A STUDY GUIDE TO
VICTOR HUGO'S
LES MISERABLES

Prepared by
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and MAX J. HERZBERG

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

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Photoplays for which study guides have been published by the National Council of Teachers of English, 211 W. 68th St. Chicago, Ill.: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print.)

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Introduction

Teachers today, no matter what their subject or department, are engaged, almost with intensity, in the development of the social instinct among their pupils, in the larger sense of the word social of course. It is realized by all educators that only as students become aware of their obligations to society at large and strive to realize these obligations, shall we be saved from the grave dangers that surround or threaten us.

To teachers in this mood the photoplay Les Miserables offers a genuine opportunity. The great novel of Hugo on which this impressive motion picture is founded is a classic in social sympathy, vibrant with tremendous appeal.

It is worthwhile reviewing the history of this famous book, which has been described as one of “the best sellers of the ages.” Within twenty-four hours the first Paris edition of 7,000 copies was sold out. It was published simultaneously in Paris, London, Brussels, Madrid, Rotterdam, Leipzig, Buda-Pesth, Warsaw, and Rio de Janeiro, and later was translated into languages spoken in almost all the other quarters of the world. Dutch pastors, when it was new, read portions of it from their pulpits and called it “the gospel of the people.” Our own soldiers during the Civil War carried it (a real additional burden) in their knapsacks, both in the Northern and the Southern armies; and there was even a joke current among the latter about “Lee’s Miserables!”

In a great burst of enthusiasm the English poet Swinburne called the story “the greatest epic and dramatic work of fiction ever created or conceived.” The book makes a fervent appeal for the correction of social evils, especially those connected with the administration of the law. Stevenson said of Les Miserables that it was “full of pathos, full of truth, full of high eloquence.” These qualities the motion picture has sought earnestly to preserve.

With the present Guide to this powerful film something of a step forward is made in a significant educational movement. Favorable and wide attention was attracted to the experiments in the field of photoplay appreciation made, with an admirable sense of leadership, under the auspices of the National Council of Teachers of English, in the successive presidencies of Stella S. Center, Walter Barnes, Oscar James Campbell, and Charles Swain Thomas. The Council established a Committee on
Photoplay Appreciation, with Dr. Lewin as chairman, and this committee conducted some valuable and illuminating experiments, summarized in Dr. Lewin's volume on *Photoplay Appreciation in American High Schools*; and then went on to the publication of several Guides, intended to train judgment and appreciation with reference to specific photoplays.

The Council has found it advisable to discontinue, for a time at least, the publication of such Guides; and Dr. Lewin has therefore been requested, in view of a continued demand for these materials, to provide other such publications, as occasion arises or as the quality of new photoplays justifies them. It has seemed best to him, moreover, somewhat to widen the scope of these Guides wherever that is feasible and to give in them material likely to appeal to other than English teachers. The present Guide is the first example of this new type of manual.

To assist in the development of this enlarged conception and help select films suitable for Guides, a Previewing and Advisory Committee of the Department of Education of the National Education Association has been designated by President Ernest D. Lewis. To solve any editorial problems that may arise, an Editorial Committee has been selected. From time to time other organizations and individuals will be invited to serve, in order to provide the Guides with new viewpoints and procedures. In the meantime, anyone who is interested in this new educational development is requested to send Dr. Lewin suggestions and comments. He may be addressed at 125 Lincoln Avenue, Newark, New Jersey.

To those who have participated in the new development of this program thanks are extended for their assistance in a project that, we all hope, may prove of benefit in bringing our schools and other educational agencies closer to the needs and actualities of everyday life. We may hope, too, that the training of good judgment that these Guides are intended to effect will result in the encouragement of finer, more artistic photoplays.

MAX J. HERZBERG

*Weequahic High School, Newark, New Jersey*
DARRYL ZANUCK: The Producer's Viewpoint

The new trend toward literary classics as a source of screen material imposes upon the producer a responsibility far beyond anything he has been called upon to assume before. Mindful of his primary obligation to provide entertainment for an enormous and varied public, the tastes, minds, and conceptions of which are marked by great differences, the producer who would essay to put on the screen such a book as Les Miserables must proceed at every step with full regard for the values of such a work in the field of literature. The results he effects must be judged not only by the public which looks to him for amusement, but by those graver minds to whom the classic book or play is a thing of reverence, and who as teachers and critics for serious students are the standard bearers of literature. To these the film producer knows he must answer. Therefore a new level of art must be approximated. A great book must become a great picture. In the terms of the screen and in spite of the limitations therof, the spirit, the content, and the power of a great writer must be expressed. It is a weighty and complicated undertaking. I am deeply grateful that those who have seen Les Miserables believe that our attempt has been successful.

RICHARD BOLESLAWSKI: The Director's Viewpoint

A director can spend his whole life looking for the script — a story of great enough scope and purpose to spur him on to that prodigious effort which, if successful, will later be mistaken for inspiration. When the continuity of Les Miserables was placed in my hands, I knew that at last I had the script. But here the temptation arose to go overboard. Should I forget entertainment for the sake of art — or should I put the temptation of art behind me for the sake of entertainment? In this story there were enormous possibilities either way. The solution lay between two courses. But it is seldom that a script can be either great theatre
or great drama, and it was a struggle to avoid one extreme or the other. By constantly reminding myself that is was not Boleslawski who was talking, but Victor Hugo, I restrained the impulse toward directorial gestures. What ingenuity I could command was pointed toward stressing the author’s personal protest against social injustice. When a director imposes his individuality upon the story, there is danger that the camera will distract. I limited myself to the use of the camera as a means to create and sustain the moods of the drama.

W. P. LIPSCOMB: The Adaptor’s Viewpoint

In adapting Victor Hugo’s Les Miserables to the screen I realized fully the fact that it was one of the great works of literature; therefore I was being entrusted with a grave responsibility. To take all that Hugo has to say in a book of more than half a million words and condense it into something less that two hours of playing time is no mere task of technical craftsmanship. Even before starting to reread the book I realized this. Victor Hugo himself simplified my task: He told his story in a series of dramatic crises aimed at the hearts of his readers. Les Miserables is a story of character development against a background of social conditions, but its author dealt emotionally with emotions. My task then became one of extraction, of taking the significant phases of Jean Valjean’s life and dramatizing them for the screen with Hugo’s poignancy. It was separating the chaff from the wheat, and thus it was not necessary, as with many books, to alter either the author’s purpose or his story.

The Principal Players

Fredric March................................................Jean Valjean
Charles Laughton........................................Javert
Cedric Hardwicke........................................Bishop Bienvenu

with

Rochelle Hudson as Cosette (Grown up)
Frances Drake as Eponine
John Beal as Marius

20th CENTURY PICTURE
A United Artists Release
Suggestions for the English Class

By William F. Bauer
Head of the English Department
East Orange High School, East Orange, N. J.

PART ONE: DISCUSSION BEFORE SEEING
THE PHOTOPLAY

When you read Les Miserables, select one of the abridged editions that will give you the novel in detail sufficient for purposes of comparison with the photoplay. Les Miserables is really a series of books — Fantine, Cosette, Marius, Saint Denis, Jean Valjean — each a story in itself but joined to the others to effect a unity of characterization, theme, and purpose.

Why did Victor Hugo choose Les Miserables as the title of his complete novel? Would Jean Valjean have been more attractive and equally appropriate? What, exactly, does "les misérables" mean?

What is the theme of Les Miserables? The purpose? How does each of the books in the complete story develop the theme and support the purpose of the novel? Victor Hugo frequently digresses. Can you suggest deletions of character and incident that might be made without impairing the effectiveness of the author's work? If you were the director of the photoplay Les Miserables, at what point in the progress of the story would you find it most difficult to handle your materials while maintaining the continuity of your picture? Why? Where would you cut?

PART TWO: DISCUSSION AFTER SEEING
THE PHOTOPLAY

In your acceptance or rejection of the photoplay interpretation, do not disapprove because the photoplay does not, in all details, follow the book. Look, rather, for the essentials, the main springs of the plot or theme.

Les Miserables is from the pen of a great humanitarian. It is the story of the degradation and regeneration of Jean Valjean. In so far as the photoplay version supports this theme with sincerity and artistry, it merits commendation; as it departs from this theme and the ethical pur-
pose of the author, its value as an interpretation of Les Miserables may be questioned. A discussion of the material which follows will help to decide for you which view to take.

1. Comment on the condensation of the opening scenes: A protest, "I was hungry"; a sentence; Exhibit A — a loaf of bread, half-eaten; the despairing cry of a young child; the crucifix on the courtroom wall.
2. The eyes of the statue of justice are covered. Was justice blind?
3. Were you disturbed by the harrowing details of the galley scenes, or did you accept them as necessary to an adequate treatment of theme, character and plot? 4. Asleep in the Bishop's home, Jean dreams of the horrors of the galleys. What conflicting forces move him as he awakes? Which of the forces is the victor? 5. What kindly act was the first to start Jean Valjean on the way to regeneration? 6. Trace the influence of the silver candlesticks through the life of Jean Valjean. 7. As Jean Valjean returns from his farewells to deliver himself to his persecutor, he sees on the pavement before the door, a pair of handcuffs. Do these handcuffs mean merely that Javert has gone? Can you explain why Javert committed suicide? 8. Have you read Dickens's A Tale Of Two Cities? Compare the story of Jean Valjean with that of Dr. Manette, who was "recalled to life." 9. To which episode was more film time given, to the conviction of Jean Valjean or to Javert's chase after M. Madeleine's carriage? What is meant by the word "trite"? 10. Why were the students banded together to oppose the government? Was their motive a worthy one? Did the violence at the barricade enable the students to succeed in the efforts at reform? What better and more effective methods must be adopted if a fundamental social reform is to be accomplished? 11. Contrast the modest Marius of the Gardens of Luxembourg with the whirlwind lover of the photoplay. 12. At the moment when Marius must be saved from death at the barricade, his fate is debated by a jealous girl, Eponine, and a man who, by good deeds, has reclaimed his own soul. How does this scene reflect on the character of Jean Valjean? 13. Do you think that the love story of Marius and Cosette should dominate the closing scenes of the photoplay? 14. Concerning each of the following dialog passages, can you tell by whom it was spoken? Under what circumstances? Why is it significant? (a) "I served my sentence; now my punishment begins. In prison they gave me a bed of wood; now I have one of stone." (b) "Long ago I learned that life is to give. Promise me that you will give also." (c) "When is a man free?" (d) "We have come a long way together." 15. It has been said of Victor Hugo that, in pursuing his ethical objectives, he presents his characters in situations that are crude, strained, and melodramatic; that his most effective (affecting) scenes abound in surprise, pathos, and horror. What kinds of
characters would you expect to find in such scenes? The characters of men and women generally are compounds of good and evil. In what proportions would you mix these qualities to produce characters effective in melodrama? 16. Comment on the use of eyes, lips, facial expressions and make-up to show intense mental and emotional strain in the portrayals of Javert and Jean Valjean. 17. Comment on the use of light and shadow on the face of Javert as he instructs the men who are to attempt the identification of M. Madeleine. 18. Did the actors who played the major roles lose themselves in their characterizations as completely as those who filled the minor roles? Why is it frequently difficult for a well-known actor to lose his identity in a new role? Is the difficulty with the actor or with the recall of the audience? 19. Did you expect to find a more emaciated Cosette? In David Copperfield, Frederick Bartholomew grew quite naturally to the Copperfield of Frank Lawton. In Les Misérables, is Cosette at seventeen the Cosette who was eight? 20. How did the Bishop of the photoplay measure up to your expectations? 21. Did you despise Javert? Evaluate the qualities that predominated in his character. Compare Javert with Jean Valjean. What qualities did they have in common? 22. In The Little Minister, the shadow of Babbie is cast on the stairway wall as she overhears the plans of Lord Rintoul and the sheriff. Did you note a similar use of the silhouette of Jean Valjean? 23. Try to recall the details of the scene in which the death of Fantine is recorded. Is the scene notable, in your opinion, for restraint and artistry? 24. How did you feel when you saw Jean Valjean leave the home of the good Bishop Bienvenu in the first rays of sunshine that illuminated the photoplay? What effect did the director secure? 25. Observe carefully the endings of the photoplays that you see. Directors are making earnest efforts to build up strong concluding scenes—a clever remark, striking photography, music, a final touch of characterization. What means did the director of Les Misérables employ to achieve a successful conclusion?
Suggestions for the Social Science Class

