motion picture should portray these social forces far more vividly than I was able to do in the book. It can show the conflict and struggle which produced



Authentic pieces of Louis XV furnishings were carefully gathered by MGM and are here shown occupying one entire floor of the prop building, where these rare and almost priceless antiques were held in readiness for the production.

the thunderstorm called the French Revolution; it can contrast pictorially the misery and want of the impoverished masses and the brutality and indifference of the court. These two levels of life, luxury and want, continue to exist today with such amazing similarity that only the example of history can make us fully aware of the parallel. The extensive deviations into economics and sociology which the book was obliged to make can be projected in the film with greater emphasis and brevity, and the issue will be clarified for the masses better than any writer or historian could do it.

In *Marie Antoinette*, one finds an extraordinary union of the personal experiences and the world event such as exists scarcely anywhere else in history; and this subject-matter itself is so charged with drama that it is unnecessary to invent artificialities for the picture or inject sentimental or diverting episodes, a gesture which is considered imperative with many historical films. Here the tragedy of any unhappy marriage is allied with the tragedy of royalty, and



The necklace is offered the Queen, who does not understand the significance of the gift but realizes that it is worth a fortune and determines to have it. (Note the expressions of the various players.)

history has effected so natural and inevitable a drama out of these that no poet's imaginings could ever hope to equal it. The compass drawn is a wide one because all the elements of life are included in it: suffering and love, joy and sorrow, luxury and want, outer humiliation and inner exaltation, abandoned frivolity and experienced suffering, innocence and guilt. More than ever before, one appreciates how history, in her highest moments, surpasses all her imitators. The more devotedly the actors and director accept this truth, the more successfully will they accomplish a work of art which history, the greatest artist, has outlined for them on the grand scale. And when they have projected this into the meagre space of two hours, they will have achieved more than all the historians and biographers, for today it is given to the motion picture to influence our life and times far more profoundly than any other form of artistic expression.



The Paris mob reaches Versailles and captures the royal family. "You'll kick your heels from this," screams a fishwife, shaking a tiny guillotine in Louis' face. Antoinette and the Princess de Lamballe (Anita Louise) look on in horror as the mob jests grimly with the faint-hearted monarch.

PART III

THE MOTION PICTURE

Note that the picture begins almost at once with the focus upon the central character, Marie Antoinette, in her home environment. The dialogue with Lerchenfeld has two particular purposes: first, to reveal swiftly Antoinette's character; and second, to explain the dramatic situation. This brief introductory scene sets the pace for the first half of the story. The succeeding scene expands the situation and prepares for the shift of the locale to Versailles.

The next two scenes suggest what personalities and attitudes the young Antoinette must face when she arrives in France. The swift shots of the King, the Dauphin, and DuBarry show deftly the reactions of these three individuals to the impending circumstances. Observe throughout the film how DuBarry is played against Antoinette to make the latter a more sympathetic character, to soften her faults and strengthen her virtues.

The meeting of Antoinette with the King, the Dauphin, and the others is a noteworthy scene. The sharp impact and revelation of the various personalities, the explanation of dynastic etiquette, the shadow of complication—all are skilfully interwoven in a pattern of dramatic comedy.

Although the wedding scene is brief, it contains in its exactitude of physical and psychological detail the answer to its impressiveness. The combination of sight and sound lends rare dignity and drama to this section of the story and helps to form a moving contrast between the previous scene and that of the wedding night. The greater length of this latter scene is required for the satisfactory portrayal of the essential characters of Antoinette and Louis. Broad comedy, whimsicality, wistfulness, the threat of the future tragedy—all these elements make for suspense and create an extraordinary flavor of humanness in the situation.

The passage of time and the complications resulting from Antoinette's failure to present France with an heir are significantly shown in contrasting shots of young Louis's shop, the Dauphine's anteroom, and DuBarry's chamber. DuBarry's coarseness is particularly emphasized—you will note—to build up Antoinette in the eyes of the audience. The dramatist's privilege of stressing this, though contrary to historical fact, is readily granted because of the increased artistic values. Observe also that de Rohan is presently shown with the Dauphin, to prepare for a number of dramatic incidents to come much later, and that as this scene concludes with Louis and Antoinette together, the first music, a crash of discordant chords, comes in sharply—harsh, foreboding . . .

This motion picture reveals the extraordinary skill of the director in creating a slow but continuous pickup of speed in the telling of



Count de Fersen finally persuades the royal family to attempt escape, but a series of difficulties, brought about largely by certain of Antoinette's selfish insistences, causes their swift capture, and return to Paris.



All hope gone, Count Axel de Fersen looks across the ragged silhouette of Paris skyline, wet with the morning mists, and sees but emptiness in the new day—the last day for Marie Antoinette.



Antoinette, imprisoned, is forced at last to consider grim realities. Gone the fine costumes, jewelry, and luxurious comfort; in their stead plain clothes, the simple wedding ring, and gray prison walls.

the tale. Subtly, a rhythmic pattern, dark and light, loud and soft, tense and gay flashes past the eyes with ever-increasing pace. Psychologically, the audience reacts strongly to this growing tempo scheme and, as suspense deepens, the onlookers try to adjust themselves emotionally for the coming of the inevitable. Music assists this illusion constantly. Listen particularly for ominous undertones in the music which accompanies the scene in the baby Dauphin's room. As the King walks out of the chamber with the baby in his arms and retreats down the corridor, his figure grows misty, and you will detect in the musical background, faintly, the motif of the "Marseillaise."

The affair of the necklace presents an excellent example of dramatic plotting, splendid directing, and superior acting. It would have been easy here to fall into the trap of melodramatic overcomplication. But it is avoided and the result is an effect of desperate reality. The remarkable character contrasts in the necklace scenes mingle avarice, fear, hatred, misunderstanding, stupidity, cunning, and wilfulness to produce an astonishing combination of audience reactions. Contributing strongly here with noteworthy results are the atmospheric settings and lighting.

From the moment of de Rohan's acquittal, the essential character of the Queen begins to emerge in its maturity. As the Revolution moves slowly into action, observe that while many faces appear and

disappear in the boiling crowd, the effect is merely to give unanimity of character to the mob. Here all the actors lose their importance except in a contribution to the meaning of the throng. The story suddenly becomes a conflict between two persons—the Queen and the faceless yet multi-faced mob. And over all and descending swiftly, relentlessly, is the deepening shadow of Fate.

From this time to that moment when the hush all at once comes as Marie Antoinette ascends the stairs to the guillotine, every incident, every action becomes a solemn striking of the clock of inevitability—each stroke bringing the central character resistlessly to her doom, and, by that implication, the Aristocracy of France to extinction.

WHAT DO YOU THINK?

Does Gladys George's interpretation of DuBarry change your previously established opinion about one of history's most famous courtesans? Do you feel that she would have given dependable advice to the young Antoinette had the Dauphine been willing to listen?

What particularly fine bits of characterization did you note in Miss Shearer's portrayal of Marie Antoinette? Realizing that Miss Shearer's task was to reveal physical as well as character change over



Face to face. The famous miniature of the Swedish nobleman is compared with Tyrone Power's features. Note the amazing resemblance.



The original and the actor—a comparison of the pictures of King Louis XVI and Robert Morley, who portrays the monarch.



Norma Shearer glances at the script (held by Director W. S. Van Dyke's secretary) to make certain of her dialogue and action just before playing a scene.

a period of more than a score of years, do you think that she had to work harder for plausibility in the first or last parts of the film? Were there any inconsistencies?

As Fersen's plan for the escape of the royal family is unrolled and presently put into action did you note any gain or loss of interest toward the end of the scenes concluding with the capture?

Did you agree with the picture's strengthening of Louis's character as the story nears its close—even though this violates the facts of history? Do you feel that dramatic

artistry justifies this as in previous cases where factual liberties have been taken?

Are you completely satisfied with the way de Fersen is disposed of? Can you understand why he was spared by both Revolutionist and dramatist?

Had you recalled, until various references brought it to your attention, that the American Revolution was going on during this period or that Benjamin Franklin was living in a little cottage near Passy—the idol of the French people and the hope of the young United States?

Do you believe that the references to the American Revolution were of sufficient significance to justify their inclusion or perhaps expansion in the story? Why were they included, do you suppose?

Would you say that this picture combined history with drama to the disadvantage of intellectual appeal, the advantage of emotional appeal, or was of equal profit to both appeals?

If you were asked by a friend to describe this story, would you say that it was an historical romance or romanticized history? Is the one superior to the other from the standpoint of literary values? From the standpoint of entertainment values?

THE ACTORS

The late Irving Thalberg was planning this picture for his wife,

Norma Shearer, when he died. He believed that in it she might surpass even her work in *Romeo and Juliet* which was acclaimed as the outstanding portrayal of her long career in pictures. Indisputably the reigning queen in Hollywood, Miss Shearer stepped easily into the role of the last great queen of France, and made it possibly the most significant characterization of all her years upon the screen.

Norma Shearer was born in Canada after the turn of the century. From her earliest days eager for a dramatic career, she got her first important chance in Hollywood. Her best-known films include *The Student Prince*, *The Trial of Mary Dugan*, *The Last of Mrs. Cheney*, *Smilin' Through*, *A Free Soul*, *Strange Interlude*, and *The Barretts of Wimpole Street*. Miss Shearer received the award of the Academy of Motion Picture Arts and Sciences for the best performance in 1930 and is generally regarded as the first lady of the screen.

Tyrone Power, starred with Miss Shearer, has come up from obscurity to stardom with meteoric speed. His best-known films include *Lloyds of London*, *Cafe Metropole*, *Thin Ice* and *In Old Chicago*.

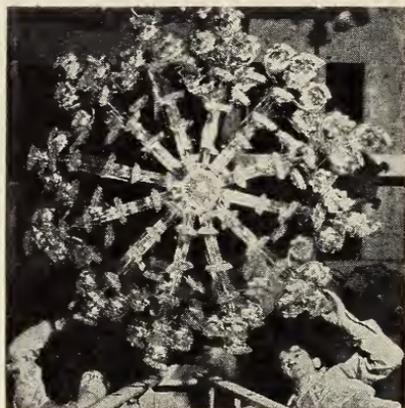
As the old King, John Barrymore does one of the finest pieces of acting in his many years upon the stage and screen. Not only does he give an astonishingly convincing performance as the world-weary old monarch; Barrymore even looks his double. His features fit minutely those of a painting of Louis XV by Vanloo.

Gladys George as DuBarry plays an unsympathetic role with skill and charm. Her scenes with the old King and with the Duc d'Orleans are noteworthy for their subtlety. She manages by the slightest gestures and the most fleeting of looks to convey to the audience her precise attitude toward each person with whom she is concerned.

Robert Morley is a young English actor who as Louis XVI is playing his first screen role. He was discovered in London after more than



Marie Antoinette's portrait and Norma Shearer's features compared. The similarity is extraordinary.



One of nine elaborate Louis XV crystal chandeliers brought from Paris by MGM to be used in the Versailles sequence of the picture. This shows technicians examining the separate pieces of crystal.



First editions by the hundreds fill the shelves of the research department of MGM, where these eighteenth century French history books have been in constant use in checking details of production.

a year's search, and his work in *Marie Antoinette* gives great promise for his future in the movies. More perhaps than any other character in the picture he resembles with astounding fidelity his original, as witness the portraits of the last King of France. Mr. Thalberg had originally planned the role for Charles Laughton, but after Hunt Stromberg had seen Morley play the part of Dumas in *The Great Romancer* he felt that the young man was the one actor for the role.

Other players deserve especial mention. Joseph Schildkraut as the Duc d'Orleans presents in this character an amazing contrast with that of Captain Dreyfus, which he played in *Zola*, and it is a tribute to his versatility that he is able to lend such suavety, such poisonous sleekness and menace to a part which in the hands of a lesser artist might have been merely unconvincingly melodramatic. Lovely Anita Louise as the Princess de Lamballe is happily cast as the devoted friend of Antoinette; and Alma Kruger, who without aid of make-up is the twin of Marie Teresa, gives one of her very best performances in her long and distinguished career.

The outline on pp. 23-28 is offered in response to requests for a formulation of criteria, for use in schools, colleges, and clubs. It is hoped that the implications of some of these criteria will serve to stimulate interesting discussions of such forthcoming photoplays as THE CITADEL, NORTHWEST PASSAGE, THREE COMRADES, YELLOW JACK, GOOD-BYE MR. CHIPS, 20,000 LEAGUES UNDER THE SEA, and KIM, as well as MARIE ANTOINETTE. Comments will be appreciated by Dr. Lewin, who may be addressed at Room 1418, 1501 Broadway, New York City.

PHOTOPLAY STANDARDS

A Suggestive Outline Prepared by

WILLIAM LEWIN

I. STANDARDS OF PRODUCTION

A. Criteria for judging the producer's plan:

1. Is the plan in line with the trend of current demand for mass entertainment in America and in the world market for American photoplays?
2. Is the plan adapted to the studio's particular stars?
3. Does the plan take full advantage of the story properties of the studio?
4. Is the plan adapted to the physical resources of the studio?
5. Is the plan in line with the financial policies of the studio and with the current budget?
6. Before shooting begins, is the plan as nearly complete as possible?

B. Criteria for judging the administration of the plan:

1. Can the producer co-ordinate the contributions of writers, director, stars, and technicians effectively?
2. In viewing the daily "rushes," can the producer choose quickly the best take of each scene?
3. Is the producer resourceful in solving unforeseen problems during the stress of production?
4. Can the producer complete the production as planned, within the allotted time and expense?

II. STANDARDS OF STORY MATERIAL

A. Criteria for judging the selection of the story:

1. Is the theme or the treatment of the theme fresh, new, timely?
2. Has the public expressed its approval of the story? Is it a subject of universal appeal?
3. Can the story be told cinematically?
4. Is the story suited to the studio's contract players?
5. Is the story free of taboos?
6. Is the story free of plagiarism?
7. Is the story free of libelous material?
8. Does the material contain good dialogue?

B. Criteria for judging the screen treatment of the story:

1. Is the script highly pictorial?
2. Is the story told tersely, smoothly, in straightforward narrative?
3. Are any portions of the script censorable?

4. Is the script based on close collaboration of the screen writer with the producer, the director, the star, and the cameraman, as well as other writers if necessary, so that it represents a synthesis of those minds which must be in harmony if the film is to carry out the idea as planned?

III. STANDARDS OF DIRECTION

A. *Criteria for judging the director in relation to the story:*

1. Does the director believe in the story? Is he genuinely interested in the theme? Has he something sincere to say in the picture?
2. Has he sufficient creative imagination to impart a quality of excitement to the filming of the script? Can he make audiences laugh or cry or feel thrilled or impressed with the film? Can he compel audiences to identify themselves with the characters, to feel the emotions of the characters, to see the action through the eyes of the characters?
3. Has he sufficiently strong visual sense to interpret the story uniquely in terms of the screen, so that even a deaf man could understand the important scenes?
4. Is he really acquainted with the type of life or action portrayed in the story?
5. Can he make the story flow with the continuity of a river, with the rhythm of a dance, with the movement of a musical composition?
6. Can he secure his effects with light, swift touches, such as will surprise or startle us, without recourse to over-exaggerated physical violence?
7. Is his total effect a unified, coherent, well-balanced one—a satisfying experience?

B. *Criteria for judging the director in relation to the players:*

1. Can he rehearse each scene so that it is smooth, natural, convincing, well-timed before it is recorded?
2. Can he win inspired performances from the stars?
3. Can he control powerful personalities so that they will work in harmony with one another during the filming?
4. Can he develop the talents of new players by patient, sympathetic direction in important scenes?
5. Can he protect the cast against injuries by keeping within the bounds of safety while getting his effects?

C. *Criteria for judging the director in relation to his technical staff:*

1. Can he collaborate with the cameraman in the selection

of the most telling angles for each scene?

2. Can he work out just the right lighting effects that are appropriate to the mood, atmosphere, and dramatic emphasis of each scene?
 3. Can he present important stars at their best, through careful attention to lighting, make-up, costuming, and sound-recording, as well as camera-angles—enlisting the aid of all his technicians?
 4. Can he devise new, realistic sound effects that will enhance the appeal of the story, to the end that even a blind man will understand many of the scenes?
 5. Can he utilize effectively the resources of the art department in developing realistic backgrounds?
 6. In general, can he marshal the technical resources of the studio so as to bring the best abilities of the technical staff to bear on the problems of the picture?
- D. Criteria for judging the director in relation to the producer:*
1. Can the director adhere to the plan for shooting the picture within a specified number of shooting days, completing the filming with due speed and economy, but without any sacrifice of effectiveness?
 2. While making each scene as effective as possible, can the director steer clear of touches that may be censorable and subject to later cutting that may destroy the coherence of the story?
 3. Is he sufficiently cost-conscious to avoid striving for so-called "arty" effects which may involve expensive retakes later; to use practical judgment in editing and cutting as he goes along, rather than to "protect" himself by shooting many unnecessary angles which can not be used in the picture? Has he in mind always the necessity of mass appeal, the sovereignty of the box-office?

IV. STANDARDS OF FILM ACTING

A. General criteria for judging a player:

1. Has the player a strong personality? Has he winning qualities of personal magnetism? Is he genuinely interested in other people? Is he likable?
2. Does he enjoy the spirit of make-believe? Does he like to entertain people?
3. Does he enjoy listening to other people with intense con-

centration? Can he co-operate in dialogue by being an unusually good listener?

4. Is he acutely observant of the mannerisms of many kinds of people? Can he select significant details for emphasis in imitating people?
5. Does he photograph well from many angles? Is his face expressive?
6. Has his voice a wide range of expression? Does it record well? Does it reproduce well?
7. Can he express with his eyes subtle shades of meaning? In close-ups can he reveal his very soul?
8. Is he really capable of feeling a wide range of emotions? Does he understand through actual experience the joys, fears, and sorrows of the human heart? Has he emotional basis for convincing expression of feeling on the screen? Has he genuine emotional power and insight into the hearts of all creatures, including animals, that can suffer or be happy?
9. Can he take direction quickly and intelligently?
10. Has he an acute sense of rhythm, of the timing of speech and movement? Has he a talent for precise give-and-take, for just the right response at just the right time?
11. Is he adept in cinematic pantomime? Are his bodily movements expressive?
12. Can he maintain complete self-control and poise in spite of the confusion of studio conditions? Can he be natural, casual, spontaneous, in spite of the artificiality, mechanization, and intense lighting of the movie-stage set?
13. Is he physically able to stand long, hard rehearsals?
14. Without the benefit of immediate audience reactions, has he enough imagination to keep from being a mere puppet in the hands of a director? Can he evolve, out of the exacting routine imposed by the director, a performance that will move audiences to tears or laughter? In other words, is he a conscious artist, genuinely creative and capable of transmuting the hard discipline of his craft into something rare and exciting?

B. Criteria for judging a specific performance:

1. Does the player fundamentally fit the part or is he handicapped by being miscast? Is he physically, mentally, emotionally suited to the role which he has undertaken to interpret? In facial appearance, build, height, weight,

voice, age, disposition, and mental characteristics does he meet the requirements? If special talents are needed for enacting the role—such as dancing, singing, fencing, riding, swimming, oratory—is he equipped with these abilities?

2. Does he appear natural in his make-up and his costume, or is he obviously artificial and ill-at-ease? Is he convincing in appearance?
3. If he has assumed a foreign accent or a necessary mannerism of speech, does he seem to the manner born, or are we conscious that the speech is assumed?
4. Has the player submerged his personality in the part he is playing, or does his own personality shine through make-up and costume? Are we conscious of the character, or of the actor only?
5. Is the performance a deeply mental one, or merely physical, acrobatic, superficial?
6. Does the performance contribute vitally to the photoplay as a whole? Does it compel us to see the implications of each situation through the eyes of the character, to identify ourselves with that character? Does it help to interpret the meaning and spirit of the story, to make the theme of the photoplay luminous?
7. Does the performance make us laugh or weep? Does it excite us, thrill us, inspire us? Does it grip us or deeply move us? Does it lift up our hearts, carry us away, help us to escape from the dullness and ordinariness that besets our lives, make us forget that we are sitting in a theater? Does the performance effect a cleansing or katharsis of our emotions?

V. STANDARDS OF CINEMATOGRAPHY

1. Has the cameraman achieved sufficient technical proficiency to be a member of the American Society of Cinematographers? Is he skilled in the mechanics of motion-picture photography—in the use of cameras and lenses of all kinds, filters, gauzes, perambulators, rolling tripods, cranes, booms, dollies, transparencies, reflectors, spotlights, floodlights, light meters, devices for special effects, as well as the 101 minor accessories for controlling the quality and quantity of light?
2. Is he co-operative? Does he enjoy working with others?

Is his partnership with the director a real one? Does his camera crew work quickly and smoothly under his direction?

3. Is he sufficiently versatile to handle the whole range of camera effects from scenes of mass action to the most intimate close-ups? If not, is he particularly skillful in handling specific problems of the production to which he has been assigned, such as making a certain actress glamorous or a certain actor a he-man, or securing comic effects, or conveying the spirit of an outdoor melodrama?
4. Can he convey mental images to the audience by the mood and atmosphere resulting from the dramatic use of light and shadow and the selection of camera angles with which to get the effects that the director needs? Does he assist the director by creating dramatic moods? Does he see eye-to-eye with the director in his understanding of the emotional value of light and shadow?
5. Does he achieve continuous mobility in his composition? Is the camera so flexible in his hands that his composition is fluid? Does he sometimes forget that a movie must move, that it must have a continuous narrative flow, that every foot of film must advance plot or comment on character? Does he pause unnecessarily for isolated composition effects that call attention to the photography as such? Is he too much interested in being a poet with the camera, in achieving pictorial beauty for its own sake? Does he deviate from the straight line of narrative to become lyrical and descriptive?
6. Has he a strong sense of cinematic rhythm? Can he help to create the right tempo for each scene? Can he secure slow-motion and fast-motion effects with musical cadence? Does he seem to be conscious of the fact that the photoplay is closely related to the arts of music and the dance?
7. Is the total effect of his camera language simple, terse, economical? Does he continually use the camera to say as much as possible in the shortest possible time?

(To be continued, including sections on criteria of art direction, musical direction, costuming, make-up, social value, etc.)

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A Magazine Devoted to Photoplay Appreciation

VOLUME III

APRIL, 1938

NUMBER 4

A GUIDE TO THE MOTION-PICTURE VERSION OF
THE I. A. R. WYLIE STORY
VIVACIOUS LADY

*Based on an Analysis of the Successive Stages
of the Photoplay and Intended to Provide
Suggestions for Discussion*



Prepared by
CHARLTON ANDREWS

General Editor
MAX J. HERZBERG

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A GUIDE TO THE MOTION-PICTURE VERSION OF

VIVACIOUS LADY

The preliminary versions of the story on which was based the photoplay, *VIVACIOUS LADY*, afford typical material for the study of the way in which screen narrative originates and develops.

The first story, by I. A. R. Wylie, was published in *Pictorial Review* for October 1936.

A screen play based on this tale was dated, by the stenographic department of RKO Pictures, October 9, 1937.

A synopsis of the same fable, as planned for the starring use of Ginger Rogers, was issued by the producers on January 4, 1938.

A second screen play, or "shooting script," comprising all but the conclusion, was sent out as of February 22, 1938.

A final synopsis includes the ending as devised to date—though still "subject to change."

A producer, in other words, works unceasingly up to the last minute to secure as effective a photoplay as possible.

THE ORIGINAL STORY

In the Wylie story the hero, aged twenty, is sent from Old Sharon in the Middle West to New York to win customers for a hardware factory. He is the son of a physician who has deserted medicine for birds' egg collecting. The hero's mother has long since resigned herself to a tedious existence in dull surroundings.

In New York the hero falls in love at first sight with a night-club dancer, whom within a week he marries. She is a beautiful and sweet girl, but naturally, when he takes her home to Old Sharon, his sedate parents are filled with misgivings. From the start the girl calls them by their first names and otherwise shocks them with her remarks and manners, including a habit of smoking cigarettes in public.

"Things like this don't happen except in dime novels," observes the hero's mother significantly; "not to decent people like us."

When the heroine sets up a School of Terpsichore and causes Old Sharon to go dance-mad, and after her husband's madcap cousin has assured her that her brief marriage has already gone on the rocks, she dashes off to tell her parents-in-law that she is eloping with this cousin, so that her husband can divorce her and marry the other girl, his boyhood sweetheart.

However, it turns out to be the long-suffering mother who flees with her new daughter-in-law to the city. Thither promptly follow their penitent husbands, to take the disgruntled women off on a world cruise and make amends for the past.



Studying the script



Instructing the character man

THE FIRST SCREEN PLAY

In the first screen play the hero's father is a college president, a model of stiff and cold propriety. The hero is now a professor. He goes to New York to rescue a wayward cousin from a semi-annual spree. Falling in love with a dancer, the hero spends the night escorting her about town and in the morning marries her.

Returning to Old Sharon he presents his bride to his mother, and the two women strike up an instant friendship. An *enfant terrible* retails to the hero the local gossip concerning his hasty marriage.

The college president plainly resents the young woman's natural informality. When in the course of a preternaturally silent dinner she suddenly shouts "Boo!" the wreckage of her father-in-law's sacred train of thought increases the general tension. To make matters even worse, the girl slangily prattles about night-club life, gangsters, college kids on the loose, and small town silly-billies. When she tells how the wayward cousin got "plastered" and went for a "crush on her," the properly horrified father can only express a feeble hope that her glaring faults of deportment are still remediable.

A radio broadcast from the New York night club, bidding the heroine a long and chummy farewell, increases her domestic discomfort. Before long the young couple are on edge, as circumstances wedge them apart. The bride finds it impossible to reconcile herself to her new environment. With reckless abandon she suns herself publicly in a meager costume, sprawls about the dignified house in slacks, and refuses to do her smoking altogether in private. ("I never hid out back of the barn yet, and I'm not going to start now.")

When the young couple are forced to take an apartment to themselves, the groom resents the fact that the bride's money has

paid for the redecorating. When the mother presently calls on her daughter-in-law, the two women dance together gaily, and the elder tacitly admits the emptiness of life in Old Sharon.

To her husband's youthful cousin the bride later confesses her own growing ennui. His suggestion is that for diversion she coach the college dramatic club's male "chorus girls" for the annual musical play. She is following this advice when the austere prexy catches her doing a dance described as "a whirling flame of rhythmic fury."

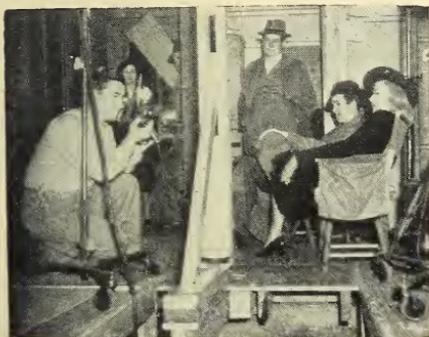
Thereafter father and son quarrel bitterly. Son resigns his professorship and has a row with his bride. In desperation she goes night-clubbing with the harum-scarum cousin. However, unable to "throw herself away," she impetuously faces her father-in-law, denouncing him as the destroyer of his son's happiness.

Then the two wives, senior and junior, decamp, but their husbands follow them to New York; and the tale ends with the college president planning a dancing-school for his daughter-in-law back in the home town.

THE SYNOPSIS

The third—or earlier synopsis—version similarly starts with the young professor in New York rescuing his playboy cousin, wedding the night-club dancer, and taking her to Old Sharon. However, on arrival, in sudden terror he abandons his bride and asks the cousin to look after her until the news of the marriage can be more safely broken. While the cousin is "explaining the situation" to the young woman, her husband escorts his boyhood sweetheart home from the railway station.

At the moment when he has screwed up his courage to blurt out the news, his mother prevents the revelation by suffering a "heart attack."



Making the stills



The director has the last word



Night life in New York



Love in the boat house

During a dance the bride and the other girl quarrel in the dressing-room and "later stage a real fight in a nearby summer house." It requires the interference of both the groom and his father to effect an armistice.

After the restless bride has registered at the college as a student, her husband is reduced to combining his lectures with surreptitious love-making. It is when the childhood sweetheart catches them that he is compelled to reveal his marriage at last.

Although his mother at once calls on the bride and makes friends with her, the father orders her to give up his son on pain of the latter's loss of his job. Then the mother-in-law comes to the bride's defense and runs away with her to the city.

Suspecting his cousin of causing this hasty departure the young professor knocks him down. Thereafter, at the cousin's suggestion, the professor gets drunk, staggers out before one of his classes, and announces that intoxication runs in the family.

In the end, however, father and son go to New York and find their fugitive spouses haunting the old night club. There they effect a reconciliation which—we are assured—"satisfies everyone."

THE SECOND PLAY

In the "shooting script" the failure of the young husband to reveal the marriage results in a number of embarrassing contretemps. He is to all intents "engaged" to one woman while married to another. Various circumstances keep him from his bride. He is fetching his father to meet the new daughter-in-law when the two young women engage in their face-slapping, hair-pulling, and shin-kicking match. Later when the newly-weds try to make love in an apparently deserted boathouse, they are spied upon by students.