By Ernest D. Lewis
Chairman, Social Science Department
Evander Childs High School, New York City

The photoplay Les Miserables concerns itself, quite naturally, with the more dramatic incidents in Victor Hugo's narrative. Perhaps, the most interesting of these incidents are those that picture inequalities that still existed in French society in the early years of the nineteenth century despite the achievements of the French Revolution. The abject poverty and the starvation, the unjust and merciless punishments for crime, the rigors of law administration and the suppression of free speech are most effectively pictured in this photoplay adapted from Victor Hugo's brilliant book.

A comparison of some of these inequalities and evils with conditions existing today provides an interesting study of the social progress made by mankind in the brief period of a hundred years, and, perhaps, it also brings to the foreground some of the failures of society to achieve complete success in its efforts at reformation.

One of the unfortunate social conditions at the beginning of the eighteenth and nineteenth centuries was the existence of the legal theory that a man accused of crime was considered guilty until proved innocent. It is easy to see how difficult it might be to bring evidence of innocence into the court.

But more terrible was the severity of the punishment meted out to the poverty-stricken and depressed people for crimes now treated with lenity. Small thefts, along with about 200 other crimes, were treated with the utmost severity. The severity of the punishment, moreover, very seldom was appropriate to the crime. The idea back of all this cruelty was, undoubtedly, the one that severe punishment would act as a curb on crime. France was in a condition of disorder. Crime flourished. It could be stopped in the only way known to those who administered justice during the early part of the nineteenth century.

This situation was characteristic not only of France, of course, but also of other European states. It was true, to a certain extent, even in the American colonies. It was only gradually that there prevailed in the history of the United States those ideals concerned with the administration of justice which find expression in the Constitution of the United
States. Certain phrases are known to every boy and girl in our schools.

As one looks into the picture of French injustice given by Victor Hugo, it may be well for American youth to notice the advance made towards social justice by the nations of today. The way in which a free press and free speech were denied the young Parisian radicals may be contrasted with the freedom of speech existing in the United States in the year 1935 — and with the lack of freedom in certain other countries.

In the book itself are many details, not perhaps so suitable for the screen, which throw light on the political experiences of the French people toward the end of the eighteenth and the beginning of the nineteenth century. For instance, one of the most interesting accounts of the Battle of Waterloo occurs in Victor Hugo’s immortal book. There is, in addition, an excellent account of the views of the Radicals and the Bonapartists of the times, the Conservatives of the time, and other groups of political leaders and supporters. Modern industrial problems also presented themselves for solution to the bewildered people of France during those difficult years.

QUESTIONS FOR DISCUSSION

1. What provision of the American Constitution makes impossible punishments in the United States similar to the “galleys” to which Jean Valjean was sent for stealing a loaf of bread? 2. Are criminal trials in the United States tried in Federal Courts? Give some explanation for the answer given. 3. What is the “American Bill of Rights”? What other nation had a Bill of Rights previously? Mention five ways in which the American government protects a man wrongfully accused. Are criminal laws the same all over the United States? Give an explanation for your answer. 4. What are the present purposes in punishment for crime? Contrast with the purposes mentioned above. What are the views on this subject of Thomas Mott Osborne? 5. Describe any parole system used in the United States. Is it effective? 6. Why did Napoleon lose the Battle of Waterloo, according to Victor Hugo? 7. “A first class battle won by a second class general,” is a statement made by Hugo in connection with the Battle of Waterloo. Why was this battle so important in European history? Who was the general referred to? What later services did he render England? 8. What changes took place in French political life from 1800 to 1848? Account for the changes. What French political parties grew up during these years? 9. What are some French political parties of today? 10. Do you sympathize with Jean Valjean? Why?
A FIFTEEN-MINUTE
RADIO DRAMATIZATION
Based on the Screen Version of
VICTOR HUGO'S
“LES MISERABLES”

THE CAST
JEAN VALJEAN, persecuted young man who serves five years for a small theft, and who later assumes the name of MONSIEUR MADELEINE, and becomes a successful business man.
JAVERT, an officer of the French police.
BISHOP BIENVENU, who helps Jean Valjean.
A JUDGE, presiding over sentences and appointments.
COSETTE, young lady brought up by Jean Valjean in later years.
LESTRANGE; A CLERK; A FRANTIC MOTHER: A GUARD.
THE STATION ANNOUNCER, incidental sound effects, and music by unit, record or organ.

Opening announcement should be made sharply and loudly over undertone or rasp and creak of oars in oarlocks pulled to rhythm set up by gong. This is the sound of galley slaves in a ship hold, and the effect is staccato and drear, perhaps mixed with chords of lowering tones.

ANNOUNCER: (Veheemnty—eloquently) So long as there exists, in this world that we call civilized, a system whereby men and women, even after they have paid the penalty of the law and expiated their offenses in full, are hounded and persecuted wherever they go—Victor Hugo's magnificent story, Les Miserables, will not have been told in vain.

AD-LIBS: Sound of a despairing scream.
Gavel banging for order.
Disconsolate gasp.
Sobs of a woman.

JUDGE: (Clearing his throat, then sternly matter-of-fact) Jean Valjean, when you come into this court, you are guilty until you prove yourself innocent. You have failed to do this, and there is nothing for me to do but to pass sentence on you according to law.
JEAN: (Fearfully—hysterically—babbling in short lumps of phrases between gasps). I didn’t mean to steal . . . you don’t know what it means to be hungry . . . you don’t know what it means to be out of work . . . I’ve tried and tried . . . I’ve walked twenty miles a day to find work . . . no work . . . no bread . . . I wouldn’t do anything wrong if I could help it . . . everybody knows that . . . I didn’t mean to steal . . . I was only hungry, I tell you . . . hungry . . . HUNGRY!

JUDGE: (Cool—calmly). With all that we have nothing to do. The law is explicit. Justice must be done. The sentence is ten years in the galleys.

JEAN: (In frenzy, his words fading amid a scuffling of feet as guards drag him from court). You can’t do that! You can’t send me to the galleys . . . you can’t . . . you can’t!

AD-LIB: (Repeat oarlock rhythm and gong same as for opening announcement, adding the crack of a whip, and bark of pain from man).

* * *

JUDGE: (Quietly). You’ve been a gendarme five years? St. Quentin district. I see your record is . . . ah . . . hum . . . good. Examination not brilliant . . . but shows painstaking care . . . application for promotion denied on the grounds of . . .

JAVERT: (A man to whom words come not easily). But, sir . . .

JUDGE: Javert . . . this is left to my discretion . . . the higher courts seems to have doubts about you. You know what it says in this report.

(Sounds of paper being crinkled).

You had a father . . . who died in the galleys! Well? (Fairly shouts significance of words).

JAVERT: (Huskily) Yes, sir . . . it’s all quite true . . . what it says there . . . my mother was a gypsy . . . my father died in the galleys . . . I, myself . . . was born . . . in prison . . . (He sob).  

JUDGE: Well?

JAVERT: (Words tumbling out in desperate plea, the promotion means much to him). Sir, I swore to myself I’d not be of that class . . . I swore to get out of it . . . and I have. I said to myself, there are only two kinds of society . . . those who attack it . . . and those who guard it . . . I swore to guard it. It was hard. I knew nothing. I had to teach myself everything. I’ve studied. I’ve worked. I’ve slaved. My record is my Bible. Why, if this is taken from me, what is there left? I beg of you to believe I would never fail in my duty to the law. It’s my whole life. To fail now would break me . . . it would be the end of me, sir.

JUDGE: You’re the kind of man we want. Appointment confirmed. You are assigned to superintend the galleys of Toulon. Report there immediately. Next case.

[ 15 ]
JAVERT: Thank you, sir. I will not fail the law.

AD-LIBS: (Oarlock rhythm, crack of whip, moans of pain, then hoarse shouts of warning, and the splintering crash of a beam falling).

JAVERT: (As moans continue) Hold on.

A GUARD: His neck is badly injured, sir. We'll have to remove his irons.

JAVERT: No. Sorry. Regulations. Only a doctor can give that order.

GUARD: But the doctor's away ... ashore, sir.

JAVERT: That's too bad. He must wait. While I'm in charge here, regulations, good, bad or indifferent, will be carried out ... to the letter. Take him back to his bench ... but his irons must stay.

(Sounds of disorder, chains flailing, wooden clubs crashing, the convicts are in a bedlam over this decision.)

JEAN: Beast ... brute ... you can't do that ... you ...

(A whip cracks and there is a snarl of pain)

JEAN: Go on ... beat me ... if that is what you want ... beat me ... kill me.

(He snarls as whip cracks twice)

(Javert rhythm gradually resumes its gait)

JUDGE: Jean Valjean ... released prisoners are required to report twice a week for the first year ... once a month for the second ... once every three months the third ... and there- after on the first of the year for the next ten years. Failure to report is a breach of law and means immediate arrest. Give him his passport and his money.

JEAN: But my passport is yellow?

JUDGE: Eh? Oh, yes, that's for your attempt to escape three years ago. Give him the money due him.

CLERK: Jean Valjean ... 109 francs.

JEAN: But shouldn't it be 171 francs?

CLERK: One hundred and nine!

JEAN: D'ye think I've not worked it out myself? Ten years ... thirty-six hundred and fifty days ... 171 francs.

CLERK: You've forgotten deductions for religious fast days. (Angri- ly). Will you take it or leave it?

JUDGE: Making trouble already, Valjean?

"Ave Maria" or a refrain from some other sacred air can be played off as organ undertone blending into first part of this scene.

(Knocking at door)

BISHOP: (Softly) Come in.

(Door creaks open. There is a pause)
BISHOP: Yes? What is it?

JEAN: I was told to come here. You're an innkeeper?

BISHOP: Well, sometimes, my good man. But ... I am a priest.

JEAN: A priest? How stupid of me. You're good, then ... it's true what they said ... you won't drive me away? I have savings ... I can pay for my lodging.


JEAN: (Amazed) You call me "monsieur"? No one ever called me that. I must tell you. I have been a convict. I've walked a hundred miles in three days. I must report to the police regularly. No one will give me a job ... no one wants me near. I will pay you for food ... and a bed ... if it's only in your stable ... My name is ...

BISHOP: You're tired ... and wet, come sit by the fire. I don't need your name. To me you're a brother ... a brother in distress. Come ... make yourself at home. Stay until you feel able to go on. And when you go, take this roebuck skin for warmth ... and this knapsack ... and these two silver candlesticks for a reserve if you ever need them ... and ...

JEAN: You are giving me all this ... and I may go free with them?

BISHOP: Free? Free? When is any man ever free, I wish some one would tell me. Long ago, friend, I learned that life is to give ... not to take. Let me give to you ... and in turn, promise me that when your turn comes, you, too, will give.

JEAN: I ... I ... (The words fail him).

BISHOP: My door is never closed. Don't use any other way. The door is the right way ... don't be furtive ... have courage ... the right way is always open to you.

The "Ave Maria" or sacred refrain chosen is cut into the last words and held for several bars, fading down to under-tone for announcement.

* * *

ANNOUNCER: And at this stage in his life, Jean Valjean, typical of hundreds of cases in this land of ours today, gets his first ray of hope. A beaten, furtive, hunted thing to whom all doors have closed, is given one more chance, a man's chance to make good, to live happily. With courage born of the bishop's words, the progress of Jean Valjean within five years verges on the miraculous. Under a new name, Monsieur Madeleine, he establishes himself in business and wins the respect and esteem of his community. Let's have a glimpse of this esteem.

MADELEINE: (Pleasant-voiced) Well, now, Lestrange, you came here for something ... what is it?

LESTRANGE: I ... we ... on behalf of ... oh, look here, Monsieur Madeleine. The plain fact is we want you to honor our town by accepting the position of Mayor and Magistrate. There ... that's it.
MADELEINE: (Jovially) Me? Ha! Nonsense! A fine figure I'd make. Let someone else do it. Let Marcin have it again ... he's done well.

LESTRANGE: No ... we want Madeleine.

MADELEINE: But I know nothing of politics ... and I've only been in the town a little over five years.

LESTRANGE: I'm a plain man, Madeleine ... not much of a speech-maker. You have been successful in business ... you have turned an obselete and bankrupt firm into a thriving industry. Nobody pays better wages, nor looks after his workers better. And you've built yourself into the hearts of the people as well.

MADELEINE: But how do you know that the people really want me?

LESTRANGE: Just a minute ... I'll soon convince you.

(Steps indicating he goes over to a big window. Bumps the window open. A distant babble of voices is subdued).

LESTRANGE: (Loudly) Please! Please! We've invited Monsieur Madeleine to become Mayor and Magistrate. But he is a bit doubtful whether or not it is the wish of the people of the community. You know him better than anybody ... what do you say?

AD-LIBS: (Shouts—enthusiasm)

Yes!
Yes!
Madeleine!
We want Madeleine!
Our next Mayor!

MADELEINE: (Shouts subsiding again as he appears) Believe me, gentlemen ... and ladies ... I feel the honor you have done me very deeply. All this praise will go to my head. But there's one question I want settled. I don't mind acting as Mayor and Magistrate, but promise me one thing ... I don't have to wear that high stiff hat every day, do I?

AD-LIBS: No!
Never!
It's promised!
(Several laugh)

MADELEINE: Good! Good! Thank you!

LESTRANGE: Thank you, Monsieur Madeleine ... and good-day.

MADELEINE: Good-day.

(Door slams to, and Madeleine (Jean) walks over to the mantel to revere the silver candlesticks given to him by the Bishop)

MADELEINE: (Reverently) Two silver candlesticks. Never did any man have such a shrine as these. Never was there a finer man than Bishop Bienvenu. It's as if he were ever at my side encouraging me to look at them. We've come a long way together in five years, haven't we? I wonder if my enthush...
iastic friends would change if they knew that I . . . oh, come in.
*(Invitation is spoken as knocks are heard on door)*

**JAVERT:**
*(After door opens)* Monsieur Madeleine?

**MADELEINE:**
*(Gasps softly)*

**JAVERT:**
You are Monsieur Madeleine?

**MADELEINE:**
*(After a breathless pause)* Ye . . . s?

**JAVERT:**
My name is Javert. I am the new Inspector of Police assigned to your district. I arrived early, but only now have I found time to intrude on you. I swore my first duty here would be to introduce myself.

**MADELEINE:**
*(Relieved a bit)* Yes?

**JAVERT:**
I wish only to pay my respects and report for duty to the man who will soon be Mayor.

**MADELEINE:**
You admire the candlesticks? Fine pieces of work.

**JAVERT:**
Not in my line. I have only one line . . . my work.

**MADELEINE:**
*(Grimly)* The law, eh?

**JAVERT:**
*(Pompously)* The law! I hope to take all that off your shoulders. Give me a free hand and I promise you there'll soon be few criminals in this community.

**MADELEINE:**
Ah, you think so?

**JAVERT:**
I'm certain. Once I start on a case I never stop until the culprit is under lock and key.

**MADELEINE:**
And you never temper justice with mercy?

**JAVERT:**
No, Monsieur Madeleine. I administer the law, good, bad or indifferent. It's no business of mine . . . but the law to the letter!

**MADELEINE:**
Well, I'm sure we'll all feel safe and secure while you're about.

**JAVERT:**
Thank you, Monsieur Madeleine . . . and good-day.

**MADELEINE:**
Good-day, Inspector . . . nice of you to call.
*(Door shuts)*

**MADELEINE:**
*(Whistles softly)* Whew-w-w, could he have recognized me? *Oarlock rhythm used in first scenes is repeated briefly to emphasize what Madeleine thinks.*

**ANNOUNCER:**
There's drama for you. The man in whose custody a convict was once placed now serves as Inspector of Police under the convicted man as Mayor. This scene is cut-in quickly, and ought to go into next announcement as quickly. The same way with the next few scenes, to give the effect of a pageantry of blackouts, each dramatizing the announcer's last word.

**FANTINE:**
*(A frantic mother)* I wasn't respectable enough for your spotless factory! With its lying gossips! They told you I had a child in another city! So you threw me out without a chance to explain . . .
MADELEINE: Wait, I know nothing about it, Fantine!

FANTINE: What does it matter to you? You don’t know what it is to be hungry . . . to be out of work . . . you don’t know what it is to be without loved ones . . . you . . .

MADELEINE: Please, if you’ll try and calm yourself, perhaps I can help.

JAVERT: You needn’t bother, Monsieur Madeleine. A breach of the law has been committed. I will attend to it.

MADELEINE: From what I have heard, this is not a case for the law. It is a case for justice.

JAVERT: (Shocked) Monsieur Madeleine! What is the difference?

MADELEINE: This is the difference! What is wrong will be set right. I make no charge. Call my carriage. This woman needs the care of a doctor.

JAVERT: This is curious, Monsieur Madeleine. Good-day.

FANTINE: Oh, sir, thank you. You won’t let them take me?

* * *

MADELEINE: This is not your child, I take it?

MADAME: (An irritated rasping tavern wench) What! This thing! Lazy little brat . . . we took her in for charity.

MADELEINE: Charity? Yes, I can see that.

(Sobs of a little girl are heard)

I’ve come to take her away.

MADAME: Oh, you have! And a good riddance it will be. Have you brought the money she owes to me?

MADELEINE: I have.

MADAME: Well, it’s two hundred francs!

MADELEINE: Here it is. Cosette, my dear, have you anything you want to take with you?

COSETTE: (Tiny frightened voice) I have nothing. (Sobs)

MADELEINE: Well, then, dry those tears, dear, and come with me.

* * *

JAVERT: I’m sorry to disturb you, sir. But I have an urgent duty.

MADELEINE: Go on.

JAVERT: As soon as I was sure. I had to act.

MADELEINE: Yes? Yes?

JAVERT: An agent of the government has committed a crime . . . against a magistrate.

MADELEINE: And who is the agent . . . and who, the magistrate?

JAVERT: I am the agent! The magistrate is you, sir. You must prefer charges . . . against me.

MADELEINE: But . . .

JAVERT: Yes, yes! I have denounced you to the Prefect of Police.

MADELEINE: As what?

JAVERT: A former convict.

(There is the sound of a crushing blow, a crash of a man
falling against furniture, the door slams, a groan from Javert)
Murmurs, cheers, growls of crowd, and over it . . .

* * *

MARIUS: (A young orator) We, too, are all for law and order . . . and justice. But the officers take no heed of the cry of their people.

COSETTE: (A young lady now) Let's stop here.

MADELEINE: Stop here, driver, a moment.

MARIUS: (To the accompaniment of cheers and growls) We protest against the monstrous sentences inflicted. And the inhuman prison system as it stands today. Men are given life sentences for stealing a sheep . . . they go to the galleys for thefts of a few francs . . . a bit of food.

COSETTE: Let's get out and listen.

MADELEINE: Very well, dear. He sounds sincere . . . but I wouldn't stray too far from the carriage . . . there may be trouble.

MARIUS: We are not revolutionaries. We want justice.
(The murmur of the crowds mounts. Exclamations and shouts fill the air. Shots are fired)

AD-LIBS: Run for it!
Police!
Let 'em have it!
(Thuds and cries of pain)

* * *

COSETTE: How far are we going?

MADELEINE: To England. We shall be safe there.

COSETTE: Yes, but . . .

MADELEINE: But what?

COSETTE: I . . . can't go. I can't leave him . . . he doesn't know where I am . . . he'll think . . .

MADELEINE: But what is this man to you?

COSETTE: I . . . love him . . . that's all.

MADELEINE: But you can't have seen him more than twice in your life?

COSETTE: Yes, I met him often. I didn't tell you, but we were going to.

MADELEINE: (Hurt) And you didn't tell me . . . me? Haven't I given you everything? Why should you keep this from me?

COSETTE: I didn't mean to . . . it was a mistake to wait. But he's all the world to me. I can't leave him.

MADELEINE: But me . . . me? Have you nothing for me?

COSETTE: You always knew I should have to leave you someday, didn't you?

MADELEINE: (Bitterly) One forgets that.

COSETTE: Oh, it's hurt you, hasn't it . . . hurt you terribly . . . and you're the last person in the world I should ever want to hurt.