In this version the hero does not assault his cousin. But he does appear drunk before his class—now in botany.

SECOND SYNOPSIS

The second synopsis, and latest version to date, adds to this "shooting script" an ending in which the hero and his father stop a train by abandoning their car on the track, and thus catch up with their fleeing wives.

AN OFT-TOLD TALE

Doubtless the numerous authors of VIVACIOUS LADY lay no claim to novelty for their brain-child. It is obviously a familiar fable. Years ago, for instance, Henry Kitchell Webster, in *The Butterfly*, told of a young professor in a freshwater college and his association with a stage dancer noted for scanty costuming. The college president, "a cold, remote sort," had to be won over by the girl. The prim neighbors were horrified by her unconventionality. In the end she helped the professor break away from his stodgy environment.

A VEHICLE FOR A STAR

It is easy to see why a producer, in quest of a story for the use of an actress who is also a dancer, would select something like the Wylie narrative. At the same time it would, of course, be obvious that it needed considerable development and rounding out.

The authors to whom this task was first entrusted expanded the story and altered the characters. We have seen how the hero's father, originally a ne'er-do-well ex-physician become a collector of birds' eggs, is turned into a dynamic college president of extreme propriety. The hero himself is metamorphosed from a would-be salesman to an experienced professor. He is given a new purpose for visiting the city, and is made to fall in love with the dancer and marry her within twenty-four hours.



Dad a college president



Mother praises Allah



Cinderella and patient Griselda



When extremes meet

The adaptors invented numerous incidents to illustrate small-town reactions to the unconventionality of the heroine—as, for instance, her coaching, with dire consequences, of the college boys' chorus, and her eleventh-hour denunciation of her dumbfounded father-in-law. Furthermore, new characters were inserted into the story, such as the gossiping neighbor child and an eccentric servant girl.

FURTHER ALTERATIONS

Consideration of the third version of VIVACIOUS LADY might lead one to believe that the story as it stood had been pronounced too placid, and perhaps also that it was deemed desirable under present conditions to change what had started out as a character comedy into a farce. At all events, we now find the fable stuffed with incidents of farcical violence—bits of physical, if not dramatic, action—and with situations productive of extreme and comic embarrassment.

We see the bride and the childhood sweetheart quarreling and coming to blows, and the hero assaulting his cousin and making a maudlin show of himself before his students. As we all have observed, audiences have recently shown their liking for this sort of thing.

Apparently in order to develop farcical situations the hero is now represented as afraid to present his bride to his parents. For some time she must languish unacknowledged in Old Sharon, so that she and her bridegroom may have various comic adventures. The mother's "heart attack" is plainly a device to delay that general enlightenment which puts an end to all farces, and in some measure to take the curse away from her son's distressing weakness.

"If he weren't my father, I'd . . . I'd . . ." the professor at one point blurts out. And the cousin promptly retorts, "If you had any backbone, you would, anyway."

The point is, that for farcical purposes, the hero, never long on intellect, has now been considerably weakened.

PLOT-RIDDEN CHARACTERS

A usual result both of farce-writing and of adapting a vehicle to a star is the forcing of characters into incongruity of behavior. From the start our serious young professor, who is financially dependent on his strict father's and his critical neighbors' approval, must fantastically fall in love with a night-club singer and insist on marrying her without delay. And having carried off all this with a high hand, he must suddenly become spineless about stating the facts to his austere father. Otherwise the farce will lag.

Indeed, when the truth is finally told, ordinarily human compromise on the part of all concerned would close the story in short order. For that reason at least one other character must be an unhuman stock type, and on the father falls the burden of inconsistency. If he were a real person, to shock him the young woman would have to be outrageous. But, being the heroine, she is necessarily lovable and good—instantly adored not only by the hero but also even by his staid mother.

The common dilemma facing the writer of custom-made yarns of the farcical, or of the melodramatic type, concerns the characters he shall distort, and the extent of the distortion. Because even the most uncritical audience will be alienated sooner or later by excess. Furthermore, the final conversion which the distorted characters usually have to undergo for the sake of a conventional ending, may become too much for anybody to swallow. Hence arises—

THE NEED FOR SYMPATHY

To be successful a motion-picture story must, of course, win sympathy for its leading characters. The bohemian but good-hearted Magda assailed by prim small-townners is always a sympathetic figure. Our vivacious lady here plainly belongs in the genus Cinderella, species Peg-o'-My-Heart. We triumph with her when at last her unconventionality prevails—and few vicarious victories could be sweeter.

An almost equally strong appeal is embodied in the misunderstood mother, the patient Griselda. When at last—imitating Nora in *A Doll's House*, not to mention Judith in the Old Testament—she revolts against her captivity, we glory in her spunk and accept her rebellion as an actual probability.

WHILE THE PUPPETS DANCE

Indeed, it is the business of the authors of this kind of story to keep their marionettes dancing this way and that, and moving from incident to incident with such rapidity that the spectators

may be prevented—should they have any such tendency—from thinking too precisely on the event.

Summing up, the development of VIVACIOUS LADY would seem to be typical of the majority of screen stories. In the effort to achieve sympathy and movement there is a strong tendency to fall back on stock types, rather than freshly drawn characters, and on time-tried situations, into which, if need be, the personages may have to be forced. It is probable that the fact that a multiplicity of people have a hand in the story of the average photoplay also contributes largely to the so frequent conventionality of the final product. But the public enjoys it.

QUESTIONS FOR STUDY

1. In these several versions of VIVACIOUS LADY does the trend of modification seem to be in the direction of comedy or of farce?
2. What is the initial situation from which the action develops?
3. Point out in the process of development instances of improvement or of deterioration.
4. Which is preferable in motion pictures—comedy from characterization or from situation?
5. What is the difference on the screen between dramatic action and mere physical movement? And how is each illustrated in these outlines of VIVACIOUS LADY?
6. To what extent does the prevailing mode in photoplay stories influence their development?
7. What is the effect on screen fare of the stock company system, wherein stories are tailored to fit members of a group of regularly employed players?
8. If the writing of the screen play were left to just one skillful author, would that make for better and more successful stories? Why?
9. What proportion of the motion pictures that you see upon analysis turn out to be simply strings of episodes held together by a slender thread of idea? Would another sort of construction be preferable?
10. For the sake of constructive study devise a screen story, trying to be as novel as possible, to avoid *clichés*, and to keep plot and characters in harmony throughout.

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PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 5

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

SPAWN OF THE NORTH



Prepared by
WILLIAM LEWIN

General Editor
MAX J. HERZBERG

*Recommended by the Motion Picture Committee of the Department
of Secondary Education of the National Education Association*

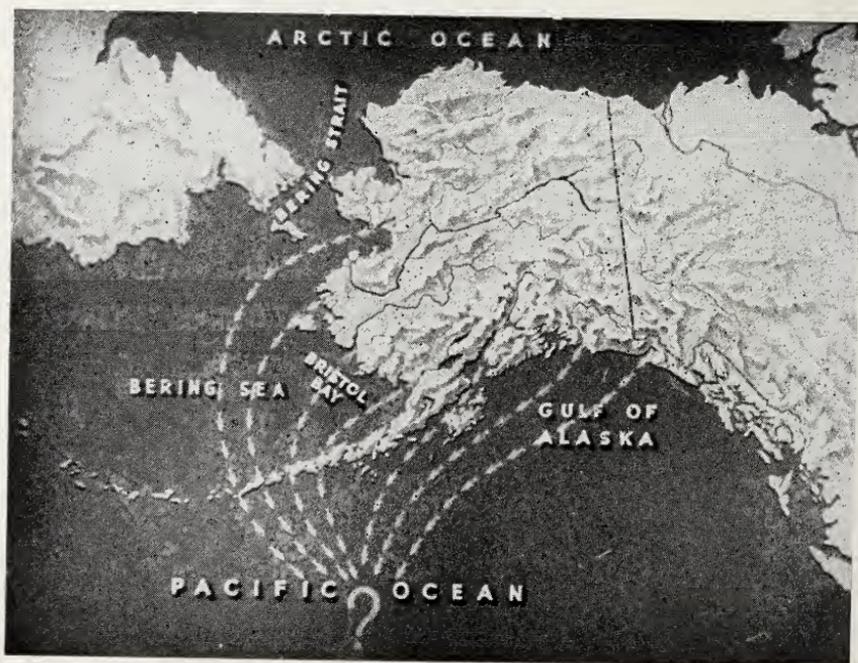
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COUNTRY OF ORIGIN, U. S. A.



In one year, the run of salmon off Shumagin measured twelve miles wide and continued past a given point for twenty-eight days. Habit from time immemorial brings them to Shumagin first.



In the spring following the salmon run of their parents, millions of baby salmon drift down the streams into the Pacific, to vanish in the ocean for from two to five years.

FOREWORD

By ALBERT LEWIN

Producer of "Spawn of the North"

To the average movie-goer, the word Alaska suggests many things: glaciers, snow-capped mountains, vast and desolate tundras, mushing dog teams, furs, big timber, gold. But of the salmon fishing industry and the pirates that prey upon it, he knows nothing. That presented one of the most difficult problems with which we had to deal in making SPAWN OF THE NORTH.

It seems amazing that an industry so pregnant with dramatic possibilities—one that has yielded more wealth to man than all the precious metals ever mined in the whole territory—should have been neglected so long by Hollywood. Because it has been, we were obliged to define our terms as we went along.

We had to explain the salmon run and the whole archipelago's dependence upon it for existence. We had to explain fish traps and fish pirates. And our definitions had to be skillful enough not to retard the action of the story.

More than a year was devoted to research into the salmon industry, the customs of its people, the lore and music of the Alaskan Indians. Scenarists Jules Furthman and Talbot Jennings were supplied with complete data concerning the locale and subject of the story. Dimitri Tiomkin, who wrote the underscore, received nearly 400 tribal chants from which he might distill an aboriginal theme, to be combined with the Russian and the American elements that dominated the infiltrating currents of pioneer Alaska.

For the picturization of an epoch is not to be taken lightly—even in Hollywood. SPAWN OF THE NORTH is not the work of one man, nor of a handful, but of an experienced and intent organization. Making it was an adventure, but an exhausting one, leaving us all feeling a little like Joseph Conrad when he "returned," as he said upon finishing *Nostromo*, from his "sojourn" in Costaguana.

THE WORK OF THE DIRECTOR

By HENRY HATHAWAY

Director of "Spawn of the North"

The actual filming of SPAWN OF THE NORTH was the least of our worries. All the "groundwork" had been laid carefully and with considerable pains beforehand. That, with any motion picture, as with any bridge or building, is the main thing, and in the case of a major project like SPAWN OF THE NORTH it is three-quarters of the undertaking.

The picture was about two years in preparation. In the midst of the salmon run of 1936, I made a trip to Alaska to look over the country, to talk to fishermen and packers, and to capture, if possible, the spirit of actuality that was going to be so necessary to our tale.

Voluminous data on the subject at hand were gathered by the staff of the Paramount Research Department, and the writing of the screen play began. A camera expedition under Richard Talmadge was sent to Alaska for the filming of action and background scenes. And after 14 weeks, Talmadge brought back nearly 80,000 feet of material from which Producer Albert Lewin and I might pick and choose. None of this will go to waste: scenes not used in the picture have been filed in the studio film library and undoubtedly will prove of value later on.

A huge Alaskan fishing village set was constructed on the sea coast, about 40 miles south of Hollywood, where the company spent several weeks on location. A fleet of some 25 seine boats was chartered. Other location sets were constructed or "staked out" at Lake Arrowhead. At the studio, workmen built a new steel-and-concrete tank stage, holding 375,000 gallons of water, and in this we launched three 17-ton fishing smacks and a power cruiser for close-range scenes.

In the matter of casting, we were fortunate. Every principal part was written with a particular player in mind, and we were able to secure everyone we had counted on—George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman and Fuzzy Knight.

Characterizations were thoroughly discussed, and with regard to every scene, before a camera turned.

Boris Morros, head of the Paramount music department, and Dimitri Tiomkin, who was to do the scoring, were in on every conference, long before it came time for them to execute their work. In addition, songs were written by Burton Lane and Frank Loesser.

We began shooting the story March 21, this year; we finished June 18. And then came the scoring and the more or less maddening task of editing the completed picture.

So there it is—and we hope you like it.

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF
SPAWN OF THE NORTH

(Note: As a student of photoplay appreciation, when you go to see **SPAWN OF THE NORTH**, you should arrange if possible to be on hand at the beginning of the picture. If you come after the opening scenes, you will not have the advantage of being in the right mood and atmosphere to enjoy the story. Furthermore, you will not fully appreciate the effectiveness of the climax if you miss the skillful foreshadowing of the later episodes.)

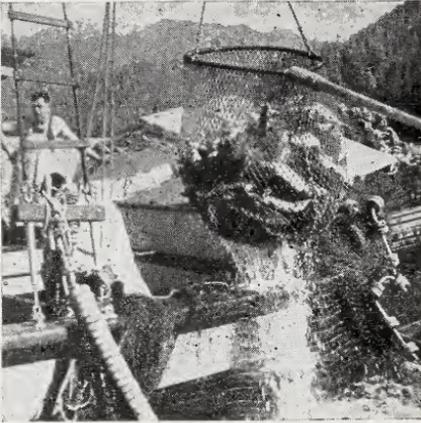
From the many suggestive questions provided in this guide, it is hoped that students, teachers, and club leaders will select those appropriate to the age-level and experience of the group.)

THE SETTING

The opening scenes of **SPAWN OF THE NORTH** offer a fine example of how a photoplay can transport one on a magic carpet to a strange and interesting part of the world—in this case, the waters of Alaska, where

each Spring, a vast host of shining salmon, the ocean-roamers, surge up from deep southern seas and head north to spawn in their native rivers, thousands of miles away. They answer a summons, unexplained, imperative, irresistible, that calls them home to renew their kind and to die. They press homeward toward Alaska, leaving food and safety behind them.

We see shots of the great annual salmon run, silver millions pressing close to the surface. We glimpse the under-water drama of long, dark, sinister shapes—sharks that attack the salmon. We see great flocks of screaming gulls diving into the water to prey on the shining horde. A sky shot reveals a long wedge of wild geese flying north, and we know why. We see fishing smacks also going north, sailing ships, steam schooners, prows with fishermen getting nets ready. We see Indians on crude platforms, netting salmon in crude nets. Up the river we go, with salmon fighting their way against the rapids, leaping the falls. On the rocks an Indian spears salmon. At the river headwaters bears strike the fish with their paws, knocking them out of the water and eating them. An eagle dives into the water and comes up with a salmon. At last the camera shows us the salmon spawning. On our magic carpet we follow the mating scene, the laying of the eggs, the



Have you ever watched commercial fishermen haul in their nets? Bring to class a report on salmon fishing or on the salmon industry.



What scenes are devoted to establishing the camaraderie and mutual devotion of Tyler and Jim? Why is this important in the story construction?

fertilization, a fight between male salmon for the egg-hole in the northern sand. We see the male salmon, his long journey done, bruised, gaunt, discolored, dying. We see seine boats with men dropping nets into the water, brailing fish out of nets and traps. We come alongside a floating trap and a seine boat with the name *Old Reliable* on the bow. We see the clear water flowing between green islands. In the background, spruce and hemlock sweep up slopes that notch themselves against the sky, where sea gulls fly against the sun. We are now ready for the introduction of the characters of our story. Not a word has been spoken, but the time, the place, the mood, the atmosphere—in a word, the *setting* of the photoplay has been established. It has been done cinematically. Our desire to *see* with our own eyes what few of us ever really see has been gratified.

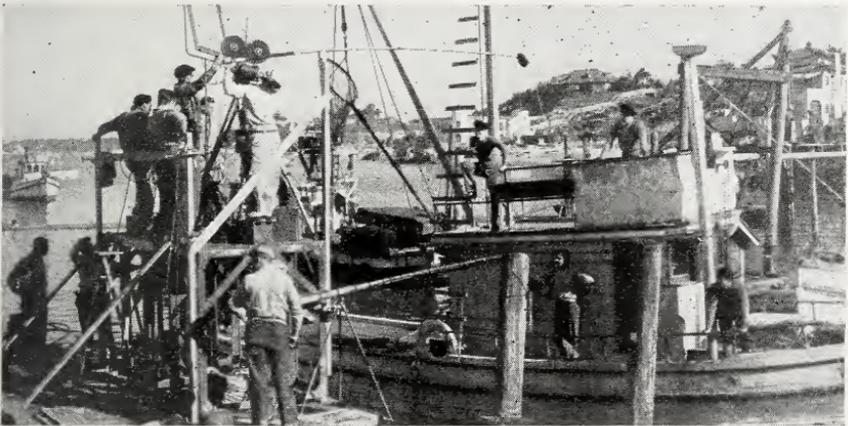
The story of SPAWN OF THE NORTH is concerned with the southeastern seacoast and with early conflicts between American fishermen and Russian salmon pirates of pioneer days.

Do you know how large an expanse Alaska covers? How it became a territory of the United States? If, instead of selling this territory to Uncle Sam in 1867, Russia had retained it to this day, the U.S.S.R. would control a section of America as large as Texas, California, Arizona, and New Mexico put together, or two and a half times the size of Texas. Alaska may eventually become our largest state.

1. Is the title of this photoplay a striking one? Why?
2. After you have seen the film, read the articles on *Alaska* and on *salmon* in an encyclopedia.
3. Bring to class a list of fiction and non-fiction books which may be found in your school library or public library, dealing with life in the Arctic Circle. Perhaps you would like to read one of these books for extra credit in connection with your outside reading this term.
4. On a wall map of Alaska, point out the geographical features of the territory. Locate the great salmon center, Ketchikan. Locate the site of the Taku Ice Cap, near Juneau, where scenes of the glacial avalanche were made for the climax of the photoplay.

CINEMATIC TREATMENT

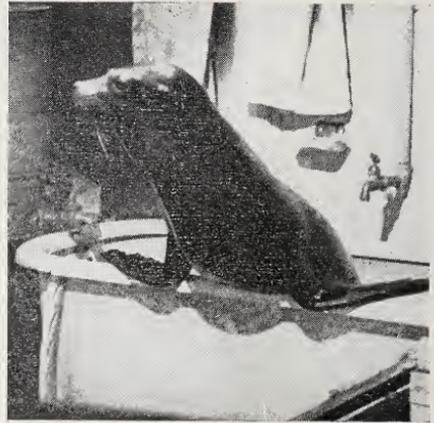
SPAWN OF THE NORTH excels in originality of cinematic treatment, highlighted by realistic scenes of the crashing of icebergs in both major and minor climaxes. Although the film contains considerable lively dialogue, it depends for its effectiveness on its vigorous action and spectacular scenes, accompanied by unusual sound recording. For planning the thrilling fight on the ships and salmon traps, Producer Albert Lewin had ample background of experience in the production of *China Seas* and *Mutiny on the Bounty*, and Director Henry Hathaway had made *Souls at Sea*.



Describe the equipment and props used in this scene on location at Balboa, California.



How does Slicker greet Tyler when he first appears in the picture?



Where did Slicker make his headquarters?

Beginning with the flowing movement of the salmon run, the eternal rhythm of the sea, the northward flight of birds, and the picturesque fishing of bears for salmon, the photoplay tells its story in swiftly-moving pictures. The coming and going of ships, the rhythmic brailing of salmon, the diving and falling into the sea, the actions of the pet seal, the rhythms of the dance sequence, the toppling of icebergs, the search for salmon pirates, the fighting with guns and harpoons, the unforgettable duel at sea, the culminating crash of millions of tons of glacial ice as it falls into the sea—all contribute to the cinematic excellence of the production.

1. What is gained by showing us first the prow of Tyler's ship, with the name *Who Cares*, and letting us hear his voice singing a lazy song before we see Tyler himself?

2. What is gained by showing the name *Old Reliable* on Jim's boat when we first make his acquaintance?

3. What is the effect of having Nicky strike Tyler with the dead salmon and push him into the water soon after he appears at the hotel? Does this show her resentment over his long absence better than words would? How does Slicker greet Tyler? Why is the seal's greeting cinematically effective? Is it entertaining? Appropriate? Does it provide local color?

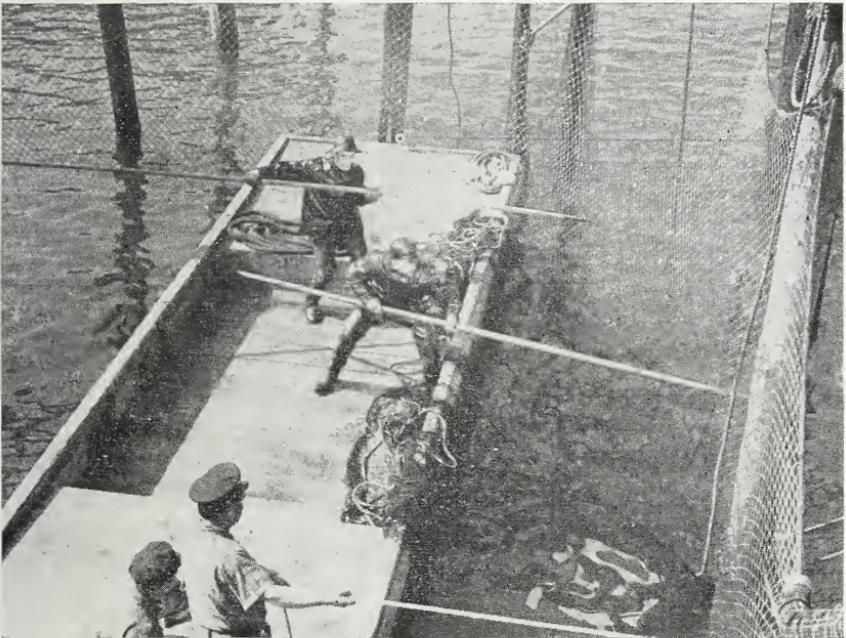
4. What are some of the cinematic elements of Diane's re-education on her arrival at the hotel after her long absence? How, for example, does she make the acquaintance of Slicker? Did you enjoy Slicker's "playing dead"? Why is Diane's going barefoot pictorially effective?

5. Why are practical jokes better cinematic material than verbal jokes? Describe Tyler's use of the egg at the dance.

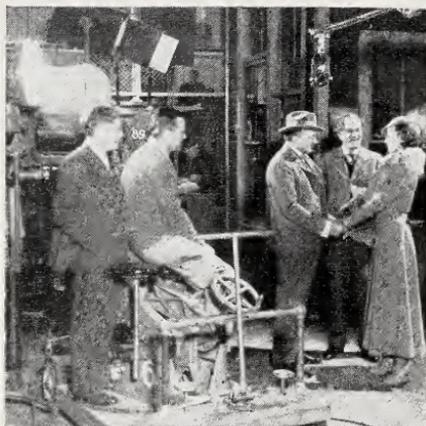
6. Why are dances always good cinematic material? How is the Salmon Dance of the Indians utilized in the picture? What comic by-play is developed in the course of Tyler's competition with Jim for the opportunity to dance with Diane? Note that the effectiveness of the scene depends mainly on action, not words.

7. Are the romantic scenes in the Alaskan twilight following the dance sequence pictorially effective? Why?

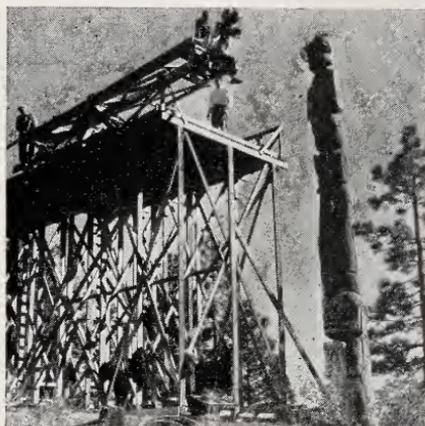
8. Tell your impressions of the picturesque annual invocation of the Fog Woman by the Tlinget tribe. (Note: The Fog Woman, to the Alaskan Indians, is the mother of all things born in the North. At the beginning of the summer, when the salmon run is due, the natives gather at the mouth of a river on Metlakatla Island, and one of the chiefs invokes the goddess. To his prayer every white fisherman and packer in the archipelago mentally subscribes, for the people of Alaska's "panhandle" depend upon the salmon hordes for subsistence. In years when the salmon run is poor the whole southeastern coast is impoverished. Ketchikan,



Can you describe the operation of an Alaskan salmon trap?



*Recording a scene: Left to right—
Producer Albert Lewin, Director
Henry Hathaway, and players.*



*What scenes required high camera
angles? What determines the selection
of camera angles?*

where the background scenes of fishing were made for SPAWN OF THE NORTH, is considered the salmon capital of the world.)

9. Did you enjoy the scene in the deep woods, when Jim and Diane, walking through high fern among dogwood, elderberry, salmon berry, spruce, pine, hemlock, wild apple, play the game of identifying flowers and sprigs by sniffing them with eyes closed? Did you feel as though you were participating in the game? Why is the climax of this scene pictorially effective? What makes it romantic? Is it usual for movies to appeal to the sense of smell as well as of sight and sound? Mention a poem that evokes the fragrance of flowers.

10. Excellent use is made of parallel action in SPAWN OF THE NORTH. For example, when the fishing fleet comes in from the day's work, we see two seine boats race in. The story is told by means of the rapid alternation of close shots, showing first one boat, then the other. Can you mention other examples? How does parallel action help to build suspense?

11. Why is it good screen art to have Jim take the printed warning out of his pocket and to let us see it in close-up as he shows it to Tyler, rather than to express the warning orally?

12. Did you enjoy the swift transition from the close-up of the warning to scenes of men robbing the trap? Can pictures tell a story faster than words?

13. How does the scene in which Dimitri risks his life to save his parrot prepare for the cinematic effectiveness of the scene in

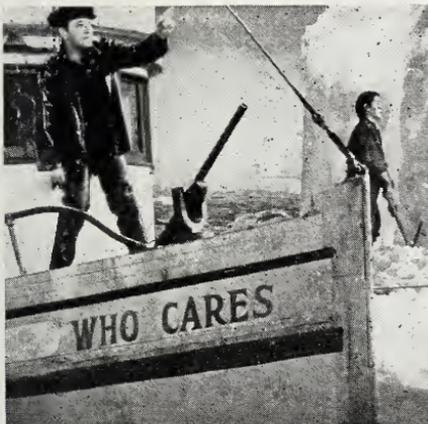
which the body of Dimitri is laid on the floor of the pirates' shack, while Red and his men stare in horror? Did you notice how the parrot flaps down from its perch, lights on Dimitri's body, peers into its master's dead face, and squawks in bewilderment?

14. What is the cinematic meaning of the scene in which Jim blows out all the candles on his birthday cake but one? What name would you give to the cinematic figure of speech which shows Diane staring after Jim in deep anxiety as he goes out with his rifle and then shows us the single candle, burning down on the birthday cake as it suddenly gutters in its wax and goes out?

15. Why is it good cinematic "business" to have Nicky break the valves of Tyler's boat with a wrench, strike him with a fish-club, struggle with him in the water, and cause the boat to capsize, in order to show that she is desperately fighting to keep him from joining the pirates, rather than to have them quarrel in dialogue? Why should the important scenes in a photoplay be developed through action rather than words? What episodes have the most dynamic action and the fewest words? Did the use of the harpoon gun strike you as pictorially powerful?

16. What is gained by quick cutting from close shot to close shot during the fight at the fish traps? How does parallel action heighten the suspense here?

17. What is expressed by having Slicker creep on his belly, like a terrified dog, toward Tyler as he lies on the floor, wounded?



Describe the character of Tyler Dawson. What normal use is he making of the glacier? What was his ambition? What is foreshadowed here?

What is the plot purpose of the birthday party? What was Tyler doing meanwhile? What use of contrast is made here?



Describe the markings, decorations, and costumes of these Indians.



Describe this Indian ceremony. Why was it included in the photoplay?

18. What is expressed by having Tyler show Nicky that he can make smoke curl up through the bandages on his chest? Were you shocked by this pictorial effect? Was the device effective?

19. Beginning with the parallel action of the impending duel in the bay between Jim and Red, and using as many verbs as possible, outline the steps in the cinematic treatment of the final episode of the film.

20. What is expressed in the scene on the back of this guide?

CHARACTER STUDY

In seeing a photoplay it is interesting to notice how each of the characters is introduced. To increase your enjoyment, watch for novel ways of bringing characters into a story. Mr. Furthman and Mr. Jennings, in writing the screen play of *SPAWN OF THE NORTH*, presented each of the persons in the story in characteristic action.

1. How is Jim Kimmerlee introduced? What is he doing when he first appears?

2. How is Tyler Dawson introduced? What is he doing when we first hear his voice? What is the name of his ship? What is the difference between his attitude toward the life of a salmon fisherman and Jim Kimmerlee's attitude?