Oarlock-and-gong rhythm effect to fade-out.
A Brief Reading List

Mrs. A. M. F. Robinson Duclaux: Victor Hugo
Wm. F. Giese: Victor Hugo, the Man and the Poet
Washington Gladden: Witnesses of the Light (pp. 143—190)
George McLean Harper: John Morley and Other Essays (see pp. 51—75)
Wm. Ernest Henley: Views and Reviews (see pp. 63—78)
Robert Lynd: Victor Hugo (in Books and Authors)
Walter Herries Pollock: Lectures on French Poets (pp. 97—152)
Robert Louis Stevenson: Victor Hugo's Romances (in Familiar Studies and Books)
F. A. Waterhouse: Random Studies in the Romantic Chaos (see pp. 97—118)

Under Consideration

Study Guide for the Screen Version of Jack London's Call of the Wild. It is suggested that pupils who have not read this Jack London classic do so in anticipation of the Guide.
Scene from Darryl Zanuck's Production, "Les Miserables," 20th Century Picture.
A STUDY GUIDE TO
Max Reinhardt's Photoplay Version
of
SHAKESPEARE'S
A MIDSUMMER NIGHT'S DREAM
A Warner Bros. Production

Prepared by
HENRY W. SIMON, Ph. D.
New College, Columbia University
to serve as basis for critical and appreciative discussion

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Subscription price for ten consecutive guides, $1.00. Single copies, 15c.

Photoplays for which study guides have been published by the National Council of Teachers of English, 211 W. 68th St. Chicago, Ill.: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print)

A guide to Les Miserables, No. 1 of the Photoplay Studies, is available.

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For the first time since the National Council of Teachers of English initiated the movement to provide class-room guidance in the appreciation of photoplays, there is an opportunity to study a play of Shakespeare's in his own dramatic version and in a version for the screen. Fortunately, a great master of stagecraft has supervised the transfer of A MIDSUMMER NIGHT'S DREAM from the one medium to the other, and he has had a truly notable corps of actors, dancers, technicians, and others to assist him. The result is a genuine achievement, which affords the possibility of vital and useful discussion. Of the rich opportunities offered him in this production Dr. Simon, it will be found, has taken admirable advantage.

As in some of the earlier Guides, provision is made, in the first place, for careful study of Shakespeare's own play as a preparation for Reinhardt's version. Then the motion picture is itself analyzed, and numerous suggestions are given for class-room discussion as full as the teacher cares to make it.

It is Reinhardt's own opinion that no play of Shakespeare's lends itself more readily to the opportunities of the screen. From one point of view this seems decidedly the case. In devising the play, Shakespeare's imagination worked vigorously and lavishly, and the backgrounds of the action shift rapidly from gorgeous Athens to the haunted woodland; and the range of characters is bewilderingly varied. So Shakespeare's imagination worked, but it had one sure reliance and assistance: the equally dynamic imagination of the Elizabethan audience, on which he could depend.
for powers of realization and reproduction that, to one's regret, seem to have faded away when the Age of Shakespeare closed.

No master of stagecraft has, since then, been able to do complete justice to Shakespeare's conception or to vivify adequately his scenes and characters. But with the coming of the tremendous resources of motion-picture art and technique, the case has been almost miraculously altered. What the sluggish imagination refuses to do, the motion-picture studio now finds possible and practicable. No change of scene can be too rapid, no flight of imagination too fantastic, no range of characters too varied for the resources of competent motion-picture direction. One may well believe that Shakespeare himself would have welcomed with delight this new art, and used it to the utmost in carrying out his conceptions.

So students of Shakespeare, young and old, may be welcomed to a theatre in which they will behold a new and glamorous interpretation of a great play.

MAX J. HERZBERG
Introduction

ON BEING PRESENT AT THE FIRST PERFORMANCE

Suppose you try imagining yourself present at the first performance of "A Midsummer Night's Dream." It isn't at all necessary to do this to enjoy the picture, but if you will try, you may put yourself in the best possible mood to have a fine time.

You are young and alive at the close of the sixteenth century, some ten years after the great defeat of the Spanish Armada at the hands of the English. All England has suddenly awakened to a sense of national greatness, and life is exciting. Wonderful stories are heard of new lands being explored (including one strange continent called "America"); no one knows really very much about geography or history, for they are not taught in schools but are exciting stories in which legend and marvels are hopelessly mixed with sober truth—a fact which does not bother you in the least as you have probably never heard of "science"; everyone idolizes the Queen, Elizabeth, as a great, wise, and beautiful woman—almost a goddess; the nobles and statesmen are believed by you to be great and fine men; sports are developing; music has suddenly caught hold of the imagination and everyone seems to have burst into song; the country is prospering through improved agricultural methods and a rapidly growing industry; and life is fine.

Perhaps a great wedding is to be celebrated between two noble houses. A play has been written especially for the occasion by the most brilliant of a group of new and surprising dramatists; a well-known company of actors has been engaged to present it, musicians trained, costumes refurbished, general festivity decreed, and you — you are to be there. Perhaps you have never seen a play before, but almost as exciting is the fact that you know you are likely to brush shoulders with great men — nobles — whom you have before admired only at a distance. You will see them on the stage too, for perhaps you have heard that one of the characters is the great Duke Theseus (not that you know just who he was, but it is a fine-sounding name), and that there will be beautiful costumes and music, the Queen of the Fairies, and Puck.
Puck is important. You pronounce his name Pook, and you have heard of him and his kind ever since you were a little tot. He is the mischief-maker who comes in the night and worries your mother by misplacing her pots and pans; he and others like him make you afraid to come home alone late at night. Although you are pretty grown up, you believe in Puck and you believe in fairies, ghosts, and witches. Everyone does—even kings and queens. So all the magic in the play is not a children’s story to you, but real things that could happen in your own England, and did too, in your belief, even though the actors may say that it is in Athens and even though some of them may wear Grecian costumes.

And then what is it you see when you get to the theatre itself? The stage is large and juts right out into the pit, that part of the theatre where the orchestra seats are now located, only there are no seats in that part and it is the cheapest place to be. Around it are built galleries where many of the nobles and what ladies there are sit, though it must be hard to see excepting from the front rows. On the stage itself, occasionally getting in your way, are seated a number of gallants. There is no curtain in front of the stage. That is in back and it is used only occasionally for a scene which requires a throne or, perhaps, Titania’s bower. Most of the action takes place right on the outer part of the stage, the part that juts into the audience, and it may represent a street in one scene or a wood in the next, or a part of the palace of Theseus in the next. The actors will tell you. For there are no programs (nor would it help much if there were, as most of the audience does not know how to read well), nor is there much in the way of scenery. Not that you miss these things. No; a tree is enough to represent a whole forest to you, and a throne a king’s court. You have the imagination and the eagerness to supply all the rest in your own mind. You are flushed and excited and you want to hear the story.

But hush. Here, from one of the two entrances on either side of the stage, comes the Duke Theseus himself, with a beautiful woman and his whole court. Who is she? Who is that old man there? Who are those others? You will know at once, for as they reach the centre of the stage, the Duke begins, “Now, fair Hippolyta,—” and the play is on!
Questions for Discussion

I LITERARY SOURCE

1. On what famous play is the film based?
2. Who wrote the play?
3. Which other plays by this author have you read? Which have you heard of? Can you classify them as tragedies, comedies, and history plays? In which classification would this play come? Why?
4. What do you already know of the author’s life and times? (For some information on his times, see the introduction to this guide ON BEING PRESENT AT THE FIRST PERFORMANCE.)
5. What literary sources were drawn on for the writing of the play?

II PRODUCTION

1. Who is the producer of the picture?
2. Who is the director of the picture and for what is he famous?
3. Where was the picture filmed?
4. Where, in the United States, do you suppose you might find a countryside with the kind of scenery used in this production?
5. What kind of research do you suppose was necessary for gaining scholarly accuracy and special effects?

III MUSICAL ELEMENTS

1. In what scenes is the music particularly effective?
2. Who composed the music for the picture? Who arranged it for this production?
3. What other compositions by the composer do you know? What do you know of his life?
4. What compositions by the original composer did you notice which did not come from his music composed for A MIDSUMMER NIGHT’S DREAM?
5. Try to describe the orchestration. Did you notice any instruments or combination of instruments not usually used in the standard symphony orchestra that plays most of the music?
6. What type of voice would you want the singers of the fairy songs to have? Of Bottom’s songs? Do you approve of the choice in this production?
7. What proportion of the picture, would you say, was accompanied by music?

IV DANCE ELEMENTS

1. Who had charge of the dances in this production?
2. Who is the most prominent of the dancers?
3. While there is a good deal of dancing throughout the picture, which are the two longest and most complete dances? What use is made of them in telling the story?
4. What type of dancing is mostly used? What other type of dancing is barely introduced at the end of the film?
5. Is there one effect produced by the combined arts of the dancer and the photographers which you particularly remember?

V ACTING AND CASTING

1. Without looking at the CAST OF CHARACTERS, name as many of the actors as you can, stating what part each played. In what other films have you seen each of these actors?
2. The part of Puck in most modern stage productions is played by a woman. What do you think of the idea of casting a boy in the part?
3. The part of Bottom in modern stage productions is played somewhat more heavily. Do you like the present interpretation of the part? Has the actor, if you have ever seen him before, adapted himself well to Shakespearean comedy? How about the actor who plays Flute?
4. Which of the actors have to sing? Do they acquit themselves appropriately?
5. What contrasts do you find in the casting—in height, complexion, type, etc?
6. Many stage productions of Shakespeare are cursed with too much ranting and self-conscious reciting of set speeches. How does the present cast behave itself in this regard? Do the actors appear to be having a good time?

VI PHOTOGRAPHY

1. This type of story lends itself particularly well to good pictorial effects. Have the producers made the most of their opportunities? Would "stills" from the picture make good illustrations for an edition of the play? for a fairy story?
2. Which scenes did you particularly like as works of art? Which would you like to see in color?
3. What devices are used to indicate effects like Puck's speed and the changes in Bottom's appearance?
4. Make a list of unusual photographic effects—such effects as could not be achieved in a modern stage production or in an Elizabethan production. Could a stage production, either modern or Elizabethan, offer any substitutes or compensations?

[8]
VII CINEMATIC TREATMENT*
1. What differences did you notice in the sequence of events as given in the picture and in the printed play?
2. Do you consider it an advantage or a disadvantage not to have the presentation divided into acts and scenes? Why?
3. Is it easier to follow the story as you see the film version than it is to follow it as you read the play? Why?
4. Would a stage presentation take longer or shorter than the running time of the film?
5. How closely does the film follow the text of the play as printed?
6. What is the effect of giving greater emphasis in the picture than in the printed play to the wedding of Theseus and Hippolyta?

VIII PLOT STRUCTURE
1. What four independent stories do you find?
2. How do these four stories intertwine?
3. In which scene or scenes do characters from all four stories come together?
4. What use is made of contrast between the types of persons in the various stories?

IX CHARACTERS
1. Despite the fact that many of the characters are supernatural folk, do they seem real to you? Are you willing to believe in them while you are watching the picture? Do any of the supernatural characters seem to be even more real than the "real" ones? If so, how can you explain this fact?
2. What differences do you find between Demetrius and Lysander? between Hermia and Helena? in the characters of the fairies? of the "mechanicals"?
3. What is there in the "mechanicals" that makes them particularly well liked by most audiences?
4. Do you know anything of Puck, or Robin Goodfellow, outside of this play? of Theseus? of Oberon? of Hippolyta? of Titania? Are the pictures you get of these characters in keeping with what you have read of them elsewhere?

X DIALOGUE
1. Which of the characters speak most frequently in rhyme? which in blank verse? which in prose?
2. If you noticed these variations at all, what is their effect?
3. How in the dialogue (as well as in the action) is the ignorance of the "mechanicals" contrasted with the education of the court characters?
4. Which passages that you remember seem to you particularly poetic and imaginative? Which seem particularly humorous?

* For those who have read the play.
5. The play is full of “quotations.” Where does each of the follow-
ing occur?
1. For aught that I could ever read,
    Could ever hear by tale or history,
    The course of true love never did run smooth.
2. This is Hercles’ vein.
3. I’ll speak in a monstrous little voice.
4. I am slow of study.
5. I will roar you as gently as any sucking dove; I will roar you,
    an ’twere a nightingale.
6. A proper man, as one shall see in a summer’s day.
7. I’ll put a girdle round about the earth
    In forty minutes.
8. My heart
    Is true as steel.
9. I know a bank where the wild thyme blows,
    Where oxlips and the nodding violet grows
    Quite over-canopied with luscious woodbine,
    With sweet musk-roses and with eglantine.
11. Lord, what fools these mortals be!
12. The lunatic, the lover, and the poet
    Are of imagination all compact:
    One sees more devils than vast hell can hold,
    That is the madman: the lover, all as frantic,
    Sees Helen’s beauty in a brow of Egypt:
    The poet’s eye, in a fine frenzy rolling,
    Doth glance from heaven to earth, from earth to heaven;
    And as imagination bodies forth
    The forms of things unknown, the poet’s pen
    Turns them to shapes, and gives to airy nothing
    A local habitation and a name.
13. The best in this kind are but shadows.
15. The iron tongue of midnight hath told twelve.

XI GENERAL EFFECT
1. Why is the title particularly appropriate?
2. It is conjectured that the play was originally written as part of the
   festivities celebrating a noble marriage. In what ways would it be
   appropriate for such an occasion?
3. Part of the story, if told in straightforward prose, could almost be
   made into a horror story. How is this effect avoided?
4. Look up Coleridge’s famous dictum about “the willing suspension
   of disbelief” to see how it applies to this picture.
5. What kind of persons do you think will most enjoy this picture?
Objective Test on the Story

Underline the one correct completion of each of the following statements. For example:

The play "A Midsummer Night's Dream" was written by
(a) Quince.
(b) Theseus.
(c) Shakespeare.
(d) George Bernard Shaw.

1. Hermia's father complains that his daughter
   (a) will not marry Lysander.
   (b) will not marry Demetrius.
   (c) has fallen in love with Bottom.
   (d) wishes to run into the woods, leaving him alone.

2. When the play opens, Theseus
   (a) is vainly wooing Hippolyta.
   (b) is planning to marry Hippolyta within a few days.
   (c) is being married to Hippolyta.
   (d) has been married to Hippolyta.

3. The leader of the "mechanicals" in the presentation of their play is
   (a) Quince.
   (b) Bottom.
   (c) Snug.
   (d) Flute.

4. Oberon is
   (a) the Duke of Athens.
   (b) the master of the revels.
   (c) the Prince of Darkness.
   (d) the King of the Fairies.

5. The quarrel between Oberon and Titania is over
   (a) a magical flower.
   (b) the services of Puck.
   (c) an Indian boy.
   (d) the young lovers.

6. Helena follows Demetrius into the forest because
   (a) she loves him.
(b) she loves Lysander.
(c) she loves Helena.
(d) she loves the woods.

7. Puck is represented in the play as
   (a) a dignified dwarf.
   (b) a polite little girl.
   (c) a mischievous boy.
   (d) a bad-hearted little villain.

8. The reward to be received by those who entertain the Duke is
   (a) six pence a day for life.
   (b) food and drink to be supplied by Athens.
   (c) a hundred dollars.
   (d) the freedom of the city.

9. The first time Titania awakens in the woods, her eyes fall on
   (a) the Indian boy.
   (b) Oberon.
   (c) Puck.
   (d) Bottom.

10. In the duel between Demetrius and Lysander
    (a) Demetrius is killed.
    (b) Lysander is killed.
    (c) Both are wounded.
    (d) Puck keeps them apart.

11. When both Lysander and Demetrius plead for Helena’s love, she thinks
    (a) Puck has been playing tricks.
    (b) they, as well as Hermia, are making fun of her.
    (c) she is dreaming.
    (d) Lysander and Demetrius have at last come to their senses.

12. When the “mechanicals” put on their play, the audience
    (a) hisses.
    (b) thinks it a great tragedy.
    (c) demands prison for the actors.
    (d) laughs at it.

13. A good adjective to describe the mood Theseus shows is
    (a) threatening.
    (b) stern.
    (c) good-natured.
    (d) foolish.

14. When Bottom’s friends see him with the ass’s head, they
    (a) laugh at him.
    (b) say how sorry they are for him.
15. Puck gives his opinion of human beings in the line:
(a) "Lord, how wise these mortals be!"
(b) "Lord, how brave these mortals be!"
(c) "Lord, what lovers these mortals be!"
(d) "Lord, what fools these mortals be!"

16. At the end of the story
(a) Lysander marries Hermia and Demetrius marries Helena.
(b) Demetrius marries Hermia and Lysander marries Helena.
(c) Bottom marries Titania and Egeus marries Hippolyta.
(d) No one marries anyone.

17. The woods are supposed to be
(a) a mile outside of London.
(b) a mile outside of Athens.
(c) a mile outside of Hollywood.
(d) in the forest of Arden.

18. The part of Thisbe is played by
(a) Quince.
(b) Bottom.
(c) Snug.
(d) Flute.

19. Helena is
(a) darker than Hermia.
(b) taller than Hermia.
(c) slower than Hermia.
(d) braver than Hermia.

20. The play ends
(a) at dawn.
(b) at noon.
(c) in the early evening.
(d) late at night.
Cast of Characters

Theseus, Duke of Athens ............................................................ Ian Hunter
Egeus, Father to Hermia ............................................................. Grant Mitchell
Lysander ................................................................. Dick Powell
Demetrius ................................................................. Ross Alexander
Philostrate, master of the revels to Theseus ...................... Hobart Cavanaugh
Quince, a carpenter ......................................................... Frank McHugh
Snug, a joiner ............................................................ Dewey Robinson
Bottom, a weaver ........................................................ James Cagney
Flute, a bellows-mender .................................................. Joe E. Brown
Snout, a tinker .............................................................. Hugh Herbert
Starveling, a tailor ........................................................ Otis Harlan
Hippolyta, queen of the Amazons, betrothed to Theseus .... Verree Teasdale
Hermia, daughter to Egeus, in love with Lysander ........ Olivia de Havilland
Helena, in love with Demetrius .......................................... Jean Muir
Oberon, king of the fairies ............................................... Victor Jory
Titania, queen of the fairies ........................................... Anita Louise
Puck, or Robin Goodfellow ............................................... Mickey Rooney
Ninny's tomb ................................................................. Arthur Treacher
First Fairy ................................................................ Nina Theilade
Mustardseed ................................................................. Billy Barty

Peaseblossom
Cobweb ................................................................. fairies
Moth

Other fairies attending their King and Queen. Attendants on Theseus and Hippolyta

Scene: Athens, and a wood near it.
"WHAT FOOLS THESE MORTALS BE"
SUPPLEMENT TO
PHOTOPLAY STUDIES

VOLUME I
SEPTEMBER, 1935
NUMBER 2

TEACHER’S MANUAL
To Accompany the Guide to
Max Reinhardt’s Photoplay Version (Warner Bros.’ Production) of

SHAKESPEARE’S
A MIDSUMMER NIGHT’S DREAM

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Photoplays for which guides have been published by the National Council of Teachers of English, 211 W. 68th St. Chicago. Ill.: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print)

A guide to Les Miserables, No. 1 of the Photoplay Studies, is available.

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For the first time since the National Council of Teachers of English initiated the movement to provide class-room guidance in the appreciation of photoplays, there is an opportunity to study a play of Shakespeare's in his own dramatic version and in a version for the screen. Fortunately, a great master of stagecraft has supervised the transfer of A MIDSUMMER NIGHT'S DREAM from the one medium to the other, and he has had a truly notable corps of actors, dancers, technicians, and others to assist him. The result is a genuine achievement, which affords the possibility of vital and useful discussion. Of the rich opportunities offered him in this production Dr. Simon, it will be found, has taken admirable advantage.

As in some of the earlier Guides, provision is made, in the first place, for careful study of Shakespeare's own play as a preparation for Reinhardt's version. Then the motion picture is itself analyzed, and numerous suggestions are given for class-room discussion as full as the teacher cares to make it.

It is Reinhardt's own opinion that no play of Shakespeare's lends itself more readily to the opportunities of the screen. From one point of view this seems decidedly the case. In devising the play, Shakespeare's imagination worked vigorously and lavishly, and the backgrounds of the action shift rapidly from gorgeous Athens to the haunted woodland; and the range of characters is bewilderingly varied. So Shakespeare's imagination worked, but it had one sure reliance and assistant: the equally dynamic imagination of the Elizabethan audience, on which he could depend
for powers of realization and reproduction that, to one's regret, seem to have faded away when the Age of Shakespeare closed.

No master of stagecraft has, since then, been able to do complete justice to Shakespeare's conception or to vivify adequately his scenes and characters. But with the coming of the tremendous resources of motion-picture art and technique, the case has been almost miraculously altered. What the sluggish imagination refuses to do, the motion-picture studio now finds possible and practicable. No change of scene can be too rapid, no flight of imagination too fantastic, no range of characters too varied for the resources of competent motion-picture direction. One may well believe that Shakespeare himself would have welcomed with delight this new art, and used it to the utmost in carrying out his conceptions.

So students of Shakespeare, young and old, may be welcomed to a theatre in which they will behold a new and glamorous interpretation of a great play.

MAX J. HERZBERG
How To Use The Guide

This guide is designed for use with senior high school, junior college, or adult study groups. Parts of it may be used with younger children, particularly the objective test on the story, a test that may be answered perfectly by one who has read only Lamb's "Tales."

The QUESTIONS FOR DISCUSSIONS are just that; they are intended to give leads for discussion rather than to test factual information. The play should, above all things, be enjoyed, and it is a commonplace that those who are constantly prodded with questions about a classic and rebuked when they do not know the answers, develop a dislike for that and most other classics. Furthermore, many of the questions do not have cut and dried answers to them: they are matters of taste and opinion and should lead to further questions.

Each set of questions is independent of the others in that each may be taken by itself or any set omitted. One way to use the questions is to start a general discussion as to what aspect of a performance interests the group most and then to turn to the set of questions on that aspect. The other aspects should naturally follow.