3. How is Red Skain introduced? How can you tell immediately that he is a Russian? Under stress of excitement does Red revert to his native language? Is this true psychology?

4. What is the significance of introducing each of the characters on Red's boat?

5. How are Windy and Jackson introduced?

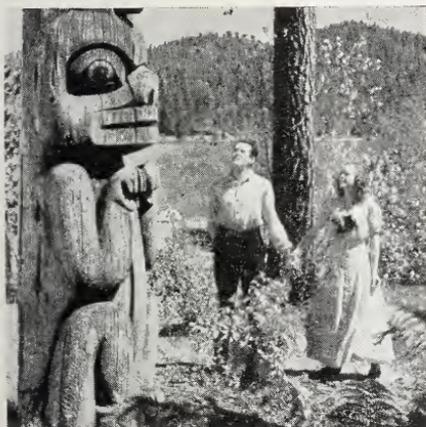
6. How is Slicker, the seal, introduced?

7. Make a list of the characters and indicate opposite each some bit of "business" or cinematic touch which brings out his character or motives. For example, when Jim reaches in his pocket, pulls out the printed warning that "anyone found on fish traps having no business there will not be found there again," and hands the notice to Tyler, and when Tyler crumples it up and drops it overboard, how does this show the character of each at the same time that the story is advanced by building suspense?

8. To what extent is each of the characters likable? Would you say that even Red has some likable traits? Is he as jolly a pirate as some others you have met in pictures?

9. Is Editor Windy's grandiloquent style amusing? Does it provide an effective contrast to the crisp dialogue of Tyler and other characters? Do you find any pleasing contrast between Windy's habit of imaginative and even, at times, poetic expression, on the one hand, and his bad habit of drinking? What is there likable about Windy?

10. Have you noticed that animal pets are used in photoplays to reveal the traits of characters by their reactions to these characters? For example, when Red enters Tyler's room, why does Slicker get up, waddle into the bathroom, and get into the tub?



What are totem poles? How do they add local color and atmosphere to the setting of the picture?



In what "comic relief" did this scene culminate? What is the value of such scenes in the course of a melodrama?

How does the seal react to the other characters? What is the effect on the audience of the seal's affectionate attitude toward Tyler? Do you recall how the dog, Fluff, was used to reveal character in *The Barretts of Wimpole Street*? Can you think of other instances of this sort? Is this use of animal pets cinematic?

11. How do we know before the desperate climax that Jim, Tyler, Red, and even Nicky are capable of desperate action?

12. What is there in Tyler's character that motivates his desire for a schooner so tremendously?

13. Does the story build up sufficient evidence of Tyler's habits, traits, and reckless streaks to make his melodramatic action in the final climax believable?

14. Are the leading characters in this story persons of strong will-power? What actions show that the leading characters have nerve? How did the director bring out the contrast between Jim's natural self-restraint and Red's natural violence? What is the dramatic value of such contrasts? Is there any gain in suspense? Is there any gain in admiration for Jim's character?

LIFE-PROBLEMS AND SOCIAL VALUES

1. By what actions does Tyler's fiancee, Nicky, show her devotion to him? How far does she go in her efforts to keep Tyler honest? Do you admire her more than you admire Tyler?

2. Do you consider that Tyler's self-sacrifice in the end atones for his sins? What epitaph is suggested by Windy and his assistant for Tyler? What contrast is there between Windy and his assistant? What does the assistant do after each of Windy's verbose speeches? What is the effect of repeating this comic by-play as characteristic dialogue of the two newspaper men? Do you consider it a fitting culmination of Jackson's habitual simplification of Windy's grandiose utterances to have him read his notation: *Greater love hath no man than this, that a man lay down his life for his friends*? In what respect do the remarks of Windy and Jackson serve as a "Greek chorus," or comment interpreting the action of the photoplay?

3. With what great life-problem is Jim suddenly confronted when he finds that the fish pirate firing the deadly harpoon gun is Tyler? What decision would you have made under the circumstances?

4. With what life-problem is Diane confronted when Jim says, "Run away? Why? This is where I live," and when he decides that he must take up Red's challenge to a mortal duel? What would your own attitude have been in Diane's place? What would you have done in Jim's place? Can you think of a similar situation at the climax of Owen Wister's famous story, *The Virginian*?

5. With what life-problem is Nicky confronted when she knows that her fiance has been critically wounded while committing an act of piracy? Do you think she should have walked out on Tyler after that? In her place would you have tried to put heart in him and nurse him as she did? What issue arises between Nicky and Diane while Tyler lies desperately ill of his wound? Why does Diane want Nicky and Tyler to tell Jim to run away rather than face Red Skain? What shows that Nicky is braver, tougher, and more desperately loyal to her man than Diane? Is Nicky right, in your opinion, when she says to Diane, "Go back and take it soft and easy. Stay there till he has made this country safe for you and comfortable. Go back home and good riddance."? When Diane says, "I know there's one thing you can't build on blood—and that's love," do you agree with Nicky's furious retort under the circumstances, "You've read too many books."?

6. Is Diane right in your opinion when she says bitterly to Jim, "You don't have to do it! You're afraid of what these people will think. It's just your pride."? When people reach emotional crises, are issues generally solved by reason or by force?



What did Nicky and Tyler have in common? Why was she devoted to him?



Describe the operation of a harpoon gun. For what purpose are harpoons normally used?



Contrast the characters of the editor and his assistant. What is meant by "the writing on the wall"? What does the editor foreshadow?

How does the use of shadows help to establish the mood and atmosphere of this scene? How does side lighting help to portray character?

7. Comment on Jim's reply to Diane, "If I let him call me a coward, and keep on doing it, I'd know I am a coward. I've got to know inside me that I think enough of my own honesty to fight for it." If you were faced with Jim's problem of ridding the place where you live of a man like Red Skain, would you have risked everything as Jim did? Is this a necessary phase of the pioneer struggle on all frontiers? Need people risk their lives even when the pioneer stage is passed?

PLOT STUDY

The main plot of SPAWN OF THE NORTH concerns the friendship of two Alaskan fishermen, one of whom, to obtain the wherewithal to buy a sealing schooner, becomes a renegade and joins a band of fish pirates. Two sub-plots deal with the romances of the sweethearts of the two friends. One of the romances ends happily; the other, that of the girl devoted to the renegade, ends with the death of the lover. The major climax is marked by a heroic recessive movement in which the renegade dies for his friend and for his community.

1. How is the major climax foreshadowed by the episode which culminates in the sudden breaking of the huge iceberg from its pinnacle high up on the wall of the glacier when Lefty goes through the verse and chorus of *Mother Machree*?

2. How is suspense built up by the pandemonium which breaks loose when the fishermen keep up their singing and yelling and blowing of boat whistles in order that the vibrations may dislodge berg after berg from the glacier? What happens to some of the boats? Who saves Ivan and Dimitri?

3. How does Dimitri's devotion to his pet parrot, Czarina, increase the suspense during the efforts of the others to rescue him? How does the bird provide comic relief? Tell how, in the end, the bird survives Dimitri. Describe the actions of the parrot when Dimitri's body is brought to Red's cabin. What cinematic purposes are thus served by the bird?

4. What is the major conflict of the story? When did you first begin to realize that a deadly clash between Red and Jim was inevitable?

5. Make a list of Red Skain's acts of villainy and their consequences.

6. What plot use is made of Slicker, the seal? For example, when Jim, as a member of the Citizen Patrol, comes to Red's shack to deposit the bodies of Ivan and Dimitri, why does he stop dead in his tracks on seeing Slicker in this unexpected place?

7. What parallels can you find between the plot structure of *The Virginian* and that of the photoplay? Would you say that the two stories are similar in theme? State the theme of SPAWN OF THE NORTH in one sentence. What elements in the treatment of the theme are strikingly original?



Why is this scene with Slicker an effective one cinematically?

Why was each of these characters interested in the wounded man?

8. How does Tyler get away from Nicky's hotel after she sinks his boat in her desperate struggle to keep him from joining the fish pirates?

9. Are the events of the story closely linked together? Is the continuity smooth and logical throughout? Can you trace a well-knit act-consequence pattern from scene to scene? For example, what are the consequences of Jim's shooting of his pal, Tyler? How is Tyler brought back to the hotel after the shooting? How does Tyler know that he has been double-crossed by Red? Why does he send for Red to come to the hotel? Why does he denounce Jim in the presence of Red? How do we know that this is a ruse on Tyler's part to trap Red?

10. What evidence is there that in the early events of the plot Red dominated Tyler, but that in the later events of the plot Tyler dominated Red?

11. What do you consider Red's most dramatic entrance? What is the effect on Jim of Red's taunting attitude? How does this contribute to the suspense?

12. Good dramatic construction requires the foreshadowing of major crises. For example, when Red taunts Jim with vile epithets, Windy remarks that "there's no epitaph so appropriate as one which a man inadvertently coins for himself," foreshadowing the payoff for which the audience is eagerly waiting. What is the most skillful use of foreshadowing in the film, in your opinion?

13. How does Tyler meet his death? Describe the spectacular climax.

14. Did you like the final scene in which Nicky is sitting on the edge of the pier, looking off into the bay, with Slicker sitting beside her? Compare the opening and closing scenes of the picture as to mood and atmosphere.

PERFORMANCES OF THE PLAYERS

Film acting is at its best when the actor expresses his emotions with his eyes. If the actor is insincere, his eyes reveal his insincerity. If he lives the part, his eyes are the proverbial windows of his soul. Hence, more important than the delivery of lines are the looks in the faces of actors at critical points in the story.

When you see SPAWN OF THE NORTH, observe the players closely when they are listening rather than talking. The most skillful

performance is that which shows the reactions of a character to the words or actions of another. For the study of acting performances as well as for the study of direction, it is necessary to see a photoplay at least twice. Many subtle nuances of acting and many delightful directorial touches go unnoticed or unappreciated by the untrained spectator while he is absorbed in the swift movement of the main action.

Did you notice, for example, in the close shot of Jim and Tyler, when Jim suddenly finds his pal has turned pirate, that the two men regard each other silently? The crisis is in their eyes. Did you notice how Jim turns, lifts the tarpaulin from the net in the stern of Tyler's boat, handles the net, finds it dry, then looks into the hold of the boat and finds it piled high with salmon? Such pantomimic action is so clear that a deaf man can see that Jim is hoping the fish are Tyler's. Yet, to clinch the situation, so that we may hear as well as see the point, Jim says: "I was hoping they were your fish." We hear Tyler's self-justification, the revelation of his motive, and the ambition which makes him turn rat. His eyes, with their glint of blue steel, tell us he is sincere.

Make a list of scenes which, in your opinion, are notable for sincerity of performance. In what scene is Mr. Fonda's performance most inspired? Miss Platt's? Mr. Raft's? Miss Lamour's? Mr. Barrymore's? When was Mr. Tamiroff's performance so genuine that you forgot he was merely a player? Which of the players, in your opinion, were particularly well cast?



*With what dilemma was Diane faced?
How was the issue decided?*



What problems did Tyler and Nicky have? How were the issues decided?

MUSICAL ELEMENTS

1. What musical call do we hear during the opening scenes of the picture?

2. When we first hear Tyler's voice singing a care-free song, why is the music appropriate?

3. Was the song "I Like Hump-Backed Salmon" pleasing? Why was it appropriate to the setting? What was the significance of the occasion? Point out the contrast in mood and similarity in theme of the song and the Indian chant.

4. Was Diane's effort, while dancing with Jim, to restore the vanished curl of her childhood pictorially effective? Why? Did you notice that her actions were in rhythm with the music of the scene?

5. The primitive chants of the Alaskan Indians were authentically recorded by Boris Morros, head of the studio's music department, and used by Dimitri Tiomkin in composing the picture's underscore. An interesting problem was rooted in the discovery that the basic scale of the Alaskan chants did not resemble any known scales, either Oriental or Occidental. What were your impressions of these chants? Can you tell how they differ from Hindu or Chinese chants? From the chants of our Western churches?

6. When we hear, with Jim and Diane, the tribal invocation to the Fog Woman, how does Jim express, in the language of our daily prayer, the meaning of the following words?

O Fog Woman, call thy children home!
 Bring us the supernatural ones, the swimmers!
 Let not their coming be bad,
 For without them we perish!

7. Music in films is often skillfully blended with natural sound effects. For example, when Lefty, by singing the high notes of *Mother Machree*, brings down the pinnacle of the glacier and when pandemonium breaks loose through the fleet, the sounds of the fishermen's singing, yelling, and blowing of boat whistles are blended with the tremendous roars of the ice as their vibrations dislodge berg after berg. The music swells to a thrilling crescendo as the suspense and the danger rise to a climax. Can you mention other examples?

8. What mood is created by the Russian music and the singing of Russian folk-songs in Red's shack?

WORD STUDY

To appreciate the unusual setting and props of SPAWN OF THE NORTH, you will do well to consult an unabridged dictionary, such as *Webster's New International*, for the meanings of the following words: *spawn, gull, kingfisher, salmon trap, harpoon gun, spiller, Siwash, totem, bailing wire, schooner, seine-boat, Sitka, lateen sail, troller, fish-club, sea-cock, gaff, lanyard, dogwood, brail.*

Can you tell how each of these words is related to the picture? What is the plural of salmon? Mention some similar plurals.

AN INTERESTING LETTER

The title and setting of SPAWN OF THE NORTH, as well as some of the incidents, are derived from a novel by Barrett Willoughby. The screen play, however, is largely original. After you have seen the picture, you will enjoy reading the book, partly for its own value and partly to see what was taken for the picture. It will be a good exercise for you also to write to the director and to the novelist, commenting on the picture and on the book. Your letters will be carefully read and answered. Director Hathaway may be addressed at Paramount Studio, Hollywood, California; Miss Willoughby, at 315 Hillcrest Road, San Carlos, California. Following is the novelist's own comment in a letter to Mr. Hathaway:

Despite the fact that the picture is an adaptation which does not closely follow my Alaska novel, you have turned out such a splendid, breath-taking picture of Alaska that even I, a jealous author concerned for her brain-child, was completely carried away as I watched. My sincere congratulations, Mr. Hathaway, on your masterly job of directing.

The audience was by turns awed, laughing, gasping, admiring, spell-bound, and breathless. A girl near me wept profusely over George Raft in his death scene. (I could scarcely keep from embracing her!)

For a couple of days after the preview friends kept phoning me they heard the picture discussed in the stores and garages and other places of business on the Peninsula where they happened to be, and nearly everyone was planning to see it again. The men were all wild about the fight at the fish trap. They say it is the best fight ever filmed. The little seal and the pictures of wild life—the salmon run, the bears and eagles caught the fancy of the children and women, from what I can hear. Many have mentioned the introductory music with enthusiasm.

Personally, I don't think the cast could be improved upon. Tamiroff was so real I wanted to shoot him myself.

TWELVE ITEMS SELECTED FOR BRIEF DISCUSSION

1. On a wall map of Alaska, point out the geographical features of the territory. Locate the great salmon center, Ketchikan. Locate the site of the Taku Ice Cap, near Juneau, where scenes of the glacial avalanche were made for the climax of the photoplay.

2. Tell your impressions of the picturesque annual invocation of the Fog Woman by the Tlinget tribe.

3. Why is it good screen art to have Jim take the printed warning out of his pocket and to let us see it in close-up as he shows it to Tyler, rather than to express the warning orally?

4. Make a list of the characters and indicate opposite each some bit of "business" or cinematic touch which brings out his character or motives.

5. To what extent is each of the characters likable? Would you say that even Red has some likable traits? Is he as jolly a pirate as some others you have met in pictures?

6. How are animal pets used in photoplays to reveal the traits of characters by their reactions to these characters? Discuss the cinematic use of Slicker, the seal.

7. Do you consider that Tyler's self-sacrifice in the end atones for his sins? What epitaph is suggested for him?

8. With what great life-problem is Jim confronted when he finds that the fish pirate firing the deadly harpoon gun is Tyler? What decision would you have made under the circumstances?

9. Are the events in the story closely linked together? Can you trace a well-knit act-consequence pattern from scene to scene?

10. Make a list of scenes which, in your opinion, are notable for sincerity of performance. In what scene is Mr. Fonda's performance most inspired? Miss Platt's? Mr. Raft's? Miss Lamour's? Mr. Barrymore's? When was Mr. Tamiroff's performance so genuine that you forgot he was merely a player? Which of the players, in your opinion, were particularly well cast?

11. Can you mention examples of scenes in which music is skillfully blended with natural sound effects? What audience effect is heightened in this way in each instance?

12. Define: *spawn, Siwash, totem, seine-boat, troller, Sitka, gaff, lanyard.*

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NAME

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THE CAST

<i>Tyler Dawson</i>	GEORGE RAFT
<i>Jim Kimmerlee</i>	HENRY FONDA
<i>Nicky Duval</i>	DOROTHY LAMOUR
<i>Diane</i>	LOUISE PLATT
<i>"Windy" Turlon</i>	JOHN BARRYMORE
<i>Red Skain</i>	AKIM TAMIROFF
<i>Jackson</i>	LYNNE OVERMAN
<i>Lefty Jones</i>	FUZZY KNIGHT
<i>Dimitri</i>	VLADIMIR SOKOLOFF
<i>Gregory</i>	ALEX WOLOSHIN
<i>Ivan</i>	DUNCAN RENALDO

PRODUCTION CREDITS

<i>Producer</i>	ALBERT LEWIN
<i>Director</i>	HENRY HATHAWAY
<i>Screen Playwrights</i>	JULES FURTHMAN and TALBOT JENNINGS
<i>Literary Source</i>	Story by BARRETT WILLOUGHBY
<i>Cinematographer</i>	CHARLES LANG
<i>Musical Composer</i>	DIMITRI TIOMKIN
<i>Producing Company</i> . . .	PARAMOUNT PICTURES, INC.



GROUP DISCUSSION GUIDE

A Magazine Devoted to Photoplay Appreciation

VOLUME III

MAY, 1938

NUMBER 5

A GUIDE TO THE DISCUSSION OF THE
SCREEN VERSION OF

ROBERT LOUIS STEVENSON'S KIDNAPPED



Prepared by

ROBERT B. MACDOUGALL

State Teachers College, Trenton, New Jersey

General Editor

MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*

SOME BOOKS ABOUT STEVENSON

Balfour, Sir Graham: *The Life of Robert Louis Stevenson*

An early work, rather uncritical.

Masson, Rosaline Orme: *I Can Remember Robert Louis Stevenson*

A collection of memories from many pens.

Hamilton, Clayton M.: *On the Trail of Stevenson*

A general appreciation, with an account of the homes and haunts of Stevenson.

Chesterton, Gilbert K.: *Robert Louis Stevenson*

A study of the books rather than of the man.

Steuart, John Alexander: *Robert Louis Stevenson; a Critical Biography.*

A lengthy, "debunking" biography.

Hellman, George S.: *The True Stevenson; A Study in Clarification*

The most recent biography, not wholly friendly.

PART ONE: THE AUTHOR

Robert Louis Stevenson has for nearly half a century been one of the world's favorite writers of adventure stories. Ever since *Treasure Island* was published in 1883, the initials "R.L.S." have meant high and romantic adventure. Perhaps we have thought the more of Stevenson's stories because his own life formed a tale as exciting and as glamorous as any piece of fiction that he himself invented. Anyone who sees the film *KIDNAPPED* or who reads the story (published in 1886) from which it was adapted will surely want to go to some biography of Stevenson, to read the almost unbelievable true story of the man who, in search of a healthful climate, was driven halfway across the earth—from Scotland to Samoa in the South Seas—to find at last happiness and physical well-being.

PART TWO: THE HISTORICAL BACKGROUND

In the first half of the eighteenth century those rugged individualists—the clansmen and Highlanders of Scotland—had great difficulty in accepting the Act of Union with England. The Scots have always been a race of dissenters and of hardy, independent fighters. It was small wonder that following the deposition and exile of James II of England in 1688 many Scotsmen continued loyal to "the King over the water" and were more eager to cement friendship in France (to which their Stuart line was so closely kin through Mary Stuart's marriage to a French king) than to find means for a lasting reconciliation with England. Calling themselves Jacobites (from *Jacobus*, Latin for "James"), these fanatics were steadfastly anti-English; and they were a bar for many years to a peaceful settlement between the northern and the southern parts of Great Britain. The historical background of *Kidnapped* had, as Stevenson wrote it, a good deal of accuracy; and although the film has modified Stevenson's narrative, the main facts of history are not seriously changed. There was an Appin murder, and there were unreconstructed Highlanders; certainly there were redcoats. Whether there ever was an actual David, or Alan, or Jean is immaterial.

PART THREE: BOOK AND FILM

The *FILM VERSION OF KIDNAPPED* is in numerous details different from the original story by Stevenson. Many of those who know the novel will feel that the changes are all for the worse. Such an opinion is, however, not fair to the film.

Stevenson wrote *Kidnapped* as a story of masculine adventure and fast action. Its most exciting parts are those in which David and Alan flee desperately from the English redcoats; as a matter of fact, the novel is really made up of a succession of hairbreadth

Illustrations for Notebooks



1 *What has David just heard?*



2 *On what journey is David going?*



5 *Why is Alan holding the candle?*



6 *Did David really get away?*



9 *What plot is beginning?*



10 *What trick is played on David?*

Stevenson's "Kidnapped"



Why is the minister pointing?



4 *Is this a true scene of 1751?*



What thoughts have these five?



8 *Is MacDonald a sympathetic father?*



Why is David in trouble here?



12 *Why do the two men threaten Alan?*

Illustrations for Notebook: Stevenson's "Kidnapped"



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12 *Why do the two men threaten Alan?*

escapes. Perhaps the best of the book is in its Scottish atmosphere (of men, scenery, and speech) and in its record of unselfish bravery. As a story, *Kidnapped* has its weak spots; it certainly lacks a satisfying ending. To know the final chapter in the adventures of David and Alan, the reader must go to *David Balfour* (published in England as *Catriona*), and must in that sequel follow David through a love affair and through complicated political exploits before the happy ending for both Alan and David is reached.

In the film there is a unified, sensible plot, with episodes cleverly dovetailed. The fact that Alan is given a sweetheart, and that the long escape across the moors is omitted from the film does not necessarily make the film a misrepresentation of the Stevenson novel. Many incidents are alike in both versions; for example, the visit of David to Ebenezer, the kidnapping, the general circumstances of the murder, and the unmasking of the traitorous uncle.

Whether the film does not in fact give a better bird's-eye view of the history of the period is a point that can be debated at length. Which version is better entertainment depends naturally on the tastes and the background of the person who reads and who sees. The film will seem to many the better.

When any story is set forth in a second medium, as *Kidnapped* has been, there must inevitably be changes. Each form of art has its own opportunities and its own limitations. It is often more worthwhile to see the good points of both versions, and to see the reasons for the differences, than merely to complain that the second form is different and therefore inferior. Each version must in fairness be judged by its own purposes and merits.

PART FOUR: DISCUSSION QUESTIONS

1. Does the film give you a clear idea about the bad feeling between England and Scotland in the eighteenth century?
2. Have there been in history other serious troubles between countries caused by political murders? Can you think of some recent instances?
3. Do you think that in real life the Duke of Argyle would have dealt with Alan as he did in the film?
4. In the book, David is eighteen. Does Freddie Bartholomew seem old enough for the character?
5. Which would you recommend: to see the film and then read the book, or to read the book first and then see the film?
6. How could you answer someone who said that the film had changed the book so much that Stevenson's story was really spoiled? You might draw up a list of important similarities and differences before you decide on your answer.
7. Do you think that the film would interest boys and girls younger than yourself? Would it be too exciting for them? Would they be bored by the historical parts and by the love story?

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THE CAST OF "KIDNAPPED"

<i>Alan Breck</i>	WARNER BAXTER
<i>David Balfour</i>	FREDDIE BARTHOLOMEW
<i>Jean MacDonald</i>	ARLEEN WHELAN
<i>Duke of Argyle</i>	C. AUBREY SMITH
<i>Captain Hoseason</i>	REGINALD OWEN
<i>Gordon</i>	JOHN CARRADINE
<i>Neil MacDonald</i>	NIGEL BRUCE
<i>Ebenezer Balfour</i>	MILES MANDER
<i>James</i>	RALPH FORBES
<i>Rankeiller</i>	H. B. WARNER
<i>Riach</i>	ARTHUR HOHL
<i>Minister MacDougall</i>	E. E. CLIVE
<i>Dominie Campbell</i>	HALLIWELL HOBBS
<i>English Officer</i>	MONTAGU LOVE

THE PRODUCTION CREDITS

<i>Directed by</i>	ALFRED WERKER
<i>Associate Producer</i>	KENNETH MACGOWAN
<i>Screen Play by</i>	{ SONYA LEVIEN, ELEANOR HARRIS, ERNEST PASCAL and EDWIN BLUM
<i>Based on the novel by</i>	ROBERT LOUIS STEVENSON
<i>Photography</i>	GREGG TOLAND, ASC
<i>Art Direction</i>	{ BERNARD HERZBRUN MARK-LEE KIRK
<i>Set Decorations by</i>	THOMAS LITTLE
<i>Film Editor</i>	ALLEN McNEIL
<i>Costumes</i>	GWEN WAKELING
<i>Sound</i>	{ EUGENE GROSSMAN ROGER HEMAN
<i>Musical Direction</i>	LOUIS SILVERS
<i>Producing Company</i>	TWENTIETH CENTURY-FOX

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 6

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

BOYS TOWN



Prepared by
WILLIAM LEWIN

General Editor
MAX J. HERZBERG

Recommended by the Committee on Motion Pictures of the Department of Secondary Education of the National Education Association

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Describe Father Flanagan's actual school at Boys Town, twelve miles outside of Omaha.

DEDICATION

In tribute to a supreme achievement based upon a noble ideal, this picture is dedicated to the Rev. Father Edward J. Flanagan, the inspired founder of Boys Town, near Omaha, Nebraska . . . and to the splendid work he is performing, "*for homeless, abandoned boys, regardless of race, creed or color.*"

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

BOYS TOWN

A PHOTOPLAY OF OUTSTANDING SOCIAL SIGNIFICANCE

BOYS TOWN is "documentary" to the extent that Father Flanagan, the hero of the photoplay, is a real man and BOYS TOWN is a real community. You may find them both near Omaha, Nebraska. The town is a humanitarian community for boys, a veritable "City of Little Men," as Metro-Goldwyn-Mayer calls it in a supplementary miniature photoplay which is more strictly factual than the full-length feature to which this *Guide* is devoted. Father Flanagan's full name is Reverend Father Edward J. Flanagan. He has been directing BOYS TOWN ever since he founded it twenty-one years ago. The population of the community today is 275 persons, of whom 200 are boys. The town has cared for 4,446 problem boys, who are now responsible citizens.

"One of our graduates," says Father Flanagan, "is now office manager of a national importing firm. Another is treasurer and general manager of one of the nation's largest advertising agencies. Two others, pals, are publisher and editor, respectively, of a western newspaper."

The boys have come from thirty-six states and from Canada, representing many races, nationalities, and beliefs. Father Flanagan began with a home for five boys in Omaha; later took over the

NOTE: As an experiment, in line with progressive methods in visual education, the questions and suggestive assignments in this *Guide* are closely correlated with the illustrations.

A good exercise in photoplay appreciation would be to clip the illustrations in this *Guide* and to make an illustrated notebook with answers to the accompanying questions, arranging the pictures in plot sequence.

For additional copies of this *Guide* and a list of new material for teaching photoplay appreciation, address Educational and Recreational Guides, Inc., Room 1418, 1501 Broadway, New York City.



With what juvenile problem was Father Flanagan faced? What was at the root of the problem? How can the problem be solved? To what extent are athletic contests a solution?



Why does Father Flanagan seek the custody of the juvenile offenders rather than let them go to reform school? Discuss the social value of Father Flanagan's plan.

abandoned quarters of the Omaha German Civic Center; in 1920 acquired Overlook Farm, ten miles west of Omaha, as a permanent location; and in 1935 incorporated the community of BOYS TOWN, Nebraska. Boys serve as mayors, commissioners, judges, policemen, firemen, postmen. The town has eight buildings, including an elementary school, a high school, a gymnasium, a swimming pool, a dormitory, and a theater. One of the town's interesting and effective punishments requires second offenders to stand through a picture show with backs to the screen.

The symbol of BOYS TOWN is a statue made by one of Father Flanagan's pupils. It is the figure of a youth sitting on a tree-stump, with outstretched arms reaching toward the world.

Possibly, as a result of Father Flanagan's example and the stimulus of the film, many similar juvenile communities will be instituted. For the photoplay dealing with BOYS TOWN is one of unusual social significance. The problem with which it is concerned is of vital interest to boys everywhere, as well as to parents, teachers, and social workers. Interwoven with the general story of Father Flanagan's struggle and success is the exciting story of the regeneration of a particular boy. The dramatization of Father Flanagan's method of converting a renegade into a good citizen is, at the same time, an absorbing piece of entertainment.