Again, the questions may be divided for discussion before and after seeing the picture. The more literary type of subject, such as LITERARY SOURCES and DIALOGUE, can well be discussed after a mere reading of the play. Subjects like ACTING AND CASTING and DANCE ELEMENTS are better discussed after the picture has been seen.

Still another way to use the guide is to divide the sets of questions among different groups. Small groups, after discussion among themselves, can report to the larger group on such subjects as PRODUCTION, MUSICAL ELEMENTS, CINEMATIC TREATMENT, etc. Thus each member of the larger group can give special attention to those phases that interest him particularly, while everyone will have a chance to hear some well considered conclusions.

[ 5 ]
Even the OBJECTIVE TEST ON THE STORY should be used rather for discussion than for testing. It should be too easy a test for older groups, but a discussion of the possible answers suggested will bring out points about characterization and plot construction that may be highly profitable if expertly carried out.

More advanced groups could well follow up the discussion with research work and source themes. Such subjects as “A History of Puck,” “Elizabethan Fairies and Elves,” “The Work of Max Reinhardt,” “The Stage History of ‘A Midsummer Night’s Dream’,” and “Shakespeare’s Debt to Chaucer” will readily suggest themselves.

Educational and Recreational Guides, Inc., 125 Lincoln Avenue, Newark, N. J., the publishers, will be glad to hear how useful the guide has been and to receive suggestions to be incorporated in future guides. Communications should be addressed to William Lewin, the Managing Editor.
Information and Guide for Discussion

I LITERARY SOURCE

The film A MIDSUMMER NIGHT'S DREAM closely follows, of course, the Shakespearean play of the same name. For an elementary account of Shakespeare's life and times see any encyclopedia. For a somewhat more detailed account see the following:

1. Adams, Joseph Quincy, "A Life of William Shakespeare"
2. Lee, Sir Sidney, "A Life of William Shakespeare"

There is no single source for the play, but for a discussion of its literary antecedents see any good school edition such as the Arden Shakespeare, Rolfe, Craig, or the New Hudson. It has been asserted by a number of critics that Shakespeare based his story on Chaucer's "Knight's Tale." A reading of Chaucer's poem ought to convince anyone that however respectable such an antecedent might be, the similarity "A Midsummer Night's Dream" bears to it is far too superficial to warrant a claim of kinship. The sources for some of the characters are discussed below under IX.

II PRODUCTION

Warner Brothers produced the film and the director was Max Reinhardt, the eminent German exile who has experimented widely in the theatre with such stage productions as "The Miracle," "Everyman," and "A Midsummer Night's Dream." These productions are noted for their boldness of conception and magnificent theatrical effectiveness. The picture was filmed in Hollywood, and while a large part of the scenery was manufactured for the occasion, California redwood (transplanted) served as part of the forest set.

Mr. Reinhardt is rather a stickler for accuracy. This meant that costumes and props demanded research not only in the matters of ancient Greek dress, but in Elizabethan dress and customs as well. For example,
an Elizabethan hornpipe was needed. This required its construction in wood from contemporaneous descriptions and the fitting of it with a real beef bladder such as the Elizabethans used for windbags in their hornpipes. Here is a list of some of the unusual props and pieces of scenery:

Part of the city of Athens, built with 1100 barrels of plaster.
Oberon’s crown, made of Abalone shell from the South Seas.
The moonlight by which the lovers sleep, made with 650 10-watt bulbs.
The “Love-in-idleness” flower, for which a passion flower was used though it blooms only once yearly and then for only twenty-four hours. The antidepressant used was a eucalyptus leaf.
The moonbeam on which the fairies dance, which weighed seven tons and included in its structure 750,000 yards of cellophane.
The masks worn by the dwarfs, made after drawings of Arthur Rackham, and Bottom’s ass’s head, for a discussion of which see below under VI.
The woodland set, requiring a stage 175 by 375 feet and extending to the top of another stage. The lake, waterfall and running streams depended upon a specially constructed system of powerful pumps.

III MUSICAL ELEMENTS

The music is almost entirely that written for Shakespeare’s play by Felix Mendelssohn (1809-1847), the German musical prodigy who was best known as a composer and conductor in his own day but also had great talents as a wit, poet, landscape artist, linguist, dancer, gymnast, and chess player. This is, perhaps, his best known music—the Wedding March in particular. The Overture to “A Midsummer Night’s Dream” was composed when he was barely eighteen, the rest later.

The music for this production was arranged by Erich Wolfgang Korngold, the well-known German composer whose opera “Die Todte Stadt” (“The Dead City”) has been produced at the Metropolitan Opera House in New York. He enlarged the orchestra and wrote in some special effects, but he did not superimpose his own modern conceptions of harmony and orchestration on Mendelssohn’s. One of the cleverest bits of re-writing he did was of the music that accompanies the progress of Bottom and Titania to her bower. Here he put the rhythm of the Wedding March out of focus so as to make the appropriately ludicrous effect, and added saxophones. Besides Mendelssohn’s original music for “A Midsummer Night’s Dream,” parts of that composer’s “Scotch” and “Italian” Symphonies and of his “Songs Without Words” are used. Every amateur pianist plays these last, and some of them should be recognized.

Music accompanies about two-thirds of the picture.
IV DANCE ELEMENTS

Bronislawa Nijinska, sister of Nijinski, was the director of the ballets and Nina Theilade, protege of Pavlowa, the prima ballerina. The two longest and most complete dances are the “Nocturnal” and the “Scherzo.” The former symbolizes the coming of darkness, and a striking effect is achieved at the end as darkness engulfs the prima ballerina entirely, the last that is seen of her being her fluttering hands.

Excepting the bergomask, a country dance, that is barely introduced as an epilogue to “Pyramus and Thisbe,” the dancing is of the Russian ballet school. Either English folk dances or Greek dancing would have been, of course, out of place for a modern concept of the fairy world and impossible to dance to Mendelssohn’s music.

For recent books on the ballet, see “Balletomania” by Arnold L. Haskell, “Nijinski” by Romola Nijinska, and “Diaghileff” by Arnold L. Haskell and Walter Nouvel.

V ACTING AND CASTING

Most of these actors had no Shakespearean training before they were assigned their parts. They were chosen, rather, as types—James Cagney, the boastful, over-confident egotist (as in “Devil Dogs of the Air” and “Here Comes the Navy”); Joe E. Brown, the inarticulate fool who triumphs with a flourish (as in “Six-Day Bike Race” and “The Circus Clown”); Dick Powell, the ambitious young lover (as in “Flirtation Walk” and “Happiness Ahead”), and so forth. Care was taken to teach the cast to say lines with due regard to rhythmical values and yet to avoid ranting. The concept of Bottom is anything but traditional: he is usually played by a heavier and older man. The result appears to violate acting tradition rather than Shakespeare.

Puck, in many modern stage productions, is played by a woman. This concept of Puck, as a raucous-voiced, gifted little mischief-maker, is more in keeping with the Elizabethan concept of Puck as a little devil who played impish tricks on mortals. Ellen Terry played the part when she was a little girl about ten in the production of Charles Kean. Her performance was described thus by Thomas Fontane:

Arms thin and bare and as long as though she belonged to the Clan Campbell, whose arms reach to their knees ... A downright intolerable, precocious, genuine English illbred, unchildlike child.

Mickey Rooney’s performance is certainly on the “downright intolerable, precocious” rather than on the sweet fairy side.

VI PHOTOGRAPHY

Great care and ingenuity were required to achieve some of the effects in the picture. For instance, the transformation from Bottom’s head
to that of a donkey was achieved by first making a cast of the head of the actor, James Cagney. This cast was gradually remodeled into the head of a donkey, and at eight stages in the remodeling, liquid rubber was sprayed on the cast, a mask made, and with the wearing of the successive masks, the effect achieved. The donkey-head that Mr. Cagney had to wear was not the usual papier mache creation used in stage productions, but an elaborate device full of springs, saddles, and weights so constructed as to permit the various kinds of facial expression used by Bottom after his transformation. Many of the supernatural effects that translate Shakespeare's poetic imagery into photographic reality required similar elaborate camera ingenuity. Even the moonlight had to be manufactured—but with less hilarious results than those obtained by the "mechanicals"!

The picture was photographed with a fine regard for the values of light and shade. It is a debatable question whether equally beautiful pictures would have resulted from the use of even the recently improved color photography. Elizabethan performances, being given either out of doors or by torch-light, could never have remotely approached the beauty of this, or of a modern stage production. It is safe to assume that the Elizabethan imagination had not been spoiled by modern electrical devices and were still supple enough to react to Shakespeare's gorgeous poetic imagery. He was too good a business man to have supplied it otherwise.

VII CINEMATIC TREATMENT

The Elizabethan stage, with its inner, outer, and upper stages, its casual use of scenery, and its limited use of the curtain, was a good deal more fluid than our modern stage. Elizabethan plays, consequently, had far more frequent changes of scene than do modern ones, and our stage productions of Shakespeare almost always have to cut some scenes entirely and condense and combine others. Photoplay technique combines the advantages of the effects that can be produced on a modern stage and the fluidity of the Elizabethan stage—and far outdoes both. While lines, particularly in set speeches, have been cut in the present production, there are several times as many separate scenes in the picture version of "A Midsummer Night's Dream" as there are in the original version. The dances, done in pantomime, are of course all added; so are the scenes that are sung at the beginning of the play, with the amusing introduction of the relationship between the young lovers; while several scenes, like the rehearsal of the "mechanics," are expanded. Such scenes help build up characters and situations, while the emphasis given the ceremonies at the beginning and end of the play are in keeping with the spirit of the presentation and with Shakespeare's own plot structure. It is difficult to imagine that he, who frequently doctored his own and others' plays, would have objected to these developments. In the twentieth century he doubtless would have made the best of all scenario writers.
VIII PLOT STRUCTURE

The four independent stories are, of course, the Theseus-Hippolyta plot, the plot of the lovers, the Oberon-Titania plot, and the "rude mechanicals" plot. The first and least important of these serves as a string to tie them all together, and it is in the last scene that they all come to a satisfactory ending.

The progressive relationship between the lovers, which constitutes the main plot, may be summarized as follows:

Before the play: Demetrius loved Helena
Lysander loved Hermia

During the play: (1) Demetrius loves Hermia
Lysander loves Hermia
Helena is forsaken

(2) Demetrius loves Hermia
Lysander loves Helena

(3) Demetrius loves Helena
Lysander loves Helena
Hermia is forsaken

And at the end, like the beginning: Demetrius loves Helena
Lysander loves Hermia

The four plots involve the element of contrast in the types of person who take part in them. The older members of the court (Theseus, Egeus, Hippolyta) are contrasted with the young lovers; the supernatural personages (Oberon, Titania, Puck, and all the fairies) are contrasted with the mortals; and the rudeness of the "mechanicals" is contrasted with the elegance of the court personages. Similarity, the farce, the love-romance, and the magic of the various plots furnish contrast.

IX CHARACTERS

In a discussion of the first question, the differences between realism and romanticism may be brought out as well as the differences between "real" and "vivid."