DEFINING THE JUVENILE PROBLEM

The photoplay begins with a clear, forceful statement of the problem of juvenile delinquency. Behind the grim walls of the State Prison, we view the tense drama of the death house. A mere lad is traveling his "last mile." Father Flanagan is with a group interviewing the lad, who complains:

The only pals I had were kids in the alley . . . I had to be tough . . . Just before we got out of the reformatory we made up a gang . . . One of them turned rat, an' I killed him . . . One friend when I'm twelve, and I don't stand here like this.

Father Flanagan opens his Refuge for tramps, a shabby building near the railroad tracks. The neighborhood is tough. Young hoodlums terrorize the shopkeepers. When the young gangsters are arrested, Father Flanagan appears in court and prevents their being sent to a reformatory. He persuades the Judge to put the boys in his charge. He then discusses the problem with his Bishop:

There isn't any such thing in the world as a bad boy . . . But a boy left alone, frightened, bewildered . . . the wrong hand reaches for him . . . he needs a friend . . . that's all he needs . . .

He means so far as he can to supply a substitute for mother love, to define the problem at its source, rather than to deal with adult derelicts.



How does Dave Morris help Father Flanagan? What qualities in Dave do you admire?



Why is Father Flanagan so successful in handling boys? What qualities in him do you admire?



What does the co-operation of these two men symbolize? Are they of the same religious faith? Do all the great religious beliefs have something in common? Is it true Americanism to loathe religious intolerance?



Why did Whitey's brother Joe arrange for Father Flanagan to take the boy to the juvenile city? What lesson did Joe Marsh learn too late? Comment on his unfortunate career and mention what happened to him.

SOLVING THE PROBLEM

With the moral support of his Bishop and the financial aid of his neighbor, Dave Morris, Father Flanagan opens his first home for boys in an old one-family house and pioneers the project to success. He dreams dreams. He takes his shop-keeper friend Dave to a site in the country near Omaha—

Over two hundred acres of rich, fine soil where you can breathe and live . . . We could build a real town for boys here, with gardens, gymnasiums, dormitories, classrooms.

Father Flanagan determines to move the decimal point of his ambition:

I have fifty boys I've taken from slums . . . I can do that with five hundred.

How he does this is the thrilling story which the photoplay unfolds. Before our eyes the dream comes true.

In a series of montage shots we see first one building, then another until BOYS TOWN blossoms into what it is today. We see boys at play, boys in classrooms, boys at work benches, boys on the track, boys playing football. We see Father Flanagan's house. We see the Mayor of BOYS TOWN, Freddie Fuller. We see Pee Wee and Tony and the others who will take part in the drama that follows.

PLOT STUDY

The real excitement begins when Father Flanagan on a visit to the State Prison at Lincoln, promises Joe Marsh, one of the prisoners, that he will take Joe's kid brother Whitey to BOYS TOWN. Says Joe:

The Warden's got two hundred and eighty bucks I had on me. It's all yours . . . and he can tell you where to find Whitey . . . He's tough . . . You may have to kick him around.

When Father Flanagan finds Whitey in a room on the third floor of an ill-kept boarding house, the lines of dramatic conflict are drawn. The rest of the plot deals with the struggle of Father Flanagan to win Whitey over from hoodlumism to right living. After a series of exciting episodes, the young antagonist goes over to the side of the protagonist, and the drama is resolved.

The main spring of the plot is so tightly wound that, to relieve the tension from time to time, the photoplay introduces interludes of comedy.

The picture presents an opportunity for an absorbing study of suspense interwoven with comic relief. To provide a basis for plot



Father Flanagan has promised Whitey Marsh's brother that he will take the young hoodlum to Boys Town. How does he carry out the promise? What does he do about the boy's cigarette smoking? Why is it wrong for growing boys and girls to use tobacco?



Does Father Flanagan think Whitey would be so cowardly as to run away? Explain Whitey's attitude. Show that the story follows a well-knit act-consequence pattern, in accordance with the development of Whitey's character.

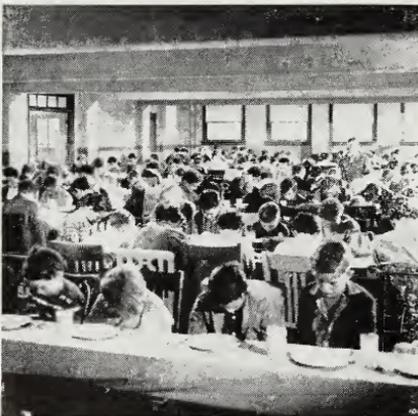


Why did Whitey, in defiance of dormitory regulations, become noisy? Considering his previous environment, would you excuse him for reacting to regulations in this way?



Whitey's first night is marked by a practical joke: his bed collapses. What type of comedy is this? Consult a book like Eastman's "Enjoyment of Laughter."

study, pupils should make a list of the episodes of the story in logical order, showing the sequence of dramatic, humorous, sentimental, and melodramatic links in the well-forged story-chain. Note how scene follows scene in smooth continuity, like the movement of a river flowing through sunshine and rain, through thunderstorms and sunshine again, until it reaches its destination.



What is the meaning of saying "grace?" Explain the derivation of this word.



Why does Whitey find it hard at first to fall in with the customs of Boys Town?



Explain the different attitudes of the three boys. Are their eyes expressive? Comment on Mr. Taurog's direction and the performances.



Whitey faces the Boys Town Court. Have you ever attended a student court? Describe it and tell your opinion of it.

CHARACTER STUDY

The character of Father Flanagan represents the ideals of faith, courage, loyalty, perseverance. His character is portrayed by his consistent devotion to one of the toughest problems in the world



What has been Whitey's attitude toward Mo Kahn, the Boys Town barber? What is his attitude after Mo uses shoe blackening for massage cream? Find in Eastman's "Enjoyment of Laughter" an explanation of this type of comedy.



What theme is expressed by this statue, sculptured by one of the boys at Father Flanagan's community? What is Whitey's attitude toward the statue? What is the attitude of Mo Kahn and Freddie Fuller? What would your attitude be?



Why does Father Flanagan "reward" Pee Wee? What is the dramatic reason for building up the likable character of Pee Wee?



What is Whitey's attitude toward six-year-old Pee Wee? What important part is Pee Wee destined to play in the climax of the plot?

today, the rebuilding of the broken-down lives of neglected boys and the development of opportunities for boys who never had a chance. The speeches of Father Flanagan in the photoplay are eloquent of his character, but his actions are even more vibrant than his words. On the screen, character is best revealed by action.

Whereas there is virtually no change in the fundamental character of Father Flanagan, the character of Whitey Marsh undergoes a revolutionary change. When we first see him he is a fresh-faced kid with disheveled hair. A cigarette dangles from the corner of his belligerent mouth. He is at war with the world. But he is a diamond in the rough. In the course of the photoplay Father Flanagan and the citizenry of BOYS TOWN polish off his rough spots. Even little Pee Wee helps to make a man of Whitey. In the end he glows with an intense zeal for justice and righteousness. He wins self-respect and the admiration of his fellows.

Foils to the character of Whitey are, in addition to Pee Wee, Freddie Fuller, Mo Kahn, and Tony Panessa.

Although the characters and events depicted in the photoplay are fictitious, except for the character of Father Flanagan, the character of Dave Morris, the shop-keeper who helps Father Flanagan, is said to be patterned in part after that of a merchant who played a generous part in the development of BOYS TOWN.

PERFORMANCES OF THE PLAYERS

To prepare himself for the part of Father Flanagan, Spencer Tracy spent several weeks at BOYS TOWN, where he watched the characteristic movements of Father Flanagan, studied his mannerisms, absorbed his personality through intimate contact in daily life. To Mr. Tracy fell the unusual experience of portraying on the screen a living man in the prime of his life.

The entire company of approximately a hundred players and technicians, in fact, spent three weeks on location at BOYS TOWN to absorb the atmosphere of the juvenile community and to film the exterior scenes.

You will agree that Spencer Tracy acquitted himself in a manner worthy of the winner of the award of the Academy of Motion Picture Arts and Sciences for the best performance by a male star last year.

What made Mr. Tracy's impersonation of Father Flanagan so enjoyable? What can you say about Mr. Tracy's versatility as an actor? Is he capable of shedding the skin of his own personality and getting under the skin of other personalities?

Mickey Rooney's part of Whitey Marsh is probably a composite portrait of several boys whose bad beginnings were readjusted at



What other story can you recall in which a character tries to impress others by acrobatics? Describe the scene and tell the outcome of it.



Is Whitey a good politician? How does he attempt to get the mayoralty of Boys Town? What does he have to learn about human nature?



Why does Whitey run away from Boys Town? What are the consequences?



What has happened to Pee Wee? Note the sincerity of the performance in this scene.

BOYS TOWN. Trained originally by Max Reinhardt, world-famed master of theater arts, for his first important screen performance as Puck in *A Midsummer Night's Dream*, young Rooney has gone far. He is the outstanding actor of his age in the world today, yet manages to lead a fairly normal life as a freshman at the Los Angeles branch of the University of California.

What scenes, in your opinion, are highlighted by outstanding performances in this picture? In which scenes do the characters seem to you most convincing? Where do they live their parts most intensely? With which characters were you able to identify yourself most absorbingly? Could you, for example, put yourself in the spot of Whitey when Pee Wee was injured? Have you ever known a child like the one portrayed by little Bobs Watson?

WORK OF THE SCENARIST

John Meehan, author of the screen play of BOYS TOWN, has prepared many notable scenarios. He pointed out in an interview recently that it is rarely the good fortune of a scenarist to find a true story so gripping, exciting, and entertaining that it requires little embroidery of fiction.

"When I was assigned to write the script of BOYS TOWN," he said,

"I felt that what I had heard about Father Edward J. Flanagan and his famous Home for Boys must be too good to be true."

Mr. Meehan visited BOYS TOWN, Nebraska, and spent two weeks there, talking to Father Flanagan and his boys, going over their records, and absorbing the atmosphere and spirit of this city of little men. He found that truth is, indeed, stranger than fiction. In the story of Father Flanagan's courageous life and his twenty-one-year fight for the "forgotten boy," he found every element of great drama, sparkling comedy, and swift-moving action.

"There were no problems connected with the preparation of the screen play," said Mr. Meehan. "The material was so inspirational that the actual writing of the shooting script required but ten days. Such a warmly human story, with Spencer Tracy as Father Flanagan and Mickey Rooney playing a boy who finds that it takes more courage to be good than bad, and that the rewards are greater, cannot help but make a thrilling motion picture."

WORK OF THE DIRECTOR

Norman Taurog, originally a comedy director, has specialized for sixteen years in one of the most difficult techniques in pictures, the direction of children. His previous pictures include *Tom Sawyer* (Tommy Kelly), *Mad About Music* (Deanna Durbin), and *Skippy*



What does Pee Wee tell Father Flanagan? Where have the boys gone? Why?



The young actors keep up their education while the technicians get ready for the next scene.



Spencer Tracy and Director Taurog with Father Flanagan and two of his boys at the studio during the filming of BOYS TOWN. Note the close resemblance of Mr. Tracy to Father Flanagan. Do you think that Mr. Tracy is well cast?

(Jackie Cooper). For his skillful handling of *Skippy*, Mr. Taurog won an Academy award as the best director of the year.

Mr. Taurog probably knows more about boys than anyone else in films. He never rehearses his child actors. He never shows them how to do a scene. Child actors are great mimics and will follow the example of a performance even if it is bad. He tells the children what he wants them to do, and they follow his instructions naturally. He treats child actors as his equals. He talks to them as to adults. He is kindly and soft-spoken. He is never angry. If a director shouts, the players become self-conscious. He

has extraordinary patience. One of his rules is that parents are not allowed on sets, a hard rule, but experience has made it necessary.

"In BOYS TOWN," said Mr. Taurog in discussing his work, "we used juvenile actors of all ages, ranging from seven-year-old Bobs Watson to boys in their teens. Many of them had parts comparatively as important as those of the stars, Spencer Tracy and Mickey Rooney. I worked with them no differently than I would with grown-ups, because there is only one technique necessary in the handling of actors, whether they are four or forty. The director must be a diplomat.

"By treating boys and girls like grown-ups, I have found that they readily give me their confidence, which is all important. They also work harder and are eager to show their appreciation.

"Other than the pleasure of directing so many fine young players, the highlight of the picture for me, as it was for the entire company, was going to BOYS TOWN, Nebraska, where we worked for three weeks on location. Because we were filming a true story, and one with great inspiration for those of us making it and those who will see it on the screen, the visit to Father Flanagan's Home was essential to give the picture a feeling of vivid realism and to capture the spirit of BOYS TOWN."

A GLOSSARY OF TERMS USED IN THIS GUIDE

ANTAGONIST: One who opposes or resists the leading character in a play.

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

DRAMA: A play presenting characters in conflicting action.

EXTERIORS: Scenes of a photoplay photographed out-of-doors or giving the effect of an outdoor setting.

FOIL: A character who sets off another by contrast.

MONTAGE: A series of flashes or brief scenes in a film, not closely related, but designed to build up a single idea; so called because of the "mounting" or piling up of scene upon scene, in rapid tempo, often with crescendo effect; a technique of cutting and editing.

PLOT: The outline of the action of a play or story.

PROTAGONIST: The leading character, or "hero," of a play.

RESOLVED: Disentangled; cleared of complication; ended so far as conflict or problem is concerned. (Note: The "resolution," or unraveling, of plot-threads at the climax of a play is sometimes called the "denouement.")

SUSPENSE: Uncertainty as to the outcome of a conflict or anxiety as to the solution of a problem; a condition which makes us look forward eagerly to the climax, which decides the issue or solves the problem.



*Mickey Rooney and Director
Taurog.*

THE CAST

FATHER FLANAGAN.....SPENCER TRACY
WHITEY MARSH.....MICKEY ROONEY
DAVE MORRIS.....HENRY HULL
DAN FARROW.....LESLIE FENTON
TONY PONESSA.....GENE REYNOLDS
JOE MARSH.....EDWARD NORRIS
THE JUDGE.....ADDISON RICHARDS
THE BISHOP.....MINOR WATSON
JOHN HARGRAVES.....JONATHAN HALE
PEE WEE.....BOBS WATSON
SKINNY.....MARTIN SPELLMAN
TOMMY ANDERSON.....MICKEY RENTSCHLER
FREDDIE FULLER.....FRANKIE THOMAS
PAUL FERGUSON.....JIMMY BUTLER
MO KAHN.....SIDNEY MILLER
BURTON.....ROBERT EMMETT KEANE
THE SHERIFF.....VICTOR KILLIAN

PRODUCTION CREDITS

Directed by NORMAN TAUROG
Produced by JOHN W. CONSIDINE, JR.
Screen Play by JOHN MEEHAN and DORE SCHARY
From an Original Story by DORE SCHARY
and ELEANORE GRIFFIN
Musical Score by EDWARD WARD
Musical Arrangements by LEO ARNAUD
Recording Director: DOUGLAS SHEARER
Art Director: CEDRIC GIBBONS
Associates: URIE McCLEARY and EDWIN B. WILLIS
Photographed by SIDNEY WAGNER, A. S. C.
Montage Effects by SLAVKO VORKAPICH
Film Editor: ELMO VERON
Producing Company: METRO-GOLDWYN-MAYER

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOL. IV

SERIES OF 1938

NO. 7

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

DRUMS

A TECHNICOLOR FILM OF INDIA



Prepared by
FREDERICK HOUK LAW

General Editor
MAX J. HERZBERG

*Recommended by the Motion-Picture Committee of the Department
of Secondary Education of the National Education Association.*

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WILLIAM LEWIN, *Managing Editor*

SOME COMMENTS OF THE MOTION PICTURE COMMITTEE
OF THE DEPARTMENT OF SECONDARY EDUCATION,
NATIONAL EDUCATION ASSOCIATION

"DRUMS"

"Excellent."

* * *

"Interesting and exciting."

* * *

"Excellently done, marvelous color, background material excellent."

* * *

"Beautiful photography and scenery. There are a few outstanding performances."

* * *

"Very interesting. Children will like it, especially boys. A certain epic quality."

* * *

"Guide should give sufficient historical background to help the child understand the picture."

* * *

"Effectiveness of photography and musical accompaniment added materially to the production. No objection to British 'propaganda.' Would recommend for educational use."

* * *

"A magnificent production. Worth discussing. Should interest boys and men especially. Would like to see a study guide with supplementary materials and pictures on India."

* * *

"The production was interesting, with excellent photography. The subject of India was more important than the actual plot and it should be worthwhile for its authentic Indian background."

* * *

"A stirring realistic production, excellent for European History classes in study of British occupation of India. Film reveals importance of diplomacy. Sound effects, color, scenery in keeping with intrigue of native rulers, loyalty of British subjects, employment of native troops."

SOME QUESTIONS ON THE
FRONT COVER ILLUSTRATION

What is the great drum? What
signal was it to give? What is
Prince Azim about to do? What
was the result?

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

DRUMS

THE LAND OF THE STORY

In the wild regions north and northwest of India almost anything might happen, for all that part of the world is a place of mountains and mystery, of fierce tribesmen and wild stories of desperate adventure.

DRUMS is a romance, representing little-known parts of the earth, telling about races with whom most persons are not familiar, narrating unusually exciting adventures, and basing its denouement upon genuine affection. DRUMS is also an example of realism to the extent that it pictures definite places and peoples, customs and costumes as they actually are, conditions of government and war, and race characteristics both good and bad. The play presents substantial and accurate information about fighting tribesmen with whom the British have dealt heroically for many years.

The events of DRUMS are no more startling than actual events in the history of the relations of British and Pathans. In 1841 an Anglo-Indian army that had forced its way into Kabul, capital of Afghanistan, was besieged by the warlike natives. For more than two months the British forces, against all odds, gallantly held out. When it was agreed that the army and its camp followers might leave in safety, 16,500 persons set out to march from the hills into India. On the way the tribesmen attacked them, and only one man, a physician named Brydon, reached safety. Such an event in actual history shows how strongly based upon fact is DRUMS, romantic as it may seem.

Again and again the British have fought with Afghans, the most warlike of people. They have sent armies and representatives into the forbidden city of Kabul, but in spite of every exertion made, the Afghan continues to threaten India and British power.

The whole region of the Himalayas is a staggeringly huge mass of mountains, extending fifteen hundred miles east and west, and over a hundred miles north and south. Mt. Everest, the highest peak in the world, still unconquered, rises to a height of 29,140 feet, and all the main ranges lift peak after peak from fifteen to twenty thousand feet in snow-crowned beauty. Between the vast

mountain heights winding trails creep along dizzy precipices and under lofty cliffs, the air becoming more and more rarefied as the trails mount to twelve and thirteen thousand feet, and the danger becoming greater. In *Sohrab and Rustum* Matthew Arnold describes a Himalayan pass:

“A troop of pedlers, from Cabool,
Cross underneath the Indian Caucasus,
That vast sky-neighboring mountain of milk snow;
Crossing so high, that, as they mount, they pass
Long flocks of travelling birds dead on the snow,
Choked by the air, and scarce can they themselves
Slake their parch'd throats with sugar'd mulberries—
In single file they move, and stop their breath,
For fear they should dislodge the o'erhanging snows—.”

In mountain valleys live many tribes and races of people, all more or less independent of distant control. Many of these people live in tents, following a rude existence. All are independent in nature, courageous, and quick to fight. Few inhabitants live in villages or cities. Among the natives are many who say that they are descended from Jews carried from Jerusalem by Nebuchadnezzar. In religion the Afghans are fanatical Mohammedans. Now that modern machines, electric lights, and all manufactured materials are used in the principal towns of Afghanistan, great changes are taking place.

In the sixteenth century the Afghans conquered part of India and founded the Mogul Empire. In later years wars, assassinations, revolutions, tortures and tyranny, brought frightful conditions. In 1838 a British force entered Kabul, but marched out to massacre in 1842, one man alone escaping death as has been told. In the same year another British army entered Kabul.

In 1879 there occurred in remote Kabul an event almost exactly like events in DRUMS, for the British Resident in Kabul, Sir Louis Cavagnari, was attacked by a mob and he and his associates put to death.

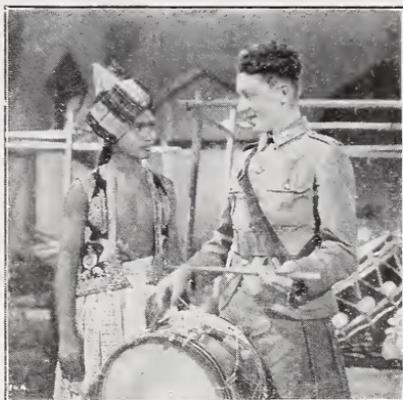
In 1879 Lord Roberts led still another British army into Kabul. There is no need to tell the events that followed. The mountains have produced a fighting people; the wild passes and the great heights have made the region inaccessible, and the tribesmen remain the kind of tribesmen shown in DRUMS.

DRUMS is not set definitely in any one land or place—it is set “somewhere to the north of Peshawar, the capital of the North West Frontier Province of India, eleven miles from the famous Khyber Pass.” In this picturesque mountain city hundreds of strange caravans rest after their journey down the wild passes.

It is this mysterious region of mountains and dangers, strange wares and stranger peoples, plots and assassinations, wild hopes and fierce desires, with which DRUMS is concerned.



Who is the boy? Whom is he greeting? What spirit does he show? How does that spirit affect the entire story?



Who are the two boys? What are they talking about? Why are they interested in each other? What led them to become friends? What resulted from their friendship?

Because it is so true, so informing, and so vivid in the glory of technicolor, DRUMS is a play worthy of class and group study.

AUTHENTICITY OF THE PICTURE

The Khyber Pass, one of the most romantic, out-of-the-way, and forbidden places of the world, the deep mountain gorge through which for centuries fierce tribesmen defiled to attack India, is shown in DRUMS in all reality. Co-operation of the Government of India was gained, over four thousand natives were employed, and pictures made in the Khyber itself. In Chitral and elsewhere, actual places were made background for stirring action. Some camera-work was done in temperature of 130 degrees, and some in the cold of 11,000 feet altitude.

To make one series of scenes it was necessary to destroy an entire native village by shell fire.

To attain complete accuracy the makers of DRUMS ordered special costumes to be made in India by native hands.

Sabu, the captivating Indian boy-actor, now fourteen years old, was born in the jungles of Karapur, and thus is a native of the natives. Left an orphan at eight he became helper with elephants. By accident he attracted attention when the film, "Elephant Boy," was to be made, and in that picture achieved a triumph. Later he went to school in England.

With his brother, two Sikhs, and a turban-winder, he will visit the United States at the time of the first presentations of DRUMS, in which he plays the prince of a hill tribe.

Few pictures have been made so authentic.

CHARACTER STUDIES

In looking at picture plays, especially technicolor motion-picture plays, one sees a notably real presentation of human life and action, and gains a strong vantage point for study of character. Through the lives and experiences of persons of the play one sees his own life, and develops worthy principles of conduct.

1. In what respects is Prince Azim a typical boy, such as one might find in any land? How does he differ from most other boys? What are his best characteristics? What are his greatest weaknesses? How does he show royal birth? By what emotions is he most influenced? How does he show courage? What are his greatest admirations? What education and training did he have? In what ways does he show initiative and leadership? In what ways is he worthy of imitation?

2. Is Prince Ghul a complete villain? To what extent is he a patriot? By what different motives is he moved? On what principles does he found his actions? What were his plans for the future, if he had succeeded in his conspiracy? As a ruler what would he have done for his people?

3. What persons of modern times have led lives somewhat like the life of Captain Carruthers? Why was Captain Carruthers willing to expose himself to great dangers? How did he meet disaster and the probability of torture? What purposes moved him in his work? In what different ways is he unusually skilful? What do such men accomplish for their people?

4. How did Mrs. Carruthers differ from many women of fashion? What are her best qualities? How does she show



Who is the man? What different kinds of service does he give? In what different ways does he show unusual ability? What part does he play in the story?



Why is a love story made part of the play? How does it differ from most love stories? How is the woman made a central figure in the story?



What has just happened? How does this scene lead directly to the conclusion of the story?



Who is the man? What position does he hold? What are his plans? What are his principal characteristics?

motherly spirit? How do such women aid in making national greatness?

5. What makes Bill Holder a most likable person? In what ways is he rough and unconventional? How does he show good spirit? How does he influence great events? Why does he gain the admiration and respect of Prince Azim?

6. How do Wafadar and other natives show intense loyalty and devotion? What motives govern them?

7. What do men like Major Gregoff bring about in international life? Why do they carry on the kind of work that they do? What can be done to control them?

8. How do the several thousand persons who appear in the group scenes show racial characteristics? In what ways are they worthy of respect?

9. What appears to be the nature of the British officers and soldiers who appear in the picture? How do they adapt themselves to all kinds of emergencies?

10. Which one, of all the persons in the play, most wins your (a) Respect? (b) Affection? (c) Contempt? (d) Disgust? (e) Interest?

DRAMATIC EFFECTS

1. What first awakens interest?
2. In what ways is Sabu a strong and effective actor?
3. How is foreshadowing used throughout the play?
4. What actions are made emphatic by being suggested instead of shown?
5. What does the play gain through use of two boy-actors, a drummer boy and a prince?

6. In what scenes does facial expression produce dramatic effect?

7. In what important sections of the play does suspense most grip viewers of the picture?

8. At what times does character interest make greater appeal than plot interest?

9. What dramatic purposes do marching soldiers, crowds of natives, and other groupings of people fulfill?

10. At what moment does the action of the play rise to its highest point?

SCREEN EFFECTS

1. What is the effect of the turning globe, the huge mountain ranges, the armed tribesmen, the wild natives with a machine gun, all shown in a series of flashes at the opening of DRUMS?

2. How is sound made immediately to contribute to understanding of the play?

3. What especially colorful effects give the atmosphere and spirit of the mountain region?

4. What sudden changes of scene produce sharp contrast and enhance understanding and interest?

5. What quick flashes throughout the play develop suspense?

6. How have mass scenes been made to produce maximum effect?

7. How have close-ups and distant views been made to counter-balance?

8. How did cameramen place the spectators in the midst of action?

9. How does skilful grouping of persons emphasize emotions?

10. What important values would the play have lost if technicolor had not been used?

COSTUMES AND CUSTOMS

From such an excellent technicolor picture play as DRUMS one learns a great deal that one might otherwise miss. The play is, as it were, a ticket to travel in a strange and little-visited region of the world. In the course of the imaginary journey into the Himalayas and the Hindu-Kush one learns about the region and its people.

1. How does Peshawar differ from cities in the United States?

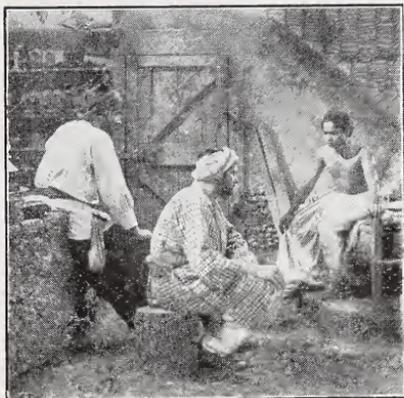
2. What kind of land is Afghanistan?

3. How do the people of Afghanistan affect the rest of the world?

4. What kinds of government prevail among the mountain tribes north of India?



Why are scenes like this brought into the play?



In what ways do persons in the picture show nobility in the course of the play? How do you explain the poor surroundings?

5. What is the religion of Afghanistan? What is your opinion of such sayings as, "He who feeds the hungry acquires merit," and "He who is merciful and compassionate will reward you"?

6. In what ways are the people of Afghanistan picturesque?

7. What are some of the most beautiful costumes shown in the play?

8. What peculiarities of dress indicate different races?

9. How do turbans differ from hats? Why are turbans seldom removed from the head?

10. What different types of women's costumes appear in the play? Which are most unusual? Most beautiful?

APPLICATION TO THE LIFE OF TODAY

Every good motion-picture play has close relationship with the life of modern times, even though the play concerns other lands than ours, and other periods of history, or is fanciful and imaginative in nature. In general it is true that the better the play the closer is the relationship to values that are as great in one period of history as they are in another. Shakespeare's plays concern ancient Greece, Rome, Britain, and various early periods in the history of England, but they apply strongly to today and its problems. Every age has persons like Brutus, Iago, Macbeth, and Hamlet.

DRUMS has values that are permanent, for the entire story revolves around considerations of ambition, loyalty, and affection.

Make use of the following questions, and of others like them, in order to appreciate the deeper worth of DRUMS.