The differences between Demetrius and Lysander are made rather by the actors than by Shakespeare's lines, but distinct differences both in appearance and in temperament may be found between Hermia and Helena. It is the simplicity, honesty, and literal-mindedness of the "mechanicals," leading so often to amusing errors, as well as the whole-hearted egoism of Bottom—a real leader of men—that make these characters particularly well liked by most audiences.

Literary treatments of some of the characters, with which Shakespeare may well have been familiar, include Chaucer's "Legende of Good Women" and Ovid's "Metamorphoses" (Pyramis and Thisbe);
Plutarch’s “Life of Theseus” (Lysander, Demetrius, Egeus, Hippolyta, and Philostrate); and Chaucer’s “Marchante’s Tale” and Greene’s “James IV” (Oberon and Titania). But that Shakespeare owed little more than the names of these characters to such sources may be seen by consulting them. Reginald Scot’s sixteenth century “Discoverie of Witchcraft” is an early skeptic’s detailed account of the beliefs of his time and includes a revealing passage on Puck, or Robin Goodfellow. He also appears, of course, in Kipling’s more easily accessible “Puck of Pook’s Hill,” though he has undergone some whitewashing in that classic for children. The word “puck” (pronounced pook by Elizabethans) meant “devil,” and in his more dim and shady past our good friend has been conjecturally identified with both Alberich and Bacchus.

X DIALOGUE

The lovers speak most frequently in rhymed iambic pentameters, the younger fairies in shorter rhymed lines, the older court characters, Oberon, and Titania in blank verse, and the “rude mechanicals” in prose. Although the listener may not be aware of this scheme, which is adhered to with only fair consistency, the effect is one of appropriate variety and contrast. The ignorance of the “mechanicals” is frequently shown by their diction as well as by their literal minded concept of stage properties.

The placement of the lines (references are to the Globe text) quoted in the questions is as follows:

1. Act I, sc. i, ll. 132-134. Lysander commiserating with Hermia.
2. Act I, sc. ii, l. 41 Bottom at the first meeting of the mechanicals.
3. Same scene, same speaker. l. 56
4. Same scene, l. 69. Snug asking for a copy of the lion’s part.
5. Same scene, l. 86. Bottom again.
6. Same scene, l. 89. Quince persuading Bottom to play only Pyramus.
8. Same scene, ll. 196-197. Hermia following and pleading with Demetrius.
9. Same scene, ll. 249-252. Oberon describing to Puck Titania’s sleeping-bower.
10. Act III, sc. i, l. 122. Quince on seeing Bottom with his ass’s head.
11. Act III, sc. ii, l. 115. Puck to Oberon, heralding the entrance of Lysander and Helena in the woods and summarizing his opinion of the four lovers’ romantic mix-up.
12. Act V, sc. i, ll. 7-17. Theseus to Hippolyta, expressing his opinion of the four young lovers’ report.
13. Same scene, l. 213. Theseus answers Hippolyta’s complaint
about the tragedy of Pyramis and Thisbe; "This is the silliest stuff that ever I heard."

14. Same scene, l. 231. Theseus comments on Snug's assurance to the ladies present that he is not a real lion.

15. Same scene, l. 370. Theseus summons the court to bed.

**XI GENERAL EFFECT**

The title is appropriate because, as Puck says:

> If we shadows have offended,  
> Think but this, and all is mended,  
> That you have but slumbered here  
> While these visions did appear.  
> And this weak and idle theme  
> No more yielding but a dream.

Although the play apparently takes place just before and after the first of May, there was an Elizabethan belief in Midsummer-Eve's being particularly a time for dreams and apparitions. In addition, May-day was a time for festivals; and this play, ending as it does with a triple wedding, was naturally appropriate to the occasion for which it is said to have been written.

The use of fairies, the comedy of the mechanicals, and the music of the verse and the accompaniment all tend to minimize the effect of horror that might be felt over the experiences of the lovers.

Coleridge said that in the "Lyrical Ballads" it was his purpose to "transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief, for the moment, which constitutes poetic faith."

It is difficult to imagine any English-speaking person not liking this play—unless, of course, he saw an atrocious performance or were feeling genuinely ill. It was so popular in England, that even after all theatres were closed in 1642, parts of "A Midsummer Night's Dream"—those parts that had to do with Bottom—were acted behind closed doors. When the theatres were again opened, it was revived in a different and inferior form, and only in the 19th century was it played as Shakespeare wrote it. It has appealed to the imagination of almost everyone, and a few well-known sentences about the play are appended.

Hartley Coleridge (1851): It is all poetry, and sweeter poetry was never written.

Edgar Allan Poe: When I am asked for a definition of poetry, I think of Titania and Oberon of the "Midsummer Night's Dream."

Algernon Charles Swinburne (1876): The young genius of the mas-
ter of all poets finds its consummation in the "Midsummer Night's Dream."

From among those involved in the present production, Max Reinhardt said of the play: "The fantasy is all built on a universal human tendency to dream of the unattainable; it strikes a chord in every heart"; while James Cagney said about acting the part of Bottom: "I would not have missed it for worlds."

**OBJECTIVE TEST ON THE STORY**

The correct answers are:

1—b
2—b
3—a
4—d
5—c
6—a
7—c
8—a
9—a
10—d
11—b
12—d
13—c
14—d
15—d
16—a
17—b
18—d
19—b
20—d
[Reproduction of Credit Titles in the Photoplay Version]

WARNER BROS.
Pictures, Inc.
and the Vitaphone Corporation
present
MAX REINHARDT'S
Production of

'A MIDSUMMER NIGHT'S DREAM'
by WILLIAM SHAKESPEARE
Music by MENDELSSOHN

JAMES CAGNEY — JOE E. BROWN — DICK POWELL
Jean Muir — Victor Jory — Verree Teasdale
Hugh Herbert—Anita Louise—Frank McHugh
Ross Alexander—Ian Hunter—Mickey Rooney
Olivia de Havilland — Hobart Cavanaugh — Grant Mitchell

Arranged for the screen by
Charles Kenyon and Mary C. McCall, Jr.
Directed by MAX REINHARDT and WILLIAM DIETERLE

Musical Arrangement by ERICH WOLFGANG KORNGOLD
Dances Directed by NIJINSKA

Costumes by Max Ree
Photography by Hal Mohr
Special Photographic Effects by
Fred Jackman—Byron Haskin—H. F. Koenekamp

A WARNER BROS.
Productions Corporation
PICTURE
A STUDY GUIDE TO THE

RKO RADIO PHOTOPLAY

THE LAST DAYS OF POMPEII

Prepared by
ERNEST D. LEWIS
Evander Childs High School, New York City
General Editor
MAX J. HERZBERG
Weequahic High School, Newark, N. J.

Recommended by the Motion-Picture Committee of the Department of Secondary Education of the National Education Association, for Discussion in the Senior High School

Editorial Committee: Walter Barnes, William F. Bauer, William Lewin, Ernest D. Lewis, Trentwell Mason White, and Max J. Herzberg, Chairman and General Editor.

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Oct 22 1935
FOREWORD

Bulwer Lytton’s The Last Days of Pompeii is a literary classic of a paradoxical character: critics have refused to admit that it is particularly literary or much of a classic. But it continues to be widely read, and the title is familiar to everyone. No visitor to Italy would consider his tour complete unless he visited the excavations at Pompeii and regarded them with vague memories of Bulwer Lytton’s famous narrative.

As the producer candidly admits, the photoplay now produced with the title of the novel called The Last Days of Pompeii has done little more than take the title. Some of the backgrounds were suggested by Bulwer Lytton’s story, and possibly to this early nineteenth century author may be credited the general notion of a series of events culminating in the tremendous volcanic eruption of the first century of our era. The photoplay must, consequently, stand entirely on its own merits, rather than on any claim that it transfers to the screen a literary masterpiece.

Possibly with this fact in mind Mr. Lewis, author of the present Guide, has chosen to stress the historical aspects of the photoplay rather than its literary values and correlation, and he has brought out, too, its connection with Latin studies. As he sees the photoplay, it is an excellent opportunity for the Social Science and the Latin teacher to make use of the pupil’s visit to the theater on this occasion. The producer, Merian C. Cooper, and the director, Ernest B. Schoedsack, have striven faithfully to make the story as told on the screen one that is true to history in backgrounds, customs, costumes, and similar details.

It may be of interest to quote some of the comments made by teachers who composed the previewing committee, a considerable majority of whom recommended this photoplay as worthy of classroom discussion.

One of them praised the “unforgettable pictures of many phases of the old Roman times,” and she regarded the film as providing “an excellent background for the reading of any historical novel of old Rome or of any Roman literature.”

Another member of the committee said of the film that “it has some of the most inspired and inspiring moments ever presented on the screen” in his experience. He spoke of the scenes of destruction as being “magnificent.” Another teacher described the play as a “stupendous production,” but wondered whether the student would be as much interested in the historical incidents as in the story and its moral implications. She admitted frankly, however, that this might not be objectionable.
Still another member of the committee was emphatically enthusiastic in his comments on what he called a "tremendously strong picture." He went on to mention the way in which "the grandeur, the artistic beauty of the Roman Empire were sharply contrasted with the ugliness of those not of the ruling or wealthy class, the vivid portrayal of human elements, strength against weakness, peace against trouble, death against life, love against hate, sordidness against idealism;" and he praised "the fidelity in detail."

"The story was extremely well worked out," said another teacher; "and there was good use of character contrast." But this teacher objected strenuously to the use of the title of Bulwer Lytton's novel; and no doubt this question will furnish the subject for animated discussion in many classrooms.

Although she felt that the emotional effects were perhaps too strong, one teacher remarked: "The costumes, reproduction of buildings, historical background, etc. are all splendid." Someone else noted that there was an "impressive portrayal of the dignity of human life in spite of cruelty, indignity, and suffering." Another comment: "Pictorially the reproduction is always interesting, frequently spectacular, and in spots almost awe-inspiring." And another: "An excellent presentation of the materialistic and physical side of Roman civilization." One man, of unusually wide experience in gauging photoplay values for schools, concluded: "A remarkable picture. One of the best I have ever seen."

Max J. Herzberg
PROBLEMS OF PRODUCTION

By Merian C. Cooper

Producer of

"THE LAST DAYS OF POMPEII"

In preparing "THE LAST DAYS OF POMPEII" for the screen, we attempted to present a film rich with dramatic spectacle, yet interwoven with one of the greatest and most elementary of emotions — the age-old struggle of man against his inhumanity to man. We tried to produce a film that, aside from its savage grandeur, would carry with it a powerful message.

"THE LAST DAYS OF POMPEII" is not a screen treatment of the famous Bulwer Lytton novel of the same name. It is an adaption and development of an original story by James Ashmore Creelman and Melville Baker. The story, on which the screen play by Ruth Rose was based, dealt with authentic facts marshalled from many sources. Information concerning the life, habits, and customs of the Roman Empire in the first century A.D. was gained from histories and treatises of the period. A study of the findings and scientific deductions derived from archaeological explorations of the excavated ruins provided other information. Another source that contributed substantially was the Bulwer Lytton novel itself, which gave suggestions for our backgrounds.