1. What results have sprung from British control of India?

2. To what extent do the people of India now have self-government?

3. To what extent does the world have responsibility for the control of hill-tribesmen?

4. How do munition makers affect peace and good government?

5. How should European governments deal with native ways, customs, and religions, in foreign lands that they rule?

6. How should the United States act in regard to the Philippine Islands? How do race-hatreds hinder mankind's progress?

7. How does selfish ambition affect human life?

8. What most leads to strong friendship between peoples of different races?

9. What most draws individuals into close comradeship?

10. What leads to heroism in the face of great danger?

11. To what extent are persons willing to make sacrifices for the benefit of others who may live after them?

12. How do trifles sometimes have important results?

13. What are the marks of true greatness?

14. How do women take full part in meeting difficulties and dangers of all kinds?

15. What is the proper exercise of influence and authority?

16. Is it weak to make open display of emotions?

17. How does desire for wealth affect life?

18. How may a native ruler do most for his people?

19. To what lengths should race loyalty extend?

20. What permanent values are to be found in DRUMS?



How did paintings like this help in the making of the picture play? What part of the story does this picture represent?



Why is the drummer boy extremely important in the play? What different sides of his nature does he show? What makes him an unusually likable person?



Who are the two persons? About what are they talking? What is in the box? What became of each person?



What kind of person does the picture show? What are his weapons? How did natives of India help in making the play?

QUOTATIONS WORTHY OF DISCUSSION

1. How are the following quotations related to the action of the play?
2. With what persons of the play are they connected? Under what circumstances are they spoken?
3. How may each quotation be applied to events of recent times?
 - (a) "In the game of international politics it's the scoundrel who holds all the trumps."
 - (b) "It's the last stroke that counts."
 - (c) "Empires are built with blood and iron."
 - (d) "What is the luck of the game but the seeing of an opportunity?"
 - (e) "When in doubt, dine."
 - (f) "Is not nature's command that the strong should rule, and the weak obey?"
 - (g) "Have you ever heard of an eloquent lamb persuading the tiger to live in peace with him and respect his equal rights?"
 - (h) "If we have the money we have everything."
 - (i) "You are a dreamer of mad dreams."
 - (j) "A man's good deeds live forever in the hearts of his friends."

"DRUMS" AND OTHER WORKS OF LITERATURE

It is illuminating to compare and contrast works of literature that treat similar subjects or themes, or that have marked characteristics in common. Discuss such subjects as these:

1. How does the story of DRUMS resemble that of Kipling's *Drums of the Fore and Aft*?
2. In what way is DRUMS reminiscent of Kipling's *Kim*?
3. Why does DRUMS remind one of Kipling's *The Man Who Would Be King*?
4. What parts of DRUMS most bring to mind Kipling's *Barack Room Ballads*?
5. In what respects does DRUMS remind you of Macaulay's *Essay on Lord Clive*?
6. What parts of DRUMS most strongly resemble parts of Mark Twain's *Prince and the Pauper*?
7. What resemblances appear between DRUMS and William Archer's notable stage and screen play, *The Green Goddess*?
8. What parallels exist between DRUMS and Shakespeare's *Macbeth*?
9. In what respects does DRUMS resemble *The Arabian Nights*?
10. How is DRUMS like, and unlike, Dickens' *Tale of Two Cities*?

TWENTY-FIVE WORDS THAT GIVE ATMOSPHERE

The setting of DRUMS, and words presenting that setting, give the viewer of the picture the atmosphere of northern India and of the hills beyond. Among the many words relating to oriental life the following have especial importance:

1. *Allah*: The Mohammedan name for God, according to the Koran the one and only Supreme Being.
2. *Anna*: A small coin of British India, worth about two cents. Sixteen annas make one rupee.
3. *Barracks*: Permanent quarters for soldiers. Kipling's *Barack Room Ballads* especially reflect the life of British soldiers in India.
4. *Bazaar*: A general market place for the sale of oriental goods, often a series of small shops on both sides of a roofed-over street or series of streets.
5. *Caravanserai*: A building with a large enclosed court for the lodging of oriental caravans.
6. *Compound*: A walled enclosure or yard for the protection of European residents or places of business.
7. *Fakir*: A fanatical Mohammedan who lives by begging.
8. *Hadji*: A Mohammedan pilgrim who has made the long journey to Mecca.
9. *Holy War*: According to the Mohammedans a war to destroy all who are not followers of Mohammed.
10. *Hookah*: An ornamental water-pipe for the smoking of

tobacco, the smoke being drawn through a flask containing water. Several persons at a time may use the same hookah or narghile.

11. *Khan*: A title given to a local ruler.
12. *Muezzin*: A religious officer who ascends one of the minarets or towers of a mosque and makes a long-drawn call to prayer.
13. *Mullah*: A Mohammedan priest and officer.
14. *Pathan*: Any of the Afghan tribesmen.
15. *Pushtu*: The principal language of Afghanistan.
16. *Punka*: A large and usually rectangular fan hung from the ceiling, and moved by cords pulled by a servant.
17. *Polo*: A kind of ball game played on horseback. Polo is said to have originated in India in very early ages. British soldiers learned the game there, and about 1865 brought it to England.
18. *Resident*: A British official assigned to reside with a native ruler, to see that British interests are strictly regarded.
19. *Samovar*: A large copper urn for making tea.
20. *Salaam*: A low bow made with both head and body, with the palm of the right hand against the forehead. The Mohammedan greeting is "Salaam alaikum," "Peace be unto thee."
21. *Tribesmen*: A name applied in general to various tribes and races that live in the mountains north of India, especially the Afghans.
22. *Usurper*: One who seizes sovereign authority without legal right. Sudden revolutions and assassinations have characterized the history of the hill tribesmen of the Himalayas.
23. *Wallah*: A servant or slave.
24. *Infidel*: One who is not a Mohammedan.
25. *Bungalow*: In India a one-story, thatched cottage with a covered veranda.

SUBJECTS FOR ORIGINAL WRITING

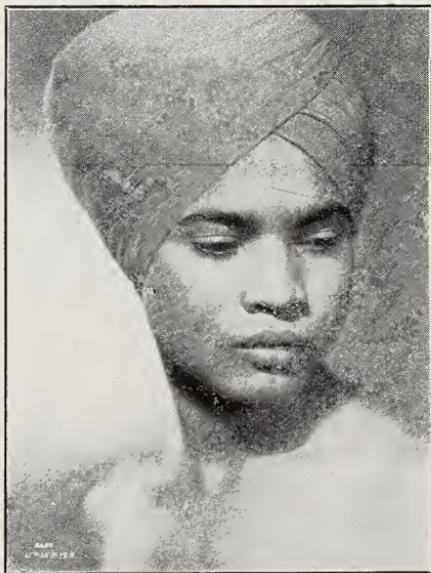
In connection with any dramatic work it is pleasant to let the imagination conceive what might have been under different circumstances. Think of the following in relation to DRUMS:

DRUMS:

1. Write an outline for a scenario, to be used as a sequel to DRUMS, telling about Prince Azim's later experiences as ruler of his people.
2. Write an outline for a scenario concerning other adventures of Captain Carruthers and his wife in service of the British Empire.
3. Tell what series of events might have followed if Prince Ghul had been able to carry out all his plans.
4. Imagine that Prince Ghul escaped with treasure, as he was about to do just before he was killed. Tell the adventures that he might have had.
5. Tell the full story of the rest of the life of Bill Holden.

FURTHER READING IN CONNECTION WITH "DRUMS"

- Archer, William: *The Green Goddess*
 Bernier, F.: *Travels in the Mogul Empire*
 Curtis, W. E.: *Modern India*
 Fisher, W. B.: *Top of the World*
 Flaherty, Frances: *Sabu, the Elephant Boy*
 Kipling, Rudyard: *Barrack Room Ballads*
 Kipling, Rudyard: *Drums of the Fore and Aft*
 Kipling, Rudyard: *Kim*
 Kipling, Rudyard: *The Man Who Would Be King*
 Kipling, Rudyard: *Mine Own People*
 Kipling, Rudyard: *Plain Tales from the Hills*
 Kipling, Rudyard: *Soldiers Three*
 McDonald, E. A.: *Chandra in India*
 Murray, J.: *Handbook for Travellers in India*
 Roosevelt, T and K.: *East of the Sun and West of the Moon*
 Steel, F. A.: *India*
 Thomas, L. J.: *Beyond the Khyber Pass*
 Younghusband, F. E.: *Wonders of the Himalayas*



*Sum up all that the picture reveals
concerning the nature and character
of Prince Azim.*

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VOLUME IV

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NUMBER 8

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

IF I WERE KING



Prepared by
MAX J. HERZBERG

*Recommended by the Motion Picture Committee of the Department
of Secondary Education of the National Education Association*

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SUGGESTIONS FOR READING

1. You will find material about Louis XI in any good history of France or of Europe at the close of the Middle Ages. Charles Hare wrote a *Life of Louis XI* and Ruth Putnam one of *Charles the Bold*.

2. Naturally you will want to read Justin H. McCarthy's **IF I WERE KING**. Robert Louis Stevenson wrote a good essay on the poet (see *Familiar Studies of Men and Letters*); and he did a short story about him, *A Lodging for the Night*.

3. Most famous of all the novels laid in the period of Louis XI is Sir Walter Scott's *Quentin Durward*. This is the story of a Scots lad who goes over to France to serve the French king as a soldier. Louis thinks he can use Quentin in a nice plot he has worked out to turn a pretty girl and rich heiress over to a bandit that was giving the French ruler some trouble. But Quentin by his honesty and courage unconsciously foils him; and you can guess what happens later.

4. Other novels laid in this era are Victor Hugo's *Notre Dame de Paris*, G. P. R. James's *Mary of Burgundy*, Scott's *Anne of Geierstein*, and Charles Major's *Yolanda, Maid of Burgundy*.

5. Perhaps you would like to read some other historical novels laid in one or another of the many romantic eras in the history of France. Here are a few good ones: Dumas's *The Three Musketeers* (and its several sequels), also his *Chicot the Jester*; Charles Dickens's *Tale of Two Cities*; and Rafael Sabatini's *Scaramouche* (and its sequel), also his *St. Martin's Summer*.

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

IF I WERE KING

PART ONE: THE HISTORICAL BACKGROUND



Louis XI

Louis XI, the French king so capably portrayed by Basil Rathbone in the photoplay *IF I WERE KING*, is a good example of those rulers who allow no considerations of morality or points of honor to stand in their way when they are seeking power.

To be sure, Louis XI, who was born in 1423 and came to the throne in 1461, had what he no doubt thought was a good excuse: he wished to make France strong and powerful. Like numerous other rulers in the past and present he felt that if one committed a dishonorable act or broke one's word or murdered an opponent or stole his goods, it could not really be counted against one, provided it were done in the service of the state. Louis himself was a religious fanatic, and yet he never seems to have thought of himself as immoral or a hypocrite in the numerous contemptible actions that he committed.

The chief task that Louis had before him as a monarch was to unify France. What he really did to accomplish this aim was to destroy feudalism in that country.

After the fall of Rome and while the European nations were in the process of formation (a formation not complete even at the present time), France was in a constant state of turmoil and agitation. The country was only nominally a nation. Often the monarch was weak and nerveless, a mere puppet in the hands of his advisers. He was, moreover, practically at the mercy of the numerous feudal lords who surrounded Paris. These nobles each ruled a domain with absolute power, regarding the king carelessly as someone to whom they had sworn allegiance, but who was not much better than themselves.

Each of them was much more interested in perpetuating and increasing his own domain and his own power than in helping the



About what is the soldier questioning the friar?

king against foreign enemies or against too bold feudal lords. They lived in their strong castles (called *chateaux*). In actual fact, some of these supposed subordinates of the French king controlled more actual land and ruled over more retainers than he did. Probably all of them dreamed of throwing off his yoke entirely and setting up independent nations of their own.

The force of events was, however, greater in time than the power of the feudal barons. It was inevitable, because necessary and natural, that each of the great countries of Europe should become more of a unity, and that the power of the central government should increase. A common language was often the chief unifying factor.

The irresistible tendency in this direction became marked around 1300. The power of the feudal lords began to decay, particularly in France. Two important causes helped to hasten the change in that country. In the first place, many of the feudal lords were killed off in the Hundred Years' War between England and France. In the second place, the commercial classes began to increase in influence, and the city began to gain sway over the country. The process had gone so far that, when Louis ascended the throne, most of the feudal lords had been reduced to weakness.

But a few of them still remained to trouble Louis sadly. They were called "royal cousins," and some of them in fact were related by blood or marriage to the royal house. They had all sworn allegiance to the king, but did not take their oaths too seriously. Always Louis strove to increase the power of the throne against that of the feudal aristocracy.

Louis succeeded pretty well. His reign is usually divided into three sections. From 1461 to 1467 he battled with the feudal lords. From then until 1476 he contended in particular with the most powerful of them all, Charles the Bold of Burgundy. For the rest of his reign he was "triumphant and miserable." Louis's policy was to give privileges to the commercial classes and to increase their power and importance. He organized a good postal service, encouraged industry, and patronized the early printers.

In his own day Louis XI was called "the universal spider." He loved to spin webs of intrigue. He has been described by a French historian as "completely possessed with a craving for doing, talking, agitating, domineering, and reaching, no matter by what means, the different and manifold ends he proposed to himself."



What is Villon about to do? Does he succeed?



What punishment does Katherine order inflicted on Villon?

He looked like a caricature, with his long and lean shanks, his shabby dress, his undignified manners.*

PART TWO: FRANCOIS VILLON

Robert Louis Stevenson once wrote a short story about the French poet Francois Villon (whom he did not particularly like). He described him as a "rag of a man, dark, little, and lean, with hollow cheeks and thin black locks. He carried his twenty-four years with feverish animation. It was an eloquent, sharp, ugly, earthy countenance. His hands were small and prehensile, with fingers knotted like a cord; and they were continually flickering in front of him with violent and expressive pantomime."

To Justin McCarthy, who wrote a novel and later a play called *IF I WERE KING*, Villon seemed on the contrary a pitiable, admirable, romantic figure, fit to strive against kings, win the love of women, and ultimately overcome his undoubted vices and weaknesses by self-conquest.

What we actually know about Villon is not very much, and some of that is doubtful. His real name was Francois de Montcorbier. It is believed that he was born in 1431; the date of his death, likewise the manner and place of it, are unknown. He seems to have shifted for himself from an early age. It may be

* Some of the information in this section taken from introduction to Sir Walter Scott's *Quentin Durward*, Charles E. Merrill Co. edition prepared by Max J. Herzberg.

that a kind priest helped him get along. He went to the University of Paris, where scholars from all over Europe assembled and quarreled and roistered, but the taking of a degree does not seem to have led him to any definite vocation.

He became a vagabond, associated with thieves and cut-throats, was a fugitive from the arm of the law, and several times barely escaped hanging. Sometimes he had money and feasted; sometimes he had none and starved. He was tenderly devoted to his mother, often enthusiastic about and then bitter against other women. His sudden disappearance from history probably indicates that he came to no good end.

But Villon was one of France's, one of the world's great poets, and at the same time one of its most romantic personages. Whatever he did or was, he wrote verses that mankind has not been willing to let die, and that have been rendered into all the important languages of the earth.

Villon liked to compose his poetry in the form of *ballades*, poems of three eight-line stanzas and an envoy of four lines; the



What discovery has Louis XI just made as he examines the arrow?



What office has Louis bestowed on Villon? For how long?

last line in every stanza is the same. Dante Gabriel Rossetti translated Villon's famous *Ballade des Dames du Temps Jadis* ("Ballade of Dead Ladies") as follows:

Tell me now in what hidden way is
 Lady Flora the lovely Roman?
 Where's Hipparcha, and where is Thaïs,
 Neither of them the fairer woman?
 Where is Echo, behold of no man,
 Only heard on river and mere,—
 She whose beauty was more than human? . . .
 But where are the snows of yesteryear?

Where's Heloise, the learned nun,
 For whose sake Abelard, I ween,
 Lost manhood and put priesthood on?
 (From love he won such dule and teen.)
 And where, I pray you, is the queen
 Who willed that Buridan should steer
 Sewed in a sack's mouth down the Seine? . . .
 But where are the snows of yesteryear?

White Queen Blanche, like a queen of lilies,
 With a voice like any mermaid,—
 Bertha Broadfoot, Beatrice, Alice,
 And Ermengarde, the lady of Maine,—
 And that good Joan whom Englishmen
 At Rouen doomed and burned her there,—
 Mother of God, where are they then? . . .
 But where are the snows of yesteryear?

Nay, never ask this week, fair lord,
 Where they are gone, nor yet this year,
 Save with this much for an afterword,—
 But where are the snows of yesteryear?



What practical joke is Villon playing here? On whom?

Ford Madox Ford calls Villon "the last of the supreme writers of the Middle Ages." According to E. A. Cross he "was a sincere and exquisite artist," and "the most notable lyric poet of the fifteenth century." John Macy speaks of the vitality that he gave to the old poetic conventions. Burton Rascoe says of his "Grand Testament" that it was "one of the most personal, most human documents ever written, and it is matchless poetry."

The photoplay *IF I WERE KING* makes much of Villon's love affair with the court lady Katherine de Vaucelles. Was there ever such a person? it may be asked. Did Villon really have such an affair?

The answer is a qualified *yes*. Katherine de Vaucelles really lived, and Villon mentioned her. In one of his *ballades* Villon blames her for a beating he received. (Remember the scene in



What is it that amuses Louis XI so? Are his attendants pleased?



How does Villon turn the tables on the Burgundian herald?

the photoplay.) Some of Villon's biographers make Katherine the chief woman in Villon's life, "the only woman the poet really loved." Using this conjecture (correct or not we do not know) as a basis, Justin McCarthy contrived the plot of IF I WERE KING, and the photoplay authors have wisely followed him. It makes a good story, and may possibly be true.

True enough to fact are the portraits of Villon's companions and the pictures of the haunts to which he resorted, the prison torture chambers where the medieval "third degree" was administered, the instances of the way in which the common people starved while the rich roistered. The backgrounds of the photoplay have been carefully worked out in accord with historical fact in the days of Louis XI and Francois Villon.



What perturbs the queen? What drastic step has Villon taken?

PART THREE: THE CINEMATIC TREATMENT

Movie audiences are going to enjoy IF I WERE KING. Sometimes the fact that a motion picture is based on history disturbs audiences a little, but that will not be the case here. Little actual knowledge of what took place in France during Louis XI's reign is needed to understand the photoplay. It becomes evident at the beginning, in a very rapid expository section, that the king of France is having trouble with one of his vassals, the duke of the Burgundians; that this vassal is besieging Paris; and that the inhabitants of the French capital are pretty close to starvation.



What argument is Villon engaged in? Does he win out?

From that exposition, given in a few minutes, the photoplay moves on irresistibly—a romantic, entrancing story, full of action and amusing moments. Louis may strike you as a familiar enough character, a fairly kind business man who takes quick advantage of every opportunity, with a pawkish sense of humor that his overdignified counselors don't like. Villon (as effectively played by Ronald Colman) is a characteristic movie hero, handsome, quick-witted, quick-tongued, with whom all the ladies are in love. The ladies themselves are not too idealized; they are kept human and even occasionally anticipate a bit of modern slang.



What worries Villon? What is he trying to do?

Frank Lloyd as director and producer has shown particular cinematic genius in allowing so much of the story to be told pictorially. Although the dialogue of the photoplay—especially the word clashes between Louis XI and Villon—are brilliant, Lloyd has wherever possible allowed the faces, the gestures, the action to tell the story. Note especially such scenes as those with which the photoplay opens, Villon's escape from the watch, the scenes in the cathedral, the trial of the prisoners taken in the tavern with Villon, and others. In these scenes no word at all is spoken, or the dialogue is severely limited. Instead, the story is told in cinematic action.

Other outstanding scenes that Lloyd has devised are the first meeting of Louis and Villon in the tavern, his appointment as Grand Constable, the ultimatum given by Villon to the Burgundian herald, the distribution of food to the rabble, and the rout of the Burgundians by the Paris mob.



What order has Louis XI given regarding Villon?

It is of interest to note what the weekly magazine *Variety*, which gives the point of view of the professional theater, says about IF I WERE KING. A recent issue, commenting on a preview of the photoplay, says:

"IF I WERE KING is a well-mounted and splendid production that carries along at a fascinating pace throughout its 100 minutes. Producer-Director Frank Lloyd has turned out a masterful job. Retaining intimacy of characterizations and story throughout, he does not allow the audience to wander through a maze of spectacular sets and mob scenes, with the possibility of losing interest in the objective. The story is handled with deftness and lightness, but very little of the melodramatic."

This review also praises the performances of Ronald Colman, Basil Rathbone, Ellen Drew, and Frances Dee and of the supporting cast generally, and it speaks very favorably of the "fast-tempo script by Preston Sturges."



What appeal is Villon making to the Paris mob?

PART FOUR: QUESTIONS AND PROJECTS

1. Do you like movies laid in a past era? Explain your reply.
2. Is it more or less difficult for a director to make a historical motion picture than one laid in our own times? Explain.
3. Mention some historical photoplays that you have seen, with a brief comment on each.
4. Does IF I WERE KING differ in any material respect from other historical movies with which you are acquainted?
5. Did you like it more or less than these others?

6. How does it compare in interest with other movies whether historical or not? Explain.

7. Does seeing the photoplay make you want to read the novel on which it was based?

8. Does it arouse your interest in historical novels laid in the period of Villon?

9. What in your judgment is the most exciting scene in the movie?

10. Name some other striking scenes.

11. Which actor or actress in the cast seemed to you to give the finest performance? Explain.

12. Does the play help you to understand better some of the periods you have studied in social-studies classes? Explain.

13. Does it also help you to understand better occurrences of the present day? What statements or scenes in the play reminded you of any current events?

14. What episode in the photoplay seemed to you the most amusing?

15. Which seemed to you most pathetic?

16. Pronounce *Villon* (see Webster). Was there ever such a poet? Were the poems that he recites some that he actually wrote? Tell something about him.



What important information is Katherine about to give Louis?

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CAST

<i>Francois Villon</i>	RONALD COLMAN
<i>Katherine De Vaucelles</i>	FRANCES DEE
<i>Louis XI</i>	BASIL RATHBONE
<i>Huguette</i>	ELLEN DREW
<i>Colette</i>	ALMA LLOYD
<i>Jehan LeLoup</i>	COLIN TAPLEY
<i>Father Villon</i>	C. V. FRANCE
<i>Noel</i>	BRUCE LESTER
<i>Renee de Montigny</i>	STANLEY RIDGES
<i>Guy</i>	WILLIAM HAADÉ
<i>Anna</i>	MAY BEATTY
<i>Colin</i>	ADRIAN MORRIS
<i>Casin</i>	FRANCIS McDONALD
<i>Tristan</i>	WALTER KINGSFORD
<i>Captain of the Watch</i>	HENRY WILCOXON
<i>Oliver</i>	RALPH FORBES
<i>1st Ruffian</i>	WM. MERRILL McCORMACK
<i>2nd Ruffian</i>	RUSS POWELL
<i>Robin Turgis</i>	SIDNEY TOLER

BEHIND THE PRODUCTION

<i>Producer-Director</i>	FRANK LLOYD
<i>Associate Producer</i>	LOU SMITH
<i>Author</i>	JUSTIN HUNTLY MCCARTHY
<i>Screen Playwright</i>	PRESTON STURGES
<i>Cinematographer</i>	THEODORE SPARKUHL, A.S.C.
<i>Producing Company</i>	PARAMOUNT PICTURES, INC.
<i>Captain of the Watch</i>	RALPH FORBES

GROUP DISCUSSION GUIDE

A Magazine Devoted to Photoplay Appreciation

VOLUME III

SERIES OF 1938

NUMBER 8

A GUIDE TO THE DISCUSSION OF THE
SCREEN VERSION OF

THE CITADEL



Prepared by

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*Assistant Principal, Princeton High School
Princeton, New Jersey*

General Editor

MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*



Look on medicine as an attack on the unknown, an assault uphill, as though you had to take some citadel you couldn't see.

How is this picture symbolic of the character of Dr. Andrew Manson and the theme of THE CITADEL?

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

THE CITADEL

A PHOTOPLAY OF CONTEMPORARY INTEREST AND SOCIAL SIGNIFICANCE

THE CITADEL is a photoplay particularly worthy of discussion, because it deals with a theme which has great contemporary interest and social significance.

The extent of this interest is shown by the fact that the novel from which the film is made has sold over half a million copies within a year of publication.

It tells the story of a young physician's fight to make a career for himself and at the same time to maintain his material, moral, and professional integrity. It is a hard fight! We are taken behind the scenes of the domestic and professional life of the medical group. We see their rivalries and their friendships, their idealism and their materialism. We see the poor without adequate medical attention, the wealthy perhaps with more than their share.

The story has been called a scathing indictment of certain aspects of the medical profession.

Such a story, in view of our current controversy about the medical profession and socialized medicine, has immediate social significance. The scenes it portrays and the ideas it provokes are matter of vital concern in our everyday life.

A DOCTOR'S STORY BY A DOCTOR

Since A. J. Cronin, author of the novel, is himself a physician, the characters and problems presented in THE CITADEL deserve serious consideration. Some incidents in the story are said to resemble events



What are these men waiting for? Why is Andrew holding up his finger? Do you think they were justified in doing what they have just done?



What is the name of the man who is being examined? What is Andrew looking for? How does this examination make trouble for Andrew?

in Cronin's life. He was a doctor in the mining area of South Wales, where he did research work in the mines. Later he amassed a large and lucrative practice in the West End of London, which he later relinquished.

One may wonder which incidents in *THE CITADEL* are autobiographical and which are fictional. In any case, because of Dr. Cronin's background, the whole story bears the mark of authenticity. He writes with intense sincerity, and he presents the character of Dr. Andrew Manson in a strong and forceful fashion.

FROM NOVEL TO PHOTOPLAY

In the photoplay you find the same sincerity and the same forceful presentation of Andrew's character. At the same time you find that certain incidents which occur in the book have been changed or omitted entirely.

Because the motion picture is a medium of expression which differs in many ways from the novel, it is to be expected that a book must be adapted to the new medium so that the original theme and characters may be fairly and adequately presented. If this adaptation were not made, the original theme and characters would have little chance of any decent survival of the transfer from one medium to the other. If they are portrayed honestly and fairly in the new medium, we call the adaptation a good one, and say that the scenarist, the man who does the adaptation, has done a good job.

In *THE CITADEL* the scenarist has chosen to build everything around the development of Andrew's career and character. He has made

changes which he thinks will contribute more effectively to this end. Many scenes which occurred in the novel are combined, revised, or omitted. Christine does not die at the end, but remains to be with Andrew in his new venture, the memorial clinic. Denny, instead of Mr. Schmidt, is the one who dies under Ivory's incompetent knife on the operating table and brings Andrew to his senses.

The scenarist has made his changes in order to keep things moving more efficiently and directly in the line of progress of Andrew's rise and fall and eventual salvation. He strives to preserve the spirit of the book in his adaptation by keeping the spotlight eternally turned on this progress.

THE MOTION PICTURE

The picture opens just as the novel did, with Andrew's arrival at Blaenelly by train on a bleak, rainy day. He is met by the same old man and driven to the same house to begin his career under Blodwen as the invalid Dr. Page's "assistant."

From this point on he is kept in the limelight. And it is here that the genius of the scenarist and the director begins to reveal itself. No incident or character is allowed to crowd Andrew from the center of things. The scenarist keeps him in the center of events, and the director keeps him in the center of the picture.



What has just happened? What is the name of the girl in Andrew's arms? How does this incident affect his career?



What is happening in this scene? How does it link the novel with the photoplay?

We see him begin his career in Blaenelly, where he meets and comes under the influence of Denny and Christine, the two people who eventually are to decide his destiny.

We travel with him to Aberalaw, where he goes to seek greater opportunity, taking Christine with him as his wife. We see the progress of his research and his struggle with Chenkin.

All of these characters and events, however, are used only in so far as they help to move Andrew along the road which he must go. The scenarist and director have been most efficient in making every scene and every camera shot contribute to this end.

We watch Andrew begin his private practice in London. We see his early struggle and his later financial success, which leads to his moral and professional disintegration.

We reach the very depths in the scene on Hampstead Heath, where Christine says to him :

Yesterday Denny said you used to look on medicine as an attack on the unknown, an assault uphill, as though you had to take some citadel you couldn't see.

Then with startling suddenness this same Denny's tragic death under Ivory's incompetent operating knife abruptly brings Andrew to his senses. He wildly sets out to put his affairs in order, even going so far as to kidnap Mr. Schmidt from Victoria Hospital to take him to Stillman's clinic.

The portrayal of this regeneration of character is a fine piece of work. It shows how scenarist, director, and cast can work together

to show the innermost working of a man's soul through dramatic action rather than through servile use of close-up.

WHAT DO YOU THINK?

Do you think the scenarist did a good job with *THE CITADEL*?

What about the director and the cast?

Which ending do you like best—the picture's or the novel's?

Do you think Denny's death is dramatically justifiable?

Is the theme of the movie the same as the theme of the novel?

THE MEDICAL PROBLEM

In the final part of *THE CITADEL* Andrew, defending himself before the General Medical Council for taking Schmidt to Stillman, an American specialist without an M. D. degree, says some searing things about the medical profession.

A few passages from Andrew's impassioned plea are quoted below. Do you think any of them apply to American medicine? How would you answer the questions which follow each quotation?

I took him to Mr. Stillman because his work in America and here has proved that he is one of the best men in the world on this type of case. He's an originator—a thinker. What if he is unregistered?

How would you answer Andrew's question?

What about the general question of registration?



Who is on the operating table? What happens to him, and how does it affect Andrew? What is each doing?



What is Christine holding in her hand? What has she just said? Why does Andrew look as he does?



With whom is Christine shaking hands? Is she glad to meet him?



Who is the woman? Why is Andrew looking at the food on his fork?

Louis Pasteur, the greatest figure in scientific medicine, was *not* a doctor. Nor was Ehrlich—the man who gave medicine the best and most specific remedy in its entire history.

Can you name other scientific men of the same type?

Instead of going on trying to make out that everything's wrong outside the medical profession and everything's right within, it's high time we started putting our own house in order.

Would most medical men agree with this statement? Do you?

Why should the poor be neglected? They have minds and hearts and souls; their pains hurt as much as any stock-broker's.

What solution would you offer for this problem?

What do you think of Denny's idea of a co-operative clinic?

THE PHOTOPLAY AND THE PROBLEM

The problem of how to provide adequate medical care for the thousands now unable to afford it is not an academic one. It is one in which the public interest is paramount.

The sessions of the American Medical Association held at San Francisco in June, 1938, were marked by sharp controversy on the subject.

We are likely to hear much more about it.

Do you think *THE CITADEL* presents the problem fairly?

What effect did seeing the picture have on your attitude?

What effect do you think it will have on public opinion in general?
Do you think this is a case in which a motion picture may perform a great public service?

SUGGESTED ACTIVITIES

It would be unfair for you to form your final opinion on such an important public question entirely on the basis of your reaction to the motion picture.

If your interest in the problem has been aroused by *THE CITADEL*, you might do some of the following things:

Look up further references on the subject in your school or public library. In this connection, you might begin by reading a description of various proposals in *The American Observer* for June 27, 1938.

Organize a debate on the subject.

Secure information about some of the present group medicine plans, such as the Associated Hospital Service in New York City or the Roos-Loos Clinic in Los Angeles.

Find out what education a physician must have before he can set up a private practice. How long is this schooling? What is its total cost?

Determine what it costs a beginning physician to set up a well-equipped office.

Try to discover what income a doctor may reasonably expect to receive at various stages of his career. How does this income compare with the income of men in other professions?

Investigate what your local doctors and hospitals are doing or proposing to do about this problem.



What is the name of the man who is standing up? What is he trying to do? Does he succeed?



What is the trouble here? What is Andrew about to do? How did the scene affect you?



Dr. A. J. Cronin (left), author of THE CITADEL, discusses the film scenario of his story with Producer Victor Saville. What are the functions of a producer?



Dr. John E. Dugan (left), author of this Guide, discusses photoplay appreciation with Ben Goetz, M-G-M production executive in England. Where does film progress lie?

Find out how the local public health authorities in your community feel about it.

Ascertain just what the public schools are contributing toward the solution of this problem. Should they do more, since the public school is one agency through which all children can be reached?

THE MOTION PICTURE AND PUBLIC QUESTIONS

THE CITADEL arouses interest in the public health question. Is that the primary function of the picture? Did you enjoy seeing it? Did you feel that you got your money's worth in entertainment?

Do you think that the motion picture should treat more public problems?

Name some outstanding photoplays which have dealt with important public problems.

If a picture's purpose was not primarily to entertain, would it be able to influence public opinion? Would people pay to go see it?

PICTORIAL CHARACTER STUDY

Characters make stories. They also make movies.

In order to arouse your sympathy good characters must have weak points as well as strong points, otherwise you would not feel that they were human.

Opposite are shown the three main characters in THE CITADEL.

Can you answer the questions which appear alongside each picture?

What are Andrew's strong and weak points?

Who takes the part in THE CITADEL?

Evaluate his portrayal of Andrew's character.

How might this picture of Andrew be said to be an idealized picture of the medical profession in the service of humanity?



What are Christine's strong and weak points?

What is her contribution to Andrew's progress?

Who took this part in THE CITADEL?

Evaluate her portrayal of Christine.

Have you seen this same actress in other pictures?



What are Denny's strong and weak points?

What does he contribute to Andrew's destiny?

Was this character well portrayed on the screen?

Who did it?

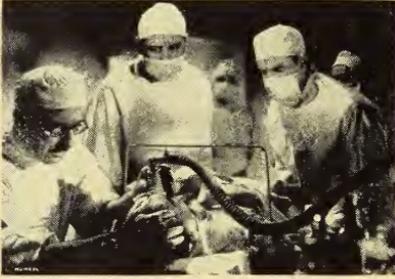
Is there any way in which Denny might be said to be the real hero of the picture?

Do you remember the name of the dog?



PICTORIAL QUIZ ON THE PHOTOPLAY

The following six scenes represent important points in the action of *THE CITADEL*. Arrange them in proper plot sequence and explain how each is important. In the space below each illustration insert a number and a caption, or use the pictures to illustrate a theme. What evidence of good acting and good direction can you find in each scene?



THE CITADEL AND PHOTOPLAY STANDARDS

How would you evaluate THE CITADEL in the light of Dr. Lewin's outline of PHOTOPLAY STANDARDS, which appeared in the guide to *Marie Antoinette*?

Dr. Lewin presents below another section of his outline. Since THE CITADEL deals with an important social problem, this section deals with standards of social value. How would you judge the social value of THE CITADEL in the light of the following criteria?

VI. STANDARDS OF SOCIAL VALUE

A. *Negative criteria suggested by Hays Office "don'ts":*

1. Does the film avoid disrespect to any nation, race, or religion?
2. Does the film avoid ridiculing law or justifying revenge?
3. Does it avoid showing methods of vice or crime in detail or in a way that may inspire imitation?
4. Does it avoid bad taste in the treatment of gruesomeness and brutality?
5. Does it observe the conventional taboos as to indecencies in matters of sex?
6. Does it avoid expressions of profanity and scenes of excessive drinking?

B. *Negative criteria suggested by the Institute for Propaganda Analysis:*

1. Does the film avoid the implication that if you catch the criminal you solve the crime problem?
2. Does it avoid the implication that war and the preparation for war are thrilling, heroic, and glamorous?
3. Does it avoid the implication that the successful culmination of a romance will solve most of the dilemmas of the hero and the heroine?
4. Does it avoid the implication that the good life is the acquisitive life, with its emphasis on luxury, fine homes and automobiles, evening dress, swank and suavity?

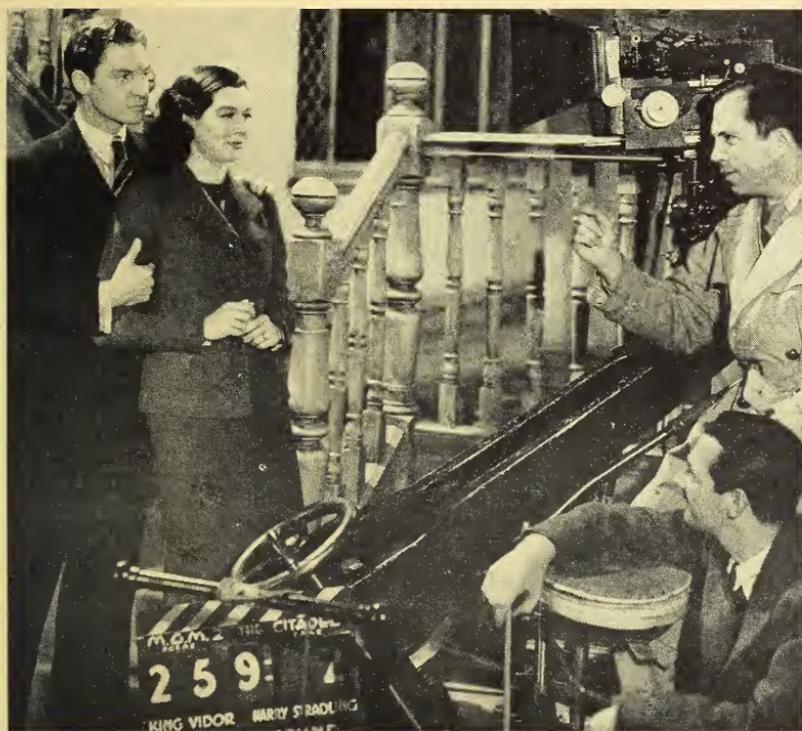
NOTE: The complete moral code of the motion picture industry, known as the Hays Office Code, administered at Hollywood by Joseph I. Breen, has been published in books, magazines, and pamphlets. For references to this material, as well as to the work of the Institute of Propaganda Analysis, address Educational & Recreational Guides, Inc., Room 1418, 1501 Broadway, New York City.

C. Positive criteria of social value:

1. Do the leading characters in the film have life-problems that are rooted in ideals of devotion to family or to community or of service to humanity? Does the film build appreciation of honesty, courage, self-sacrifice?
2. Does the film present a true social picture? Does it treat honestly and adequately the mode of life with which it purports to deal? Does it recognize, for example, that social, economic, and political conditions are at the root of crime problems—that such problems as unemployment, insecurity, poor housing, slums, lack of vocational education, lack of training in citizenship are intimately bound up with crime?
3. In general, does the film contribute something to our understanding of ourselves and of our environment? Does it touch our lives intimately and realistically? Is its appeal personal, vital? Does it illuminate problems of behavior? Does it stimulate us to think constructively and to deal generously in the development of human relationships?



Rosalind Russell cycles to work along the streets of Blaenelly during the filming of scenes in THE CITADEL. Where is Blaenelly?



King Vidor directs a scene in THE CITADEL at Denham, England. Which scenes of the photoplay are most skillfully directed?

THE CAST

ANDREW.....ROBERT DONAT
CHRISTINE.....ROSALIND RUSSELL
DENNY.....RALPH RICHARDSON
DR. LAWFORD.....REX HARRISON
OWEN.....EMLYN WILLIAMS
TOPPY LEROY.....PENELOPE DUDLEY WARD
BEN CHENKIN.....FRANCIS SULLIVAN
MRS. ORLANDO.....MARY CLARE
CHARLES EVERY.....CECIL PARKER
MRS. THORNTON.....NORA SWINBURNE
JOE MORGAN.....EDWARD CHAPMAN
LADY RAEBURN.....ATHENE SEYLER
MR. BOON.....FELIX AYLMER
NURSE SHARP.....JOYCE BLAND
MR. STILLMAN.....PERCY PARSONS
MRS. PAGE.....DILYS DAVIS
DOCTOR PAGE.....BASIL GILL
DR. A. H. LLEWELLYN.....JOSS AMBLER

PRODUCTION CREDITS

Directed by KING VIDOR

Produced by VICTOR SAVILLE

Screen Play by IAN DALRYMPLE, FRANK WEAD
and ELIZABETH HILL

Additional Dialogue by EMLYN WILLIAMS

Based on the Novel: "THE CITADEL" by A. J. CRONIN

Photography: HARRY STRADLING

Art Direction: LAZARE MEERSON, ALFRED JUNGE

Film Editor: CHARLES FREND

Production Manager: HAROLD BOXALL

Recording: A. W. WATKINS, C. C. STEVENS

Assistant Director: PEN TENNYSON

Musical Score: LOUIS LEVY

Producing Company: METRO-GOLDWYN-MAYER

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

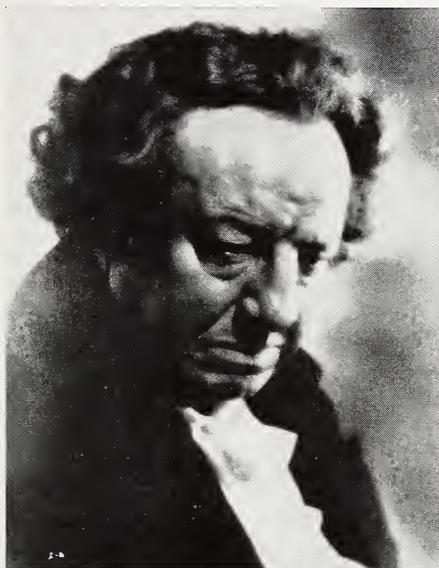
VOLUME IV

SERIES OF 1938

NUMBER 9

A GUIDE TO THE DISCUSSION AND APPRECIATION OF THE
BIOGRAPHICAL FILM DEALING WITH

BEETHOVEN



Prepared by

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*Formerly General Manager, Hollywood Bowl and
Supervisor of Municipal Music, Los Angeles*

General Editor

MAX J. HERZBERG

*Recommended by the Motion Picture Committee of the Department
of Secondary Education of the National Education Association*

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WILLIAM LEWIN, *Managing Editor*

SUGGESTED READING LIST

- Barbour and Freeman: *A Story of Music*
Bauer and Peyser: *Music Through the Ages*
Beethoven: *Letters*
Bekker: *The Story of Music*
Chotzinoff: *Eroica (a novel)*
Closson: *The Fleming in Beethoven*
Goss: *Beethoven, Master Musician*
Grace: *Ludwig van Beethoven*
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Musical Quarterly: *Special Beethoven Edition*
Newman: *The Unconscious Beethoven*
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A GUIDE TO THE DISCUSSION AND
APPRECIATION OF THE
BIOGRAPHICAL FILM DEALING WITH

BEETHOVEN

So many biographers have given us the known facts of Beethoven's life that it is hardly necessary to recount them here. Suffice it to say that he was one of the two or three most important musicians who ever lived, and that through acquaintance with his music we open the doors of our ears to the enjoyment of all good music. His career had many tragic circumstances, including deafness before he was thirty and an unhappy love affair.

BEETHOVEN'S MUSIC

Beethoven wrote one opera, nine symphonies, thirty-two piano sonatas, sixteen string quartets, two masses, one oratorio, numerous concertos, chamber music, songs, and smaller compositions. By comparison with other composers, this was not a large gift to musical literature. The quality of his bequest, however, makes him one of the greatest musical giants ever to have inhabited the earth. This man who loosened the fetters of tradition by which musical form had been bound, this simple man who leaned upon the sounds of birds and nature, was a master architect. He employed simple melodies for his mortar and beautiful harmonies for stone. Almost all of his melodies are so unpretentious that he easily might have heard them from the birds or perhaps from a boy whistling on the street. Beethoven developed these tunes into beautiful compositions full of meaning and full of emotion.

Look through your school song books to see what you may find from Beethoven. Can you identify the source of these songs? Were they originally written as songs or are they from the symphonies, sonatas, or quartets?

MUSIC IN THE PHOTOPLAY

First see how the life of this great musical pioneer is treated. The plot makes no attempt other than to portray his hardships and misfortunes. Is the character of the man well shown? No one has ever established the identity of the "Immortal Beloved," but we can all establish the beauty of the irresistibly moving melodies, so much a part of the play.

The music which you hear in *THE LIFE AND LOVES OF BEETHOVEN* is built around the "fate" theme from the great *Symphony in C Minor* (*The Fifth Symphony*), which is a recurring theme throughout the



Explain Schuppanzigh's amusement and tell why Beethoven is perturbed. What melody is being played?



Describe the emotional attitudes of Julie and Beethoven in this scene. What music is brought to your mind?

picture. Listen for this motif and the place it takes in the dramatic sequences of the plot. What other melodies and movements from the same symphony do you hear?

When Schuppanzigh plays the "amazing theme" which he claims to have discovered, we hear one of the two main themes from the *Coriolanus Overture*. Can you tell what this melody was supposed to have represented in the overture?

When the Count and Countess Guicciardi discuss Beethoven's letters to Julie, you may identify a part of the *First Symphony*. Can you tell from what movement this portion is taken?

Beethoven improvises as Julie talks to him; and he plays the greater portion of one movement from the famous piano *Sonata in C# Minor*. To be sure, Beethoven never named this famous composition the "Moonlight Sonata," nor was it originally dedicated to Julie! Do you find this scene effective?

In the wedding scene we hear the funeral march from the *Ab piano Sonata*. Aside from the fact that this sonata includes a funeral march, in what other ways is it different from the other Beethoven sonatas?

At the Heiligenstadt mill we hear a recurrence of the "fate" theme. In what other places throughout the photoplay did you hear this short melody?

Here at the mill, as Beethoven is affected by his deafness, we hear more of the *Fifth Symphony* and a great deal of the *Sixth (Pastoral) Symphony*, which he apparently composes at the piano. Although the facts do not bear out this origin of the music, the coincidence of the storm and the tempestuous music is irresistibly convincing. It is interesting to note that Beethoven's actual attitude at the piano was normally quiet and dignified. Would you expect him to maintain a normal attitude under these circumstances?

What music is Julie playing before she quarrels with Gallenberg?

In Beethoven's quarters, during the preparation for the feast, he plays the Introduction and second theme from the first movement of

the *Appassionata*, and when Julie enters we hear the second movement from the same sonata. Do you agree with Julie that this music is particularly appropriate? Why?

As a part of the festivities we hear the "Turkish March" from *The Ruins of Athens*. What other Beethoven music might have been used in this scene?

As Julie leaves we hear a portion of the *Adieu Sonata*. Is this effective?

In the scene between Beethoven and Tesi, when he produces the pad and pencil, we hear strains from the funeral march of one of his great symphonies. Can you identify the music and tell about the plan back of this particular composition?

In Beethoven's 57th year the accompanying music is from the second movement of the *Pathétique Sonata*. Why is this music fitting to the scene?

Can you identify the music which is sung as a "Miserere" towards the end of the photoplay? Is it well chosen? What other Beethoven music could have been used to advantage here? Why?

The "Song of Joy" from the *Ninth (Choral) Symphony* brings the film to a close. Is there any particular significance in thus ending the story of Beethoven's life?

What other melodies can you mention which were used in the photoplay? Did you hear any music which was not written by Beethoven?

Should time permit, we ought to hear the compositions which we have mentioned in the preceding paragraphs. At least we should hear the movements of these works. Preferably, it might be well to hear these themes first, then to hear the entire compositions from which they are taken.

If it is possible for you to have a second showing of the photoplay after a week or ten days of exploring the music, the time would be well spent and further beauties in musical experiences would repay you for a second screening.



What does the wedding party see or hear to cause the astonishment shown in this scene?



What tragedy or tragedies are involved in the above scene? What music is associated with this incident?



Why is the cinematic effect of this scene heightened by being located at the mill in Heiligenstadt?



What is the attitude of Tesi and Schuppanzigh toward Beethoven here? Why is he in despair?

QUESTIONS FOR DISCUSSION

1. Would you recommend this film? Tell why or why not.
2. Does this film give you a better understanding of Beethoven and his music? How?
3. Does Harry Baur's interpretation of Beethoven coincide with your previous conception of this great musician? In what respects would you have modified his presentation?
4. Contrast the characters of Julie and Tesi as portrayed by Jany Holt and Annie Ducaux with these characters as we know them from portraits and historical description.
5. What insight into Beethoven's character do you find in the photoplay? Illustrate with examples of his (1) love of a practical joke, (2) generosity, (3) indefatigable ability to work, and (4) eccentricities.
6. Upon being asked what he meant in the *Appassionata Sonata*, why did Beethoven reply: "Read Shakespeare's *Tempest*?"
7. Mozart and Beethoven have been compared respectively to Goethe and Schiller and to Raphael and Michelangelo. Paul Bekker, in his "Story of Music," compares Beethoven to Rembrandt. Why?
8. What is the most dramatic scene in the play?
9. There were some 25 portraits and busts of Beethoven made from 1789 to 1827. Describe those which you have seen and compare them with Harry Baur's portrayal of Beethoven.
10. Describe briefly the social and political conditions of Beethoven's time and show how he compared with some of his famous contemporaries.
11. If you are a student of French, can you recall any of the dialogue or lines of the play?
12. Schauffler remarked: "To know Beethoven is to know the heart of Music." Why?

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A Magazine Devoted to Photoplay Appreciation

VOLUME IV

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NUMBER 10

A GUIDE TO THE APPRECIATION OF THE
HISTORICAL PHOTOPLAY IN TECHNICOLOR

SIXTY GLORIOUS YEARS



Suggestions for Reading and Discussion in Schools and Colleges

Prepared by

H. E. FOWLER

Teachers College of Connecticut at New Britain

General Editor

MAX J. HERZBERG

*This photoplay is recommended by the Motion-Picture Committee
of the Department of Secondary Education of the National
Education Association.*

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WILLIAM LEWIN, *Managing Editor*

SOME COMMENTS OF THE MOTION-PICTURE COMMITTEE
OF THE DEPARTMENT OF SECONDARY EDUCATION,
NATIONAL EDUCATION ASSOCIATION

"SIXTY GLORIOUS YEARS"

"Superb!"

* * *

"Magnificent."

* * *

"Excellent presentation of a full life."

* * *

"A magnificent picture—scenic effects authentic—very artistic in every way."

* * *

"A picture with a strong emotional appeal—a beautiful and an inspiring thing."

* * *

"Excellent. Will increase understanding of English background and, perhaps, make for more tolerance."

* * *

"A magnificent picture, tremendous in scope and beautifully worked out. Human joys and fears grippingly portrayed."

* * *

"Was very much affected by this picture emotionally. To me it is a second CAVALCADE. I think it will have a definite appeal for the American public."

* * *

"An excellent basis for the study of a period of English history. A glorious starting point for detailed history—has a ring of authenticity. Should have unqualified endorsement."

* * *

"Unusually well done—gives not only interesting delineation of Queen Victoria's character, but also a fascinating picture of various types of English people—beautiful coloring and pageantry."

* * *

"Very moving and sincere portrayal of Victoria and Britain. It contains an amazing amount of emotional appeal. Its eye appeal was most beautiful throughout. It should be seen and loved by all."

* * *

"SIXTY GLORIOUS YEARS" is truly remarkable. When I saw VICTORIA THE GREAT I thought it fine, but this is a vast improvement. I don't know where to pick a fault. It has my unqualified endorsement."

* * *

"Exceptionally well done—fine portrayal of British attitudes, as I have seen them. Emotional elements are strongly developed, characters are well drawn and portrayed, including the "man on the street."

* * *

"Beautifully done—fine moral, dignified screen play—supreme. A fine concept of the English spirit and respect for the royal power properly used. Emotional appeal so strong that it brought tears to my eyes."

* * *

"The whole is beautiful, effective, and lovely beyond the use of words. I had a warm personal feeling for the Queen and England throughout the whole picture—and I'm quite Irish in my reactions toward the Empire."

* * *

"Full of powerful episodes of personal and of national life. The balance of forces, the relief, are notably well managed. The picturesque, the dramatic, the poignant, are all interblended, as are the parts of a rich musical composition. The picture affected me greatly."

A GUIDE TO THE APPRECIATION OF THE
HISTORICAL PHOTOPLAY IN TECHNICOLOR

SIXTY GLORIOUS YEARS

PART ONE: AGAIN VICTORIA

Those who have seen and enjoyed the remarkable historical film, *Victoria the Great*, will welcome this recent importation from England entitled SIXTY GLORIOUS YEARS. The sixty years of the title are the years of Queen Victoria's long reign—years filled with exciting events in the life of a great Empire—years of achievement and growth such as the world had never before seen.

The present film covers approximately the same period as *Victoria the Great*, from the beginning of Victoria's reign until the year of her death in 1901. In both versions the queen and her consort are the central figures, but with them appear many noted personages of the times. In both there are Disraeli and Gladstone—two remarkable prime ministers; there are Sir Robert Peel, Lord Palmerston, and the Duke of Wellington, and there is Victoria's Scotch retainer, John Brown. Though both pictures represent the same sixty years, one is complementary to the other. The scenes have skillfully avoided duplication of incidents, and together, the two films present a veracious and vivid panorama of a splendid period of English history.

PART TWO: THE LOVE STORY

Using Queen Victoria's personal diaries, which began before she met the German prince whom she was to marry, the scenarists have gleaned from the queen's own words evidence of the growth and consummation of a romantically ideal love.

At the beginning of this photoplay, Albert, with his brother Ernest, is seen leaving his homeland en route to England. As the carriage bumps along over the rough road to the frontier, Albert confides to Ernest the circumstances of the proposal, and says that Victoria then asked him if he could "make the sacrifice." The young prince little knew how great a sacrifice he was indeed to make.

On Monday, February 10, 1840, at St. James Palace, the twenty-one-year-old queen becomes the wife of Prince Albert. Deeply in love as the young couple are, their happiness from the very beginning is menaced by two dangers. One is the hostility of the British



The human side of royalty.



The official side of royalty.

people toward this interloper, this "foreigner." The other is Victoria's tendency to be dominating in the home as well as in her official relations.

Albert is as strong-willed as Victoria and eventually conquers her high-handedness by his gentle firmness and love. Children come to them—nine in all—and the royal pair draw closer in their affection as the years pass. A few years after Vicky, the eldest girl, has married Prince Frederick Wilhelm of Prussia, Albert becomes ill. His death leaves the queen desolate, and for many years she remains in seclusion in her favorite castle, Balmoral, in the Scotch highlands. Here the recluse is attended by only a few servants, chief of whom is her gruff servitor and friend, John Brown.

The years pass, and the queen, clad in deepest mourning, continues daily to pour two cups of tea, one to grow cold at Albert's empty place. Repeated efforts of the family to drag the queen from her seclusion are of no avail. Finally, John Brown persuades his mistress to put aside her "green-moulded" black, and re-enter the life of the court. But though her last years are filled with social duties, and with charitable activities and affairs of state, Victoria never ceases to mourn the loss of her beloved consort.

PART THREE: THE POLITICAL STORY

Deftly the script writers have interwoven with the human story of Albert and Victoria the threads of the growth of an Empire. During Victoria's long reign of over sixty years, epoch-making events took place. Wars and domestic crises could not check the steady development of England as the great sea power among the nations, and with this political strength came an intense nationalism. One expression of the insularity of the British was the hostility of the people toward the German Prince Consort.

Newspapers, self-seeking politicians, and gossip-mongers mis-

represented Albert's motives and activities. He was unwelcome in Parliament, where he went only as a spectator. His creation, the "Crystal Palace," intended to bring prestige to his adopted country, was scornfully derided by the press as "a monstrous greenhouse—an overgrown conservatory." Later, when the Crimean War was brewing, mobs gathered outside Buckingham Palace to vent their rage on the "tool of the czar," the "sinister shadow behind the throne."

Though England grew great and prospered during the Victorian era, though English factories multiplied and English merchant vessels covered the seven seas, there was much poverty and distress throughout the nation. Not until Charles Dickens and other great humanitarians publicized the condition of the poor, did the queen and Parliament awaken to this stain on the honor of a great nation. It was Prince Albert whose heart was touched by the stories of Dickens and who persuaded the queen to take steps to ameliorate the wretchedness of London's slum-dwellers. And during the Crimean War, the beloved queen and her consort were active in visiting and cheering the wounded soldiers in the hospitals.

England had been drawn into this war despite the pacifist efforts of Victoria and Albert. Lord Palmerston, the militarist, had aroused Parliament to declare a war that modern historians find difficult to justify. Yet as a military achievement it ranks among the greatest of all wars. It ended Russia's threat to dominate the road to India and the Far East and brought England and France together as allies. In the crucial siege of Sebastapol, the victorious British and French armies entered a desolate city whose capture had cost over 100,000 lives.

It was during the Crimean War that a remarkable woman, Florence Nightingale, inaugurated the systematic care of the sick and wounded which in later years became the special work of the Red Cross. At the close of the war, Florence Nightingale was given



"Do you, Victoria, take this man—?"



Greater than affairs of state.



It happens even in royal families.

the highest possible recognition by the queen. In awarding Miss Nightingale a brooch bearing the inscription "Blessed are the Merciful," the queen said:

Miss Nightingale, I'm proud to meet you, for though we women were not made for governing, you have given a shining example of our greatest mission that will be remembered always.

During the period of the Civil War in the United States, the famous "Trent Affair" brought England and the United States to the verge of an open break. It was Palmerston whose intemperate dispatches threatened the peace of the two nations, but it was Albert's last official act, the rewriting of one of Palmerston's fiery messages to President Lincoln, that preserved the amity of the two English-speaking countries. And it is interesting to note that President Lincoln's friendly message, which insured peace, came during Albert's last illness—by "electric telegraph."

Upon Queen Victoria's return to public life after her many years of solitary mourning in Balmoral Castle, Disraeli confided to the queen that, with the help of the Rothschilds, he had been able to obtain a controlling interest in the Suez Canal. And this without first having obtained the consent of Parliament! The queen recognized it as a stroke of political genius, daring as it was, and thenceforward the great Disraeli was one of her close friends.

As the reign of Victoria drew slowly toward its close, came the trouble in the Sudan. General Gordon, with his British troops, endured a tragic siege at Khartoum, which concluded with the killing of Gordon and his men. Their gallant defense was honored by the queen, and later Lord Kitchener was sent to re-establish British control of the region. Gladstone's dilatory tactics at the time of the siege of Khartoum brought the queen's displeasure.