However, the part played by the Bulwer Lytton book has nothing to do with the story itself. The book and the photoplay are allied only in similarity of name.

There are two reasons why we selected the title of the book for the picture. The first is that the title was a most logical one and, secondly, we felt that because of its contribution to the photoplay a certain acknowledgment was due the famous work.

Perhaps the most difficult problem in connection with the production's preparation was the reconstruction of entire sections of the original city of Pompeii. Because absolute accuracy was necessary, I personally journeyed to Pompeii and did much of the preliminary research. Certain public buildings are reproduced exactly as the originals appear in Pompeii. Most spectacular of these is the temple of Jupiter, the entire north end of the Forum and the market place.

Permit me to call attention to one bit of dramatic license we have taken in order to condense and strengthen our theme. The crucifixion of Christ and the destruction of Pompeii are both in the photoplay. According to history, forty-six years separated these events. While both are re-enacted on the dates on which they occurred, we ask the indulgence of film audiences for the ages of the characters in the picture. For dramatic power of theme, it was considered advisable that Preston Foster, the leading character, witness the crucifixion of Christ and still be alive when Pompeii was destroyed, forty-six years later.

In playing the story in one lifetime, rather than in two generations, we were able effectively to condense the action and still retain the great power of the theme.
BACKGROUND FOR AN APPRECIATION OF THE PHOTOPLAY “LAST DAYS OF POMPEII”

Importance of the Play

THE LAST DAYS OF POMPEII is an exciting story, well told. It is an excellent example of good photoplay technique. But it is especially worthy of study because it visualizes so clearly for us the many sides of life under the Roman Empire during the first period A.D.

As the plot of the photoplay unfolds, one in imagination is carried back over many intervening centuries. Almost instinctively questions arise:

1. What about the history and government of this once powerful state?
2. What influences were already at work foretelling its doom?
3. What peculiar customs and social institutions mark the everyday life of a Roman citizen?
4. What did the people wear?
5. What kind of homes did they have?
6. How did they occupy their leisure time?

Answers to some of these questions appear as the play proceeds, but answers to others are to be found only in books and museums.

Historical Background

Peace and prosperity reigned within the limits of the Roman dominions during the years covered by the play. The nephew of the great Julius Caesar, called Octavius, and later Augustus, emerged from years of strife, as the greatest of the Roman leaders, and gradually replaced the democratic institutions of ancient Rome. In their stead was built up a powerful centralized state with himself as the fountain head of law and order. He was popular, energetic, and an able organizer.

The greatest achievement of Augustus, as he is most popularly known in history, is that he imposed on the world “the immense majesty of Roman peace” (Pax Romana). Brigandage and civil war disappeared in the farthestmost parts of the Empire. Commerce and industry flourished once more.

After Augustus the Imperial Court often declined in influence, but despite unworthy leaders, the Empire as a whole, and more especially in the provinces, experienced an era of continuing prosperity.

Pompeii in the First Century

Pompeii was a provincial city of second rank at the time the
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story begins. It was only seven miles from Naples across the bay, with Vesuvius in the background. It was beautiful and prosperous. Though constant smoke came from the crater of Vesuvius, there had been no recent eruptions, and the citizens had come to feel perfectly secure. Villas of wealthy men dotted the shores of the bay and the slopes of the mountain.

Though a prefect from Rome was sent to Pompeii to administer justice and maintain order, the city seems to have had a considerable degree of self-government.

Picture Tells About Roman Slavery

The very first scene in the play reveals the fact that there were dark spots in the life of the city. Slavery was one of the fundamental institutions of pagan Rome. It is estimated that slaves outnumbered the free in the ratio of three to one. Perhaps this explains why it was a capital offense to aid runaway slaves. Pompeii seems to have had her full share of them. It will be noted that those shown in the picture came from Scythia and from Britain.

Slaves were engaged in all forms of farm and domestic service. They worked the mines and built the roads. In addition they performed duties requiring training and skill. When Marcus wished a tutor for his adopted son, he turned naturally to the slave market to secure the services of an educated Greek.

Picture Discloses Religious Confusion

There was little true religion among the masses in Pompeii, reflecting a condition that was general throughout the Empire in the first century. To the old pagan deities the populace gave lip service, fearful only that the gods might vent their rage on the forgetful ones. The worship of the Emperor, used by Augustus to bind together the different parts of his far-flung dominion, was only a symbol. Soothsayers and representatives of Oriental cults existed everywhere.

Into this darkness and bewilderment came from Judea the teachings of Christ, taking deep root among the downtrodden and oppressed. But in Pompeii and throughout the Empire Christians were objects of hate and persecution, especially because they refused to sacrifice to the Emperor as a god, as all good citizens were expected to do. They openly prophesied the downfall of the Roman state.

Their religion, therefore, seemed to interfere with good citizenship, since it forbade them to show the usual respect to the Emperor and to the Government. While the Roman Government was usually most tolerant in matters of religion, Christians were looked upon as potential enemies and were frequently called upon to endure cruel persecution and punishment, including death in the arena.
The Gladiatorial Combats

The photoplay gives a partial picture of the amusements of the Pompeiians. There were five theatres in the city and puppet shows such as Marcus wished to see; also pleasure galleys for the rich. But the sports of the Amphitheatre easily came first in popular appreciation, and gladiatorial combats drew their crowds by the thousands.

The color, the excitement, the suspense, the fevered heat of the blood-mad spectators, the agony and despair of the helpless victims present a dark picture of pagan Rome of the first century.

More Agreeable Scenes

More agreeable are those scenes which show Pompeiians in their homes and at work. Evidently the craftsmen were numerous and prosperous. They were organized into guilds and lived in pleasant homes with shops for the display of the wares which they made.

The homes of rich and poor alike were generally low, with the principal living rooms and guest rooms on the ground floor built around a central hall. This hall was almost always open to the air, and in the larger houses was generally surrounded by columns. At the back was a garden or a peristyle with rooms around it.

Mosaics, bright colored frescoes, and bronze ornaments and utensils added beauty to homes that were undoubtedly comfortable.

Despite religious confusion and the absence of education for the children of the poorer classes, the picture tells of family ties that were strong, and of family life that was generally happy.

Are the Scenes True to Roman Life?

As a result of the eruption of Vesuvius, Pompeii was covered with a sort of volcanic ash that made a veritable tomb of the city. It was completely forgotten during the destructive wars of the Middle Ages. From the middle of the 18th Century excavations began on the site of ancient Pompeii, and archaeologists feel certain that they have now uncovered all its important buildings and temples.

These scientific diggers have discovered that the Forum was 467 feet long and 126 feet broad, excluding the colonnades; that the Amphitheatre seated about 20,000, and that the beautiful Temple of Jupiter occupied a large area north of the Forum.

These three buildings form a setting for the most important scenes in the picture and have been reproduced with the greatest care. Months of research were required to insure absolute accuracy. Other settings, such as the private homes, gardens, and shops follow exactly the models to be found in the excavated city.
Does the photoplay depict with fidelity a civilization that completely disappeared, then reappeared, as archaeologists labored?

The Story — Its Themes

In one way, all the themes of this picture are symbolic of man's slow struggle upward. Tragically, as indicated in the life of Marcus, this progress is slow, not because of stumbling blocks placed in the way by outer forces, but because at every step man must fight his own greed and cruelty.

For this reason Marcus is not one man. He represents humanity. Succumbing to greed, but eventually triumphing over himself, he is the symbol of humanity's many falls, but gradual progress toward a shining goal where men not only preach but practice the pure principles of unselfishness and self-sacrifice taught by Christ.

Secondary only to this main theme is the love of Marcus for his adopted son. Marcus's love and ambition for Flavius is one of the driving forces which urges him to take any means to wealth and power.

There is also another strong love theme in this picture. Marcus's love for his wife was so great that her death, caused by his lack of money, started the embittered man along the ruthless road to wealth. Flavius's love for the slave girl influenced his entire career. This love crystallized his hatred of human slavery. In the end, he risked his life for these helpless men and women. Once linked with their cause, he defied his father, whom he sincerely loved, refusing to follow the career planned for him.

Basically, of course, the picture tells the first steps in the story of the gradual conquest of Roman paganism by the teachings of the despised Christians.
QUESTIONS IN SOCIAL SCIENCE

1. Who were Cincinnatus and Cornelia? Name other historical characters of the Roman Republic. Why are they now remembered? Summarize the causes for the downfall of the Roman Republic.

2. What period in Roman History is called the "Golden Age of Literature and Art"? Name several of the great artists and authors of this period.

3. Who were some of the imperial successors of Augustus? What Emperor ruled at the time of the eruption of Vesuvius, and to what imperial family did he belong? What famous arch commemorates his conquest of the Jews?

4. How was the government carried on in a provincial city? In connection with the government of the Empire, what authority was exercised by the Emperor, the Senate, and the Consuls? Were the representative assemblies of the Republic still in existence?

5. Jupiter was one of the great Roman deities. Name five or six other gods and goddesses. Compare them with similar divinities in ancient Greece.

6. Contrast the games of ancient Rome with those of ancient Greece and with the Olympic games of today.

7. What articles of commerce were produced by the citizens of Pompeii and what articles on sale in the streets give evidence that goods were imported?

8. What methods of transportation were used on the streets of ancient Pompeii?

9. What form of salute was used by the Romans? In what countries are similar salutes now demanded by the government? Give a description of the dress worn by the Roman noble, and give an account of a Roman feast.

10. What are the features of the galley as pictured in the photoplay? Compare this ceremonial galley with the famous Roman trireme.

11. Give the Latin names for the rooms of a Roman house and for the garments worn by Roman gentlemen and Roman ladies.
CLASSROOM PROJECTS AND ESSAYS

1. Give a description of the gladiatorial games based upon the photoplay and Bulwer Lytton's LAST DAYS OF POMPEII.

2. Prepare an oral report on Maecenas as a wealthy patron of arts and literature during the Augustan Age.

3. Compose an essay of 500 words describing an imaginary walk in the streets of Pompeii before the eruption of Vesuvius.

4. Read Tennyson's poem to Virgil and write two paragraphs on his appreciation of the genius of Virgil.

5. Give a description of ancient Rome as found in Milton's Paradise Regained.

6. What Roman historian wrote on current events during the Augustan Age? Find some description by him of a current happening and tell in your own words what occurred.

7. Write a brief comparison of the exploits of Julius Caesar with those of his nephew, Augustus.

8. Write a brief comparison of the Augustan Age at Rome with the Age of Pericles at Athens.

9. What did Virgil think about the greatness of Augustus and the greatness of the Roman Empire? Write a brief account of his views in an essay of about 250 or 300 words.

10. Give a description of the scenes in the picture depicting the road to Calvary.

11. In fifty lines summarize the Roman defense for the treatment of the Christians.

12. Write an article of about 250 words regarding the Roman idea of the future life as explained by Flavius to Marcus.

13. Draw a diagram of the ground floor of a Pompeiian's home of the better class and give the Latin names for the various rooms.

14. Give the Latin names for the various articles of wearing