In 1901, the reign of the great queen comes to an end. As the queen lies dying, Joseph Chamberlain, Arthur Balfour, and Herbert

Asquith are assembled, dreading the first sound of the knell which will mark the passing of their beloved ruler. They recount the achievements of the era now drawing to a close, and speculate on the destiny of England. Meanwhile, pacing the gardens outside the palace is Edward, the heir to the throne. The summons comes, Edward hastens to the bedside, and we behold the last sad scene which marks the close of SIXTY GLORIOUS YEARS.

PART FOUR: BEFORE SEEING THE FILM

You will find it helpful to review some of the details of English history during the nineteenth century. Here are a few suggestions for study and research:

1. Where and when was Victoria born? Were any of her family politically important?
2. Who was Victoria's first child? How many children were born to her, and what were their names? Did any become prominent in British affairs?
3. What were the prevailing manners and customs of English social life during the Victorian era? Contrast them with those of today.
4. In what respects did Queen Victoria become a model for the English women of her time? Was she in any way ahead of her time?
5. What dance became popular during Victoria's reign? Who was the famous composer of music for this dance? Is his work popular now?
6. The Duke of Wellington is one of the chief figures in the picture. What exploits made him famous?



"The sinister shadow behind the throne."



"His enemies call it 'a monstrous greenhouse.'"



The royal family.

7. Why were the English people unfair to the Prince Consort? Describe his character.

8. The script of SIXTY GLORIOUS YEARS refers to a civil war in Spain and to troubles in China at the time when the queen opened Parliament, in 1840. Compare conditions in Spain and China today with those of a hundred years ago.

9. Wellington, in a conversation with Sir Robert Peel, refers to the House of Lords as "a sleepy place." Why?

10. Sir Robert Peel was a prominent figure in Victorian politics, and he is an important character in the photoplay. What was his office in the government? Did his views coincide with those of the queen?

11. The original script of the photoplay contained a scene showing Charles Dickens and William Makepeace Thackeray visiting the poor in the slum district of London. Why might such a scene have a place in SIXTY GLORIOUS YEARS?

12. The first great national "exhibition" was held in the unique Crystal Palace in 1851. Describe this event. Who was responsible for the success of this exhibition—the first world's fair?

13. Where is Balmoral Castle? Describe the castle and its setting.

14. What events led to the Crimean War? What nations participated, and what was the outcome?

15. Why was Albert said to be a "tool of the czar"?

16. Describe Lord Palmerston's character and his political activities.

17. What was Palmerston's part in the "Trent Affair"? What did the Prince Consort have to do with this event, which almost precipitated war between England and the United States?

18. Describe the siege of Sebastopol; the action at Balaklava. Why were these memorable military events?

19. Why were January and February said to be "the Czar's best generals"?

20. When and by whom was chloroform invented? Where first used? Who was Dr. Lister?

21. Read "The Charge Of The Light Brigade," by Tennyson. To what does it refer?

22. Describe the Victoria Cross. What is the story of its origin?

23. Who was Florence Nightingale? Read Lytton Strachey's biographical sketch of this remarkable woman.

24. In the original shooting script of this photoplay there is reference to a Mrs. Bloomer, whom most Victorian women considered a scandalous person. Why was she so disliked?

25. How did England come into control of the Suez Canal? Explain Disraeli's diplomacy in the affair.

26. In 1883 occurred the famous Siege of Khartoum. What was the cause of the siege, and what great English soldiers participated?

27. Who was Gladstone? What were his achievements during Victoria's reign?

28. When and what was the "Diamond Jubilee"?

29. The queen presented Lord Roberts with the Victoria Cross. Why?

30. As the Queen is dying, three statesmen are pictured sadly awaiting the end: Chamberlain, Balfour, and Asquith. How were these men prominent in recent English history?



Pomp and circumstance.



Sad echoes of the Crimean War.



"There is even a rumor that His Majesty is to be arrested for treason."



John Brown: "Look at the old thing ye've got on! It's green—moulded."

PART FIVE: AFTER SEEING THE FILM

You may find it interesting to discuss some of the following topics and questions:

1. *Technical Features*: Do you like the use of technicolor? How has the color process been improved in the past two or three years? Do you think it can be further improved?

How did the photographer get the shots of Albert and Ernest in the moving carriage? Does the aged queen look actually old in the close-ups? How is this effect secured? How is the effect of jowls produced?

In the script is found (following the Crimean War) the phrase "montage of the war." Explain this technical term.

2. *Costumes*: How did women's attire in the Victorian Era differ from that of today? Was women's dress at this time characteristic of the prevailing standards of propriety? Have Victorian styles reappeared in our time? Describe the formal dress of the personages in the picture. Can you recall Victoria's wedding dress? What is a "Prince Albert" coat?

3. *Settings*: Which settings were actual, and which built for the picture? Did the interiors seem real? Could the picture have been produced in Hollywood? What real English and Scotch buildings were shown? What extraordinary advantages did the British government and the royal family give to Producer Herbert Wilcox? Describe the settings of the battle of Balaklava and the Siege of Khartoum.

4. *Music and the Dance*: Do you recall any of the musical selections played or sung during the picture? What is England's national anthem? Did you hear it? Who composed "Pomp and Circumstance"? When was it first played? Did you recognize the

song sung at "Vicky's" wedding? At what time in the picture did you hear "Oh, Listen To the Band"?

Contrast the waltz of Victoria's time with a typical dance of today. Which surpasses in gracefulness? Describe the dances at the competition held at Balmoral Castle.

5. *Customs and Manners*: Contrast the behavior of the characters in the picture with that of royal and high governmental personages of today. Why does the title of the Victorian composition, "Pomp and Circumstance," seem especially fitting for the period? What was extraordinary in John Brown's attitude toward the queen? Describe the preliminaries to the engagement of "Vicky" and Prince Frederick Wilhelm.

6. *Characters*: Which is the stronger personality, Victoria or Albert? What qualities make each a noble character? What are the evidences of Albert's humanitarianism? In what ways does Victoria show her queenly attributes? Can she manage men? How does the scene in which she says "No horse; no review" reveal her character? Contrast Palmerston and Disraeli. Did any other characters stand out as distinct personalities?

7. *Comedy*: What humorous characters and situations were introduced for contrast or "comic relief"? Did they seem genuinely humorous? Did Albert have a sense of humor? Did Victoria? What trait made Wellington amusing at times? How did Victoria use her eyes on one occasion to produce an amusing situation?

8. *Dramatic Values*: What instances of suspense can you recall? How did the archery episode reveal something of Victoria's character? What incidents showed the conflict of will between Victoria and Albert? How did Albert's playing of the organ reveal his feelings?

Does the photoplay as a whole show plot development? Is there a climax? Or is it merely episodic, with little continuity? There are two lines of action: the human and the official. Has the scenarist combined the two effectively?



The queen reproves Mr. Gladstone.



A message from President Lincoln.

9. *Language*: There are those who believe that British English, when spoken, is noticeably different from what they call "American English." Were you aware from the speech of the characters that SIXTY GLORIOUS YEARS was made in England? Specify any differences you have noted between English and American speech. How were the words *immediately*, *conservatory*, and *secretary* pronounced by the characters in the photoplay? The English sometimes call a policeman a *peeler*. See if you can discover the origin of this word.

10. *Literature*: In one scene, Albert is reading a new publication called *Sketches by Boz*, and asks his secretary, "Who is Boz?" Can you answer Albert's question? On the cover of the magazine referred to is the information that the illustrations are by Cruikshank. Does this help to identify the author?

Thackeray was one of the characters in the original script. Why was he an important Victorian figure, and why might he and Dickens have been presented together?

Three other writers are represented by quotations from their poetry: one wrote "The Charge of the Light Brigade;" another, "grow old along with me;" and the third, "the tumult and the shouting dies." Who are these authors?

PART SIX: SUGGESTIONS FOR ACTIVITIES, PROJECTS, AND RESEARCH

1. Creating a model of Crystal Palace.
2. Preparing a study of Victorian music and composers, with illustrative selections from records, or given as a musical program.
3. Preparing a talk on Victorian etiquette. Consult *Hill's Manual*, *Gems of Deportment*, or any other old book of etiquette that reveals the manners and customs of the last century.
4. Reading portions of Dickens' works to learn his views on social problems, and to seek the source of his influence on the British public.
5. Making "family trees" of Albert's and Victoria's progenitors and descendants.
6. Building models of Windsor and Balmoral castles.
7. Comparing the photoplay with Housman's popular play, *Victoria Regina*; reading or acting a scene from the latter play.
8. Making color drawings of Victorian costumes.
9. Writing brief accounts of the lives of Disraeli, Peel, Palmerston, Wellington, or Gladstone.
10. Debating the question: "Queen Victoria had a stronger personality than Albert."
11. Reading one of Disraeli's novels.
12. Tracing the evolution of picture projection from the magic lantern to television.
13. Writing accounts of some of the inventions made during Victoria's reign.

14. Writing a motion-picture scenario depicting an event of Victoria's time not given in the picture.

15. Preparing a radio version of scenes from SIXTY GLORIOUS YEARS.

16. Studying Victorian styles in furniture and making drawings or models to contrast with modern designs.

17. Preparing a study of the Crimean War in contrast with modern methods of warfare.

18. Reading poetry and fiction relating to the Crimean War. (Note especially Tolstoi's *Sebastopol Sketches*.)

19. Preparing a dramatic version of scenes or episodes from the photoplay, for presentation during a class period.

20. Tracing the development of the use of color in motion-picture photography.

21. Reading selections from Victoria's diaries as a check on the authenticity of the photoplay.

22. Compiling a brief history of world's fairs from the Crystal Palace to those at New York and San Francisco in 1939.

23. Contrasting the governmental powers of Queen Victoria with those of George VI, her great-grandson.

24. Reading the interesting biographical sketch of Florence Nightingale, by Lytton Strachey.

25. Making a model of the Suez canal and the surrounding region.

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THE CAST

<i>Queen Victoria</i>	ANNA NEAGLE
<i>Prince Albert</i>	ANTON WALBROOK
<i>Duke of Wellington</i>	C. AUBREY SMITH
<i>Prince Ernst</i>	WALTER RILLA
<i>Sir Robert Peel</i>	CHARLES CARSON
<i>Baroness Lehzen</i>	GRETA WEGENER
<i>Lord Palmerston</i>	FELIX AYLNER
<i>Lord John Russell</i>	LEWIS CASSON
<i>Princess Royal</i>	PAMELA STANDISH
<i>John Brown</i>	GORDAN MCLEOD
<i>Duke of Sussex</i>	JULIAN ROYCE
<i>Duke of Cambridge</i>	CONWAY DIXON
<i>Anson</i>	STUART ROBERTSON
<i>Secretary to Wellington</i>	CHARLES LEFEAUX
<i>Housekeeper to Wellington</i>	WINIFRED OUGHTON
<i>Prussian Ambassador</i>	VICTOR FAIRLEY
<i>Princess Alice</i>	ANGELA BRAEMAR
<i>Prince Frederick of Prussia</i>	OLAF OLSEN

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Sixty glorious years come to an end.

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 11

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF
MEN WITH WINGS



Prepared by

THOMAS L. DOYLE

*Chairman, English Department
Bushwick High School, Brooklyn, N. Y.*

General Editor

MAX J. HERZBERG

*This photoplay is recommended by the motion-picture committee
of the Department of Secondary Education of the NEA*

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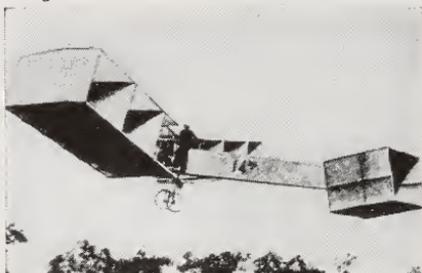
MINIATURE ILLUSTRATIONS FOR THEMES ON THE HISTORY OF AVIATION



The plane in which Orville Wright, American, began the history of flying in heavier-than-air-machines. In 1903 at Kitty Hawk, N. C., he kept this motor-driven machine in the air for 12 seconds and covered 40 yards.



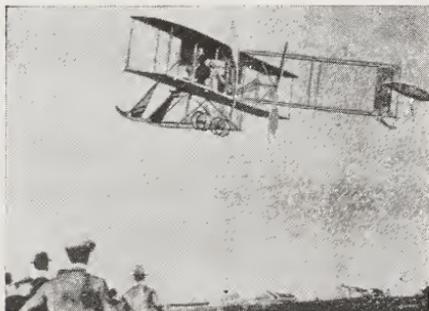
A famous type of plane used by England in the World War, the "Sopwith Experimenter."



The plane in which Alberto Santos-Dumont made aviation history in 1906 as the first man to fly in Europe. This "crate" which he invented flew tail first.



"The Spirit of St. Louis," the most famous airplane in the world, in which Charles A. Lindbergh flew from New York to Paris in 1927—the first person to span the ocean by air.



The plane in which C. P. Rodgers of New York made history in 1911 as the first person to span the continent of North America by air. However, the trip from New York to California required 30 stops and took 49 days.



Model of the Douglas DC-4, largest and finest commercial plane in the world, soon to be put in service with a capacity of 42 passengers and a crew of 5, maintaining America's air supremacy.

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF

MEN WITH WINGS

(Note: As a student of photoplay appreciation, when you go to see **MEN WITH WINGS**, you should arrange if possible to be on hand at the beginning of the picture. If you come after the opening scenes, you will not have the advantage of being in the right mood and atmosphere to enjoy the story. Furthermore, you will not fully appreciate the effectiveness of the climax if you miss the skillful foreshadowing of the later episodes.)

From the many suggestive questions provided in this *Guide*, it is hoped that students, teachers, and club leaders will select those appropriate to the age-level and experience of the group.)

PART ONE: THEME AND SETTING

A foreword gives us the keynote and the setting of the film. It reads:

The story of the conquest of the greatest of all oceans, the boundless Ocean of the Air, is the story of an aristocracy of courage—the Men With Wings. By their sweat and blood and unselfish dreams they have brought civilization its greatest gift of the future—the modern airplane—shining, sleek, powerful, tireless, carrying man high above storm and darkness and the fettered earth to his farthest destiny. . . .

This epic of three decades of the airplane roars onward from Kitty Hawk in 1903, through epochal flights and wars in the air, down to the perfection of the present. Strangely enough, this setting was sketched by Tennyson away back in 1842 in *Locksley Hall*, in these famous lines:

For I dipped into the future, far as human
eye could see.
Saw the Vision of the world and all the wonder
that would be;

Saw the heavens fill with commerce, argosies
of magic sails,
Pilots of the purple twilight, dropping down
with costly bales;

Heard the heavens fill with shouting, and
there rained a ghastly dew
From the nations' airy navies grappling in
the central blue;



Here are Pat, Peggy, and Scott with their "one-passenger kite," just before the take-off. Explain the process of getting it up. What is the purpose of this episode in the picture?



And here are Pat and Scott, anxiously watching Peggy's flight. Do you note any difference in the expressions of the two boys, indicative of individuality? Are the boys good actors? Why?

Far along the world-wide whisper of the south
 wind rushing warm,
 With the standards of the people plunging
 through the thunder storm;
 Till the war drum throbb'd no longer, and the
 battle flages were furled
 In the Parliament of Man, the Federation of
 the World.

Here are a few suggestive questions in matters of setting:

What is the meaning of the sign "Abri-125 places?"

How is the comparatively eventless period from 1921-1926 bridged?

Are there any historical inaccuracies? The director has purposely committed a few for dramatic reasons, just as Scott and Dumas took historic license in their novels. One, for example, is the date of the beginning of airmail service in the United States.

What books on aviation have you read? (Note list on pages 10-11.) How do they shed light on this picture?

PART TWO: CINEMATIC TREATMENT

Naturally, we think first of Technicolor. Ray Milland says that hereafter pictures in Technicolor will be his first choice. What are the advantages and disadvantages of this medium? Can you

see any reason why Paramount used it in this picture and not in *Spawn of the North*? Is it a matter of the director's choice?

A photoplay as contrasted with a stage play must work very largely through symbols. Rolling wheels or turning propellers indicate travel; a "Man Wanted" poster tossed in the wind conveys a message to characters and audience alike. So, in *MEN WITH WINGS*, we see close-ups of instrument boards to tell us of the passage of time, the altitude, the quantity of gas left—and other signs of danger. The model of Nick Ranson's plane plays an important part several times in this picture. What further use of symbols can you recall?

Every person's reaction to a great picture is different from the next one's, as in poetry. But here are a few scenes which are bound to "click." Explain why.

1. The take-off and death of Ranson.
2. The French squadron in 1917 and, paired with it, the new Scott-Nolan No. 1.
3. Scott's crack-up for science.
4. Peggy and Pat in the air raid of Paris.
5. Pat's leaving for Morocco.
6. Pat's return.
7. Falconer's factory at its peak and in the depression.



Like father, like daughter. Even as boys, Scott is interested in the construction, Pat in the finished product. How do these models figure in the plot? How many details of aviation do you see?



Describe Nick's farewell. Note the crude runaway and plane. Comment on Mrs. Ranson's appearance.



What has happened? What were the consequences to Pat, Scott, and Peggy? Is the acting effective? Why?

8. Pat over the Atlantic and the rescue.
9. Scott's flying stunts.
10. Sky shots over Paris.
11. Meeting of Pat and Scott at Hazelhurst Field.
12. The speakeasy.
13. The take-off for Paris.

PART THREE: CHARACTER STUDIES AND THE PLOT

Any picture, however great in motive and technique, would be unworthy of study if it did not offer opportunities for character analysis. In this, the film is outstanding.

Here are three central characters strongly reminiscent of *Test Pilot*. Pat is the born airman, while Scott is always the technician. What incidents prove this? Peggy is a superb study of womanhood in crises. Is she consistent? What nobility of character do you find in all three? What traces of Peggy do you find in her mother? In her father?

Of the minor characters, what is Hiram's outstanding trait? Why is he always for the local boy? What humorous touches about him can you recall? Hank is always droll as is evidenced by his dry remarks. Joe is what Hollywood would call a "fat part." Why? What is funny about his understatements? What scene

is the best character study in the film? Whose is the best performance in the cast?

QUESTIONS ON THE PLOT

1. Instead of having Pat meet his death in a meaningless war, what would you think of killing him off (since the plot demands it) on a polar expedition either through a crack-up or the lack of serum, which a plane might have brought? While a director cannot use every aspect of aviation, surely air exploration is important, and there is drama in slow death in the Arctic.

2. Do you like the ending?

3. Could this story be told against a foreign background? If not, why not?

4. Are there any episodes without a direct bearing on the plot?

5. What historic events have great influence on this study? (e.g., the depression)?

6. Wherein is Peggy a real heroine?

7. Who is the hero, Pat or Scott? Why?

8. Drama implies conflict. What conflict makes the plot of *MEN WITH WINGS*?



Here we see Hiram laying down the law to Hank, who has different ideas of what news is. Compare this scene with the scene at the banquet, years later. What are the character traits of the two men?



What uniforms are Peggy and Pat wearing in Paris? Why are these "newlyweds" so serious? What are the character traits of each?

PROBLEMS AND VALUES

1. Ranson's death provides a question of social value. Should he have obeyed the impulse to carry on the Wright brothers' vision at the expense of his family? In *My Son, My Son* the two fathers abandon their life interests because of family necessities, hoping that their sons will take up the torch,—only to bring tragedy to the young men. Can you think of any other instances in life, books, or the screen, bearing on this problem?

2. Like Ranson, Scott devotes his life to the cause of Aviation. How does this affect his destiny? Cite two scenes that bring out his devotion to the cause.

3. In the air raid sequences, note how dramatically Peggy's love for Pat is brought out against the horror of the night attack. Is it logical that later he should desert her for a greater love? Any similarity to the plot of *Tale of Two Cities*?

4. In Pat's rescue, is your sympathy with him or with his friend? How is the problem here similar to that in *Spawn of the North*?

5. Did you enjoy the ending? Was it logical? Suggest other possible closing scenes.

PART FOUR: SOME PROJECTS AND A READING LIST

1. Make a model or a diagram of the type of plane in which you are interested.

2. Prepare a diary as kept by Peggy from her girlhood to the first trip of "The Flying Wing."

3. List the contributions of science to Aviation.

4. Prepare an Aviation Scrap book (famous flyers, disasters, movies, poems, etc.).

5. If you had to get out a trailer, for "Coming Attractions," what scene would you select as most illustrative of MEN WITH WINGS?

6. Investigate Aviation and the Army,—the Navy.

7. James Monroe H. S., N. Y. C., has just completed a peace syllabus in English and other subjects based on 11 objectives, one of which suggests some scenes of our picture:

"To show the horror, economic havoc, and moral degradation wrought by warfare."

How might MEN WITH WINGS be used in this connection? If interested in the subject write to the Monroe Committee on Peace Education.



Why does Scott order Joe to cut him down? What character traits are exemplified?



An unusual "piggy-back." What happens? Is the scene pictorially effective? Why? Is it probable?



How does the baby affect Peggy? How does she affect Pat? Write a portion of Patricia's diary as you imagine it.

8. Using *MEN WITH WINGS* as a suggestive model, prepare an outline of a possible film along the same lines, dealing with a "Calvalcade of the Movies." Show how you would dramatize the progress of the film industry from the earliest inventions to the present. What names and events would you stress? What story would you interweave with this background?

The New York Public Library each year prints a revised list of books for high-school pupils, arranged according to their interests. From the section on *Flying* we have selected the following:

Aircraft Yearbook of 1937

Lloyd and Greman: *Air, Men and Wings*

Post and Gatty: *Around the World in Eight Days*

Miller: *Bob Wakefield—Naval Aviator*

Teale: *Book of Gliders*

Hinton: *Dick Byrd, Air Explorer*

Nordhoff and Hall: *Falcons of France*

Rickenbacker: *Fighting the Flying Circus*

Earhart: *Fun of It*

Parsons: *Great Adventure*

Fraser: *Heroes of the Air*

Fraser: *Heroines of the Air*

Archibold: *Heaven High, Hell Deep*

Glassman: *Jump*

Miller: *Navy Wings*

Lindbergh: *North to the Orient*

Fraser: *Story of Air Craft*

Collins: *Test Pilot*

Grooch: *Birth and Growth of Airlines*

WORD STUDY

Naturally, the "Cavalcade of Aviation" deals with technical terms. In the dialogue, if you listen closely, you will hear these, and you should know how to define at least two or three of them:

fusilage

the chocks

cocard

aileron controls

nose dive

vertical take-off

motor cowl

Curtiss pusher

camouflage

dynamometer

whipsaw

pylon

cantilever

struts

echelon formation

altimeter

leading edge

Liberty motor



Can you identify this model? Make a list of famous types of planes. Consult some of the books listed in this Guide.



How does this scene parallel the scene of the three children and the kite?

And here are some names which should be more than names to you :

Wright

Bennett

Kelly and MacReady

Lindbergh

Byrd

Richtofen

Bleriot

Post and Gatty

Immelman

Hughes

Fourney

Langley

How many do you recall from the picture? How does Director Wellman introduce some of them?

TEN-POINT FILM PROGRAM

The aims of the Committee on Motion Pictures of the Department of Secondary Education of the National Education Association, as formulated by the Advisory Board at a meeting held at the Town Hall Club in New York, February 9, 1935, and in accordance with which the committee has been working for the past three years, are contained in the following ten-point program:

1. To develop new units of class-room instruction in the critical appreciation of motion pictures in all secondary subjects from the junior high school to the junior college, supplementing the pioneer units of the National Council of Teachers of English.
2. To formulate children's standards for judging films and to determine wherein they differ from adult standards.
3. To evolve methodologies for teaching motion-picture standards in relation to all educational subjects, including especially the social sciences, music, art, the physical sciences, and foreign languages.
4. To co-operate with public libraries by utilizing the stimulating influences that photoplays have on reading.
5. To co-operate with theaters and community committees in an effort to unify programs and to suggest suitable programs for "family nights" and matinees for young folks.
6. To oppose legislation which attempts to solve the cinema problem by artificial censorship, as against that "natural censorship" which comes through education.
7. To publish lists of films worthy of discussion at various levels, from the junior high school to the junior college, and to sponsor the publication of suggestive Study Guides to selected photoplays.
8. To co-operate in the preparation of visual aids for class-room use, including miniature sets of stills, glass slides, film slides, short talking-picture subjects designed to build appreciation of photoplays, and other films.
9. To encourage experiments in motion-picture work and to maintain an experimental attitude at all times.
10. To evaluate and list worth-while class-room films as well as theatrical films and to determine where progress lies in the administration of visual education from the standpoint of the class-room teacher.

THE CAST

<i>Pat Falconer</i>	FRED MACMURRAY (1914 to 1937) Age 21 at opening. Ages 23 years during picture.
<i>Peggy Ranson</i>	LOUISE CAMPBELL (1914 to 1938) Age 19 at opening. Ages 24 years during picture.
<i>Scott Barnes</i>	RAY MILLAND (1914 to 1938) Age 21 at opening. Ages 24 years during picture.
<i>Pat Falconer</i>	DONALD O'CONNOR 1903. 10 years old.
<i>Peggy Ranson</i>	VIRGINIA WEIDLER 1903. 8 years old.
<i>Scott Barnes</i>	BILLY COOK 1903. 10 years old.
<i>Martha Ranson</i>	KITTY KELLY (1903 to 1916) Age 30 at opening. Ages 13 years during picture.
<i>Nick Ranson</i>	WALTER ABEL (1903) 31 years old.
<i>Hiram F. Jenkins</i>	PORTER HALL (1903 to 1938) Age 40 at opening. Ages 35 years during picture.
<i>Hank Rinebow</i>	LYNNE OVERMAN (1908 to 1938) Age 35 at opening. Ages 35 years during picture.
<i>Joe Gibbs</i>	ANDY DEVINE (1916 to 1938) Age 25 at opening. Ages 24 years during picture.
<i>J. A. Nolan</i>	JAMES BURKE (1914 to 1916) 35 years old.
<i>Colonel Hadley</i>	WILLARD ROBERTSON (1917 to 1937) Age 40 at opening. Ages 20 years during picture.
<i>Patricia Falconer</i>	JUANITA QUIGLEY (1926 to 1930) Ages 6 to 10.
<i>Patricia Falconer</i>	MARILYN KNOWLDEN (1932 to 1938) Ages 12 to 18.

THE PRODUCTION CREDITS

<i>Producer-Director</i>	WILLIAM WELLMAN
<i>Screen Playwright</i>	ROBERT CARSON
<i>Technicolor Cinematographer</i>	W. HOWARD GREEN
<i>Assistant Director</i>	JOSEPH YOUNGERMAN
<i>Art Directors</i>	HANS DREIER AND ROBERT ODELL
<i>Sound Mixer</i>	GENE MERRITT
<i>Film Editor</i>	TOMMY SCOTT
<i>Producing Company</i>	PARAMOUNT PICTURES, INC.

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SERIES OF 1937: <i>The Good Earth, 23½ Hour's Leave, Maid of Salem, The Soldier and the Lady (Michael Strogoff), Servant of the People, Captains Courageous, Quality Street, The Girl Said No (Gilbert and Sullivan Selections), The Toast of New York, Music for Madame, Stage Door, Victoria the Great, Emile Zola, Heidi, Conquest, Damsel in Distress, Wells Fargo, Snow White and the Seven Dwarfs</i> , Series price, \$1.80, cash with order.	\$.....

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*Producer-Director William Wellman
gives orders from a suspended box
during the filming of scenes in
MEN WITH WINGS*

PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 12

A GUIDE TO THE DISCUSSION OF THE
SCREEN VERSION OF MARK TWAIN'S

TOM SAWYER, DETECTIVE



*A Photoplay Recommended by the Motion-Picture Committee of
the Department of Secondary Education of the N.E.A.*

Prepared by

LENORE VAUGHN-EAMES

Newark State Teachers College

General Editor

MAX J. HERZBERG

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WILLIAM LEWIN, Managing Editor

SOME COMMENTS OF THE MOTION-PIC-
TURE COMMITTEE OF THE DEPARTMENT
OF SECONDARY EDUCATION OF THE
NATIONAL EDUCATION ASSOCIATION

“TOM SAWYER, DETECTIVE”

“Entertaining. Good atmosphere.”

* * *

*“Exciting and adventurous. Will appeal to
children tremendously.”*

* * *

*“Good picture for children. Give them a chance
to talk about it.”*

* * *

*“Of interest to children in elementary schools
as well as junior high schools.”*

* * *

*“A corking good story for young or old. It
holds interest all the way through. It awakens
memories of early thrills, such as came from read-
ing “Huckleberry Finn” and even “Old Sleuth.”*

A GUIDE TO THE APPRECIATION OF
THE SCREEN VERSION OF
TOM SAWYER, DETECTIVE

PART I: ABOUT THE STORY

Tom Sawyer is back in the movies again! This time, as so many boys, and even girls, like to do, he is playing detective, and he turns out to be a good detective, too! If you have read the story which Mark Twain wrote so many years ago, you will know that Tom, and Huckleberry Finn, who is always with him, did a really good turn to a number of people by their detective work.

This is the way it happened. Tom Sawyer and Huckleberry Finn had had a wonderful summer visiting Aunt Sally and Uncle Silas and their daughter Ruth. They had met all the neighbors, including the rich landowner, Brace Dunlap, who wanted to marry Ruth, and his rather stupid brother, Jupiter. Jupiter, by the way, was a nickname given him because a little group of brown moles on his leg reminded people of the planet and its moons. In fact, those moles play an important part in the story. Another person they learned to know and to like was Jeff Rutledge, who also wanted to marry Ruth, and in his case, Ruth was quite willing!

One of the most memorable events of the summer was the picnic, given to Uncle Silas in honor of his birthday by the many friends he had made in his long years of preaching. That picnic was a happy memory for the boys to carry back to school with them when they took the long journey home up the Mississippi to Aunt Polly's once more.

They had not been back very long, however, before Aunt Polly had a letter from Aunt Sally begging her to let Tom and Huck return for another visit. It didn't take Aunt Polly long to make



Uncle Silas asks the blessing at his birthday picnic.

up her mind and to let the boys go, because she thought the boys might be able to help Aunt Sally and her daughter Ruth, and to cheer them up. As you will see in a minute, they were in great trouble, and very sad. Aunt Polly never guessed, though, when she sent Tom to Aunt Sally's, that he was going to be the one to clear up all the trouble and make everyone happy again!

When the boys arrived at Aunt Sally's, they found that Uncle Silas was acting very strangely and had the whole family very much worried. They soon discovered another important fact also, that everything was all wrong with Ruth and Jeff, the man she was in love with, because Brace Dunlap, who lived nearby, was determined to marry her himself, and he was the kind of man who didn't care how much he hurt other people as long as he got what he wanted.

Now, Brace Dunlap had twin brothers, Jupiter and Jake, but Jake had disappeared long before, and people thought that he was dead. Imagine the surprise of Tom and Huck when they got on the boat going down the Mississippi to their Aunt Sally's and came face to face with Jake Dunlap (who, they thought at first, was Jupiter).

That was the beginning of their great adventure as detectives. Little did the two men, Clayton and Dixon, who were following Jake, and who sent the two boys into Jake's stateroom to spy on him for them, guess that the boys would recognize him because of

his resemblance to his twin brother Jupiter, and thereby begin a series of events which would mean their own undoing as well as Jake's. Yet such turned out to be the case.

The two boys very quickly found out why the two men were following Jake. Jake was so frightened he told the boys a part of his story and appealed to them for help. The trouble was, he had two huge diamonds worth a fortune hidden in the heel of his shoe. What was more, he knew that the two men, who were standing outside on the deck of the boat while he was telling Tom and Huck the story, knew that he had those diamonds, and they were willing to kill him to get them. Naturally, Jake did not let the boys know that he had helped the two men outside to steal the diamonds, and that he was now trying to take his share and theirs, too. Ignorant of this important fact, Tom and Huck helped him to escape and planned a course of action for him to follow after he left the boat.

In the meantime, to add to the unhappiness at Aunt Sally's, Jupiter Dunlap had come to live with them while his brother Brace had his house done over. He spent much of his time trying to turn the whole family against Jeff, who, as you remember, wanted to marry Ruth, but who just couldn't seem to get started in his law practice. Of course, Jupiter was trying to fix it so that Ruth would marry Brace, and that would have been very sad. Jupiter worried



How can you tell that Tom and Huck don't like Jupiter?



Ruth is drawing delicious cold water from this deep, old well.



A good whitewashing job for Aunt Polly! Do they enjoy it?



Do you think the boys are interested in that letter?

poor Uncle Silas so much that the gentle old preacher, whom all the town loved, had violent fits of temper, and took to walking in his sleep!

It was fortunate that Tom and Huck were nearby when Uncle Silas finally lost his temper and struck Jupiter down with a heavy stick while they were both way off in one of the distant fields. Not that they saw what happened, but they saw the people who were in the neighborhood at the time, and that was going to help them later on. They didn't see the murder of Jake committed later, either, but when the murder was discovered and Uncle Silas blamed, their sympathy for Uncle Silas, Aunt Sally, and Ruth, and their belief in the impossibility of his ever really harming anyone, led them to go to extremes to help him after he had been arrested.

Tom's keenness, his ability to think through all phases of a tangled situation, and his power of observation were tested to the utmost. With a definite idea in mind, however, Tom pushed his plan for the defense of Uncle Silas through, in spite of the fact that the boys were frightened and dismayed and baffled more than once. But what they found out was worth all the trouble.

Finally, the trial of Uncle Silas was on. Uncle Silas had just stunned and electrified the courtroom by confessing that he had

killed Jupiter, when the door burst open, and there stood Tom Sawyer and Huckleberry Finn! With the evidence he had collected in his weird investigation, it didn't take Tom long to command the attention of the courtroom, and in rapid succession prove Uncle Silas not guilty, expose the diamond thieves, and save Jeff's first court case for him. Naturally, that made Ruth and Jeff very happy.

The way he did it, the clues that he gathered, and his cleverness in putting them together proved one thing beyond a doubt—

Tom Sawyer was a good detective!

PART II: ABOUT MARK TWAIN, AUTHOR

The people of America, and the people of the world, loved Mark Twain as a great humorist. But it was not only his humor, it was his keen understanding of human nature which has caused him to be read all these years. He knew boys and knew the things they liked to do. He hadn't forgotten his own boyhood adventures, and he often must have chuckled over them. That is why he put so much of his memory of his boyhood in the stories of Tom Sawyer.



Tom and Huck try desperately to find some way to help Jake. What is the result?



No suh, Marse Tom—we's chuck-a-block full o' mis'ry an' we don' feel good no mo' no how—



Jeff and the boys at their favorite sport.



The boys show an intense dislike for Brace Dunlap.

As you read all the stories of Tom and his pal, Huck Finn, you can think of the boy Samuel Clemens having a mighty good time in the little town of Hannibal, Missouri, imagining and carrying through the adventures which he was to write about later under the name of Mark Twain.

Many of the scenes and the types of people in the story of TOM SAWYER, DETECTIVE were drawn from Mark Twain's personal experience. He knew the river boats well, for he had not only traveled on them, but he had learned to be a regular steamboat pilot. Many a time, on those boats plying up and down the Mississippi he must have seen such petty thieves and fleeing criminals as Jake and the two men who were following him. He also must have seen many a kindly old preacher and many a fine, struggling young lawyer, as well as the farmers and rich land owners and politicians who had business up and down the river. So when he wrote about such people in his stories he wasn't just imagining them, he was telling about real people he had known.

Mark Twain's own experiences were not confined to the Mississippi River. At one time he and his brother joined the throngs going to the far west to prospect for gold. He kept America laughing at his stories of that adventure in articles which he wrote and sent to the newspapers back east, and in his book *Roughing*

It. Of course, many of these stories of what happened were exaggerated, but the types of people he met there were pictured truly. So, again, you can be sure that he drew the California gold miners, who appear briefly in TOM SAWYER, DETECTIVE, from actual life.

It makes it interesting to know that there is an element of reality back of a story, and one of the things that America has valued most in the writing of Mark Twain is the feeling that they have seen real people and real places between the pages of his stories.

PART III: AFTER SEEING THE FILM

Questions for Discussion

1. If you watch, you notice many little things about people when they are at a party or picnic which help you to understand them better. For instance, what did Uncle Silas do at the picnic which made you know that he was worried about something? How were Tom and Huck behaving so that you knew they had plenty of imagination, and could think of unusual things to do?

2. How did the words and the action in the very beginning of



Aunt Sally has the situation well in hand!



Uncle Silas is sure that he has murdered Jupiter.



What do you suppose has frightened Tom and Huck?



Tom trains the disguised Jupiter in the sign language.

the picture help you to build up a definite idea of the characters of Brace and Jupiter Dunlap?

3. Why is it so important to the picture that you realize how much the people of his congregation loved Uncle Silas?

4. Why do you think Tom and Huck were so reluctant to go to school? Do you think they would feel the same about school today?

5. When Aunt Polly is reading the letter from Aunt Sally, what incident shows you how well Tom understands human nature?

6. Huck says he knows it's going to rain because his feet hurt. What other superstitions might have been believed in that day?

7. What was the first "problem" Tom had to solve as a "detective"?

8. Do you think Huckleberry Finn would have enjoyed doing the same things he did with Tom if he had been by himself?

9. What occurs in the conversation between Tom and Jake Dunlap in the stateroom that makes you realize that Tom has a keen memory and good powers of observation? Where do you notice that same ability at other times throughout the picture?

10. Why and how does the film build sympathy for Jake?

11. What kind of a man do you think Jupiter was? How did the picture help you to build that impression?

12. Did Tom and Huck show courage by going to the Willow-brake at night, as they had promised Jake? Why?

13. What points of circumstantial evidence made it appear that Uncle Silas had murdered Jupiter?

14. How was suspense built up in the courtroom scene?

15. Summarize the steps by which Tom finally solved the crimes and exposed the criminals. Why was that good thinking?

16. How did Donald O'Connor, as Huck Finn, and Billy Cook, as Tom Sawyer, create for you the feeling that they really were those boys in the story?

17. Name one character which you feel was played unusually well. Why did you feel it was good acting?

18. What is done, often, in portraying a character, to help the audience build up a feeling of liking or of disliking him?

19. Why do you watch an actor's face, and especially his eyes, in a motion-picture?

20. In what period of our country's history was the story laid? How did the settings and costuming tell you that?

21. Why are "close-ups" used? Can you remember any which seemed to you to add a great deal to the meaning of the picture?

22. What is meant in motion-picture photography by "panning"? Can you recall some place where this was done effectively?



W-w-what is it?



What is the sheriff's problem?



The sheriff won't stop their plans for awhile!



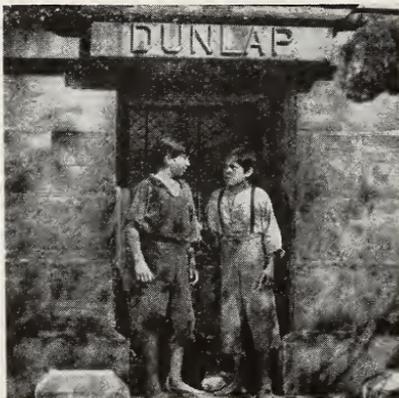
Ruth and Aunt Sally try to comfort Uncle Silas before the trial.

23. Name one of the places where you think the picture had suspense. How did the director make you feel it?

24. What is meant by "montage"? Did you find any example of it in this picture?

25. Select two or three of the scenes in the play which you thought were unusually well done. How did they show good planning and good directing?

26. Report on Albert Bigelow Paine's *Boys' Life of Mark Twain*. Did Mark as a boy resemble his own Tom Sawyer?



A mad scheme and a brave one, and it worked!



Tom brings about the solution of the crime.

THE CAST OF
"TOM SAWYER, DETECTIVE"

<i>Huck Finn</i>	DONALD O'CONNOR
<i>Tom Sawyer</i>	BILLY COOK
<i>Uncle Silas</i>	PORTER HALL
<i>Jeff Rutledge</i>	PHILIP WARREN
<i>Ruth Phelps</i>	JANET WALDO
<i>Aunt Polly</i>	CLARA BLANDICK
<i>Aunt Sally</i>	ELISABETH RISDON
<i>Brace Dunlap</i>	ED PAWLEY
<i>Tulip</i>	HATTIE MCDANIELS
<i>Curfew</i>	OSCAR SMITH
<i>Jupiter Dunlap</i>	WILLIAM HAADE
<i>Clayton</i>	STANLEY PRICE
<i>Dixon</i>	HARRY WORTH
<i>Farmer Sikes</i>	SI JENKS

BEHIND THE PRODUCTION

<i>Associate Producer</i>	EDWARD T. LOWE
<i>Director</i>	LOUIS KING
<i>Cinematographer</i>	TED TETZLAFF, A.S.C.
<i>Screen Playwrights</i>	{ LEWIS FOSTER ROBERT YOST STUART ANTHONY
<i>Author</i>	MARK TWAIN
<i>Producing Company</i>	PARAMOUNT PICTURES INC.

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Jeff Rutledge pleads for Uncle Silas.



PHOTOPLAY STUDIES

A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 13

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF THE
BIOGRAPHICAL FILM DEALING WITH FRANZ SCHUBERT

APRIL ROMANCE



*A Photoplay Recommended by the Motion-Picture Committee of the
Department of Secondary Education of the National Education Association*

Prepared by

GLENN M. TINDALL

*Formerly General Manager, Hollywood Bowl and
Supervisor of Municipal Music, Los Angeles*

General Editor

MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*

SUGGESTED READING LIST

Your own musical text books, and reference books on Music History and the Appreciation of Music, will give an accounting of the life and works of Franz Peter Schubert.

More complete information may be found in the books listed below. If you are a student of a foreign language, it would be interesting to read at least a part of one of the books written in French, German, or Italian.

Bates, Ralph: *Franz Schubert*

Bie, Oscar: *Schubert, the Man*

Cappell, Richard: *Schubert Songs (the story of how these immortal songs came to be written).*

Duncan, E.: *Schubert*

Ewen, David: *The Unfinished Symphony*

Flower, Newman: *Franz Schubert; The Man and His Circle*

Frost, H. F.: *Schubert*

Grove: *Dictionary of Music and Musicians*

Hadow, W. H.: *Oxford History of Music, vol. 5: "The Viennese Period."*

Mason, D. G.: *The Romantic Composers*

Schubert, Franz: *Letters and Other Writings*

FOREIGN LANGUAGE BOOKS

Audley, A.: *Franz Schubert, Sa Vie et Ses Oeuvres (French)*

Bie, Oscar: *Franz Schubert, Sein Leben und Sein Werk (German)*

Chiesa, Mary T.: *Schubert—La Vita—L'Opera (Italian)*

Dahms, Walter: *Schubert (German)*

Pitrou, Robert: *Franz Schubert—Vie Intime (French)*

Stefan, Paul: *Franz Schubert (German)*

NOTE

Teachers will be interested to know that the photoplay APRIL ROMANCE is available for school use in 16 mm. size.

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF THE
BIOGRAPHICAL FILM DEALING WITH FRANZ SCHUBERT

APRIL ROMANCE



I. FRANZ PETER SCHUBERT

Franz Peter Schubert was born in Vienna early in 1797. This shy, bespectacled lad has been the undisputed champion among thousands of song writers for more than a hundred years. He wrote songs because he could not help it.

Schubert played in his school orchestra and in a family orchestra at home; he became a schoolmaster; but he thought about little else than writing melodies which constantly came to his mind. Mozart was his ideal. Beethoven he held in holy regard.

In his eighteenth year he wrote 115 songs, in addition to 74 other compositions. During his short life he wrote 8 symphonies, 6 masses, 21 piano sonatas, numerous operas of little value, much chamber and piano music, and over 600 songs. Unlike Beethoven, whose music was the result of hard work, Schubert wrote easily and readily the tunes which poured from his heart.

As an accompanist, he toured with Vogl, the singer of that day. In this manner he introduced many of his songs to the public. He was ill at ease among strangers, and his true worth was not recognized while he was alive. He lives today, however, as the first of the great Romantic Composers.

II. QUOTATIONS ABOUT SCHUBERT

“Truly Schubert has the divine fire in him.”—Beethoven.

“He is and remains the uncontested king of song.”—Edar Istel, *Musical Quarterly*, October, 1928.

“Schubert was the greatest natural melodist and most careless composer that ever lived.”—Eaglesfield Hull.

“There is stuff in you; but you squander your fine thoughts instead of making the most of them.”—Vogl.



Explain the above scene with reference to Vienna of Schubert's time.



Give a brief character sketch of each of these three persons.

III. THE MOTION PICTURE

When a dancing master's daughter falls in love with a Count, there are bound to be obstacles in the way. How these are overcome by a modest schoolmaster is the subject of *APRIL ROMANCE*, set in gay Vienna of the early 19th century.

When Rudi, Count von Hohenberg, calls upon Wimpassinger, the dancing master, to learn the new waltz, Schubert is persuaded by Vicki, the dancing master's daughter, to play for the lesson. Jealous at Rudi's attentions to Vicki, Schubert sells his piano to buy the "sixty-florin silk dress" which he does not want her to accept from the Count.

In love with Vicki himself, Schubert confides his ambition of marriage to Wimpassinger, who is shocked at the proposal. He has other plans than for his daughter to marry a poor musician—not Herr Schubert, an impoverished school teacher, an unknown musician! Perhaps things will be different when Schubert has won fame—given a concert and made a name for himself.

Schubert's songs finally do win the acclaim of the public. Elated over his success, he proposes to Vicki only to find that she is in love with Rudi. Believing that the Count is not serious in his love, Franz sets out to discover his intentions.

Won over by Rudi's sincerity and Vicki's pleading, Schubert promises to help them overcome court rules and difference in rank. In order to obtain an audience with Archduchess Maria Victoria, Schubert writes a song which satirizes the foibles of her Highness, and he is taken before the Duchess for reprimand.

Through song, when words fail him, he reminds Maria Victoria of her never-forgotten love for Lafont and points out that she may save Vicki, her namesake, from the same kind of disappointment in love. Vicki and Rudi are united in marriage as a result of Schubert's generous spirit, and, according to the film version, it must have been one of the greatest sacrifices of his life.

In APRIL ROMANCE we see Schubert as he must have appeared to those who knew him. He was imbued with an incessant desire to sing. This great necessity overshadowed everything else in his life.

Among his close associates and friends were Mayrhofer, the poet; Vogl, the great singer who was 20 years Schubert's senior; Schwind, Huttenbrenner, and Bauernfeld, all of whom are to be seen in the screen version.

IV. MUSIC IN THE FILM

Probably one of the most popular of all Schubert songs is that instrumental melody from the famous "unfinished" symphony which is heard at the beginning of the film. Other themes from this symphony are heard throughout the picture.

Prominently brought to our attention in the film is the song *Impatience* ("Thine is My Heart"). We also often hear strains of a Schubert waltz and a polonaise, used frequently for dancing.

The schoolboys sing *Wandering* ("To wander is the miller's joy") and intermingle it with the *Marche Militaire*, Opus 51, Number 2.

Hedge Roses ("Heidenroslein"), *Faith in Spring*, and *Staendchen* (the well-known *Serenade*) are to be heard, the latter in its native German.

Other Schubert music which you may have recognized includes *Hark, Hark the Lark*, parts of two *Military Marches*, *Hungarian Divertissement*, *Dried Flowers*, *The Dancing Duchess*, and *Wedding Litany*.

V. QUESTIONS

1. How does Tauber's portrayal compare with the Schubert you know through fact and portrait?

2. Does the photographic value of this film equal the musical value? Explain.



What is the boy whistling? Who are some of the men at the table?



Who are the two principal characters in the above scene?



What is Vicki doing here? Is the scene typical of the former Vienna?



Describe the above scene, putting yourself in the place of the Grand Duchess.

3. From what you know of early 19th-century Vienna, is the film accurate in costumes, scenery, and characterizations?

4. How does the film compare with non-musical films in rhythm, movement, humor, pathos, contrasts, and effectiveness of climax?

5. Compare this film with other musical pictures you have seen.

6. Give a character sketch of the Duchess; of the dancing master.

7. What poets do you recognize from the Schubert settings?

8. How did Schubert's actual love affair with Therese Grob compare with his fictional love for Vicki?

9. Recall the incidents in the film bearing upon Schubert and Vogl and compare them with historical facts.

10. Aside from the waltz, what other dances were prevalent in the period? What ones are shown in this film?

VI. PROJECTS

1. Schubert drew his lyrics from 85 poets, including his friend Mayrhofer, who contributed 47 poems. Schiller is represented by 46 and Goethe by at least 72. Heine, Shakespeare, and Sir Walter Scott are among others whose verses he used. Appraise Schubert as a contributor to the appreciation of poetry.

2. What contribution did Schubert make to the Art Song? Compare his work with that of K. P. E. Bach and other important song writers who have followed him.

3. Although Schubert's best piano-writing was in his song accompaniments, he did create a new mode of writing for the shorter forms. Show what influence he had upon Schumann, Mendelssohn, Chopin, and other piano composers. What avenues of expression did he open for them?

4. Evaluate Schubert by comparison with other composers from Haydn to Liszt.

5. Reconstruct Schubert as a contributor to contemporary music, through his own tunes and through music built upon his tunes.

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"APRIL ROMANCE"

SCHUBERT.....	RICHARD TAUBER
VICKI.....	JANE BAXTER
RUDI.....	CARL ESMOND
ARCHDUCHESS.....	ATHENE SEYLER
WIMPASSINGER.....	PAUL GRAETZ
LAFONT.....	CHARLES CARSON
BARONESS.....	MARGUERITE ALLAN
MAYRHOFER.....	EDWARD CHAPMAN
SCHWIND.....	LESTER MATTHEWS
BAUERNFELD.....	GIBB McLAUGHLIN
HUTTEN BRENNER.....	IVAN SAMSON
VOGL.....	CECIL RAMAGE
THE POLICE CAPTAIN.....	FREDERICK LLOYD

BEHIND THE PRODUCTION

Director: PAUL L. STEIN

Screen Play, Dialogue and Lyrics by

FRANZ SCHULZ, JOHN DRINKWATER, ROGER BURFORD
and G. H. CLUTSAM

Music Specially Adapted and Composed by G. H. CLUTSAM

Musical Direction by: IDRIS LEWIS

Settings by: CLARENCE ELDER and DAVID RAWNSLEY

Photography by: OTTO KANTUREK and BRYAN LANGLEY

Assistant Director: T. E. F. CADMAN

Film Editor: LESLIE NORMAN

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A Magazine Devoted to Photoplay Appreciation

VOLUME IV

SERIES OF 1938

NUMBER 14

A GUIDE TO THE DISCUSSION AND
APPRECIATION OF THE
SCREEN VERSION OF DICKENS'S

THE OLD CURIOSITY SHOP



*A Photoplay Recommended by the Motion-Picture Committee of the
Department of Secondary Education of the National Education Association*

Prepared by
ALEXANDER B. LEWIS
Central High School, Newark, N. J.

General Editor
MAX J. HERZBERG

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WILLIAM LEWIN, *Managing Editor*

SOME COMMENTS OF THE MOTION-PICTURE COMMITTEE
OF THE DEPARTMENT OF SECONDARY EDUCATION,
NATIONAL EDUCATION ASSOCIATION
"THE OLD CURIOSITY SHOP"

"Fine characterizations."

* * *

"Good for literature work."

* * *

"Very faithful portrayal of Dickens."

* * *

"Good Dickens; good acting; good settings."

* * *

"An excellent Dickens picture. Needs a guide."

* * *

"Excellent for English classes. Characterizations excellent."

* * *

"Excellent for class use and for all adults who like Dickens."

* * *

"Characterizations of Dickens's characters excellent—acting very fine. A good portrayal of the types Dickens portrayed."

* * *

"Well worth the time of any class interested in Dickens. It is Dickens in mood and substance. There should be a guide."

* * *

"Presents the time of Dickens in authentic settings in a 16 mm. film for classroom use. Shows Dickens's characteristic exaggeration as a method of presenting unattractive personalities in the social period of which Dickens wrote."

* * *

"In THE OLD CURIOSITY SHOP we have the fantastic world of Dickens, the odd characters, the crude inns, the stage-coaches, the peculiar costumes, and the ways of life. The sentimentality of Dickens has been kept but moderated. For older students the picture shows Dickens much as he is, with his sympathy, humor, pathos, and love of the odd life of his day."

A GUIDE TO THE STUDY AND DISCUSSION OF
THE SCREEN VERSION OF DICKENS'S

THE OLD CURIOSITY SHOP



I. A FEW FACTS ABOUT THE AUTHOR

1. Dickens had astounding powers of observation and expression.
2. He became schooled in writing through newspaper experience.
3. He was not a realist.
4. His idealism was tinged with humor.
5. No detail escaped his reportorial eye.
6. His fidelity to detail led him to create over three hundred and fifty distinct characters in his *Pickwick Papers* alone.
7. His idealism led him moreover to evolve sentimental types. He reveled in "piling on the agony."
8. This idealism set his style. He is much of the poet in his prose.

II. A FEW ABOUT THE STORY

1. Dickens meant THE OLD CURIOSITY SHOP to be a tragic story.
2. He closely identified Nell with his dead sister-in-law.
3. Until the text was half finished he planned it should end happily.
4. As his mind changed on the subject, he postponed the moment when he must write the last chapter.



*Little Nell would lead her grandfather
toward the light of a new day*



*A child's faith in God and prayer is
not entirely childish*

5. After completing the book, Dickens felt as if he had suffered personal loss. "It casts a shadow over me . . . I shan't recover from it for a long time. Nobody will miss her as I shall. It is such a painful thing to me, that I cannot really express my sorrow."
6. The book had an immediate and enormous success.
7. Dickens in *Little Nell* first manifested his unequalled power for setting forth child life and child thought.

III. GENERAL DISCUSSION

1. Is the theme of this movie clear-cut and significant? If so, see if you can state it, in about 50 words.
2. Give a brief synopsis of the story. Your fellow-students will add any important details that you may omit. They will also suggest what details might well be dropped.
3. As nearly as you can judge, would you say that a good piece of adaptation has been accomplished by the scenario writers?
4. In costuming and settings is the period accurately depicted? Keep in mind, as you react to this question, architecture, inns, stage coaches, village streets, shops, furniture, dress, amusements, etc. What procedure did Michael Weight (who designed the costumes for *THE OLD CURIOSITY SHOP*) probably undertake as he planned his designs? Do you believe he is not overstating when he says, "One of the greatest difficulties in the planning of *THE OLD CURIOSITY SHOP* was to make the characters look intensely real"?

5. Has the play been well cast? Do the actors fit their parts? Do any seem to overact? Is this statement justified?—"The cast of the film is a particularly notable one." Suggest a cast of American actors.
6. The photographer, Claude Friese-Greene, is not well known in this country. Was he skillful in the handling of light? Did you note any unusual angle shots? Were many of the scenes close-ups? Comment on the outdoor shots. Were there enough of these? Were you conscious of camera technique?
7. What musical effects are produced? Are the voices of the actors pleasing, suited to the part, effective? Is the story told mainly by action or voice? Could either be omitted without injury to the play? Did you note any sound effects that were especially worthy of comment?
8. Who of the technical staff was responsible for the sequence of the scenes as you see them? What is the responsibility of the film editor? Is his work a duplication of that of the director? Is the film editor compelled to follow the scenario?
9. Keeping in mind the adaptation, the acting, the direction, the costuming, the photography, the editing, the sound effects, what general rating would you give this picture, high or low?
10. Has the film aroused in you a desire to read or re-read the book?



Quilp, who represents greed, creates loathing wherever he appears.



A candle casts its holder's shadow as surely as past errors persist.

IV. DISCUSSION OF PARTICULAR POINTS

1. Did you note any parts in which good taste was shown? in which it was offended? Be specific.
2. What American actor might well have taken the part of Quilp? (Note: He did in the American silent version.) Compare this actor with Petrie. Which is complimented by comparison?
3. What purpose is served by "Punch" and the "wax works"?
4. Could Nell be eliminated entirely without spoiling the play?
5. Would you change the ending? If so, what change might be made? Would this be as effective?
6. Even if Nell must die, is the present ending well handled?
7. Was your credulity strained at any point? Was it hard to "swallow" certain scenes? Is the play on the whole, plausible?
8. Is there similiarity between *Silas Marner* and THE OLD CURIOSITY SHOP?
9. Do you feel that the brothers should have recognized each other and been reconciled after their forty years of separation?
10. What are the opposing forces in this drama?



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<i>NELL</i>	ELAINE BENSON
<i>QUILP</i>	HAY PETRIE
<i>HIS WIFE</i>	BEATRIX THOMSON
<i>SALLY BRASS</i>	LILY LONG
<i>DICK SWIVELLER</i>	REGINALD PURDELL
<i>THE MARCHIONESS</i>	POLLY WARD
<i>THE SINGLE GENTLEMAN</i>	JAMES HARCOURT
<i>THE SCHOOLMASTER</i>	J. FISHER-WHITE
<i>CODLIN</i>	DICK TUBB
<i>SHORT</i>	RODDY HUGHES
<i>MRS. JARLEY</i>	AMY VENESS
<i>KIT</i>	PETER PENROSE
<i>TOM SCOTT</i>	VIC FILMER

TECHNICAL STAFF

Director: THOMAS BENTLEY

Screen Playwrights:

MARGARET KENNEDY and RALPH NEALE

Cinematographer: CLAUDE FRIESE-GREENE

Art Director: CEDRIC DAWE

Composer of Musical Score: ERIC COATES

Costume Designer: MICHAEL WEIGHT

Film Editor: L. NORMAN

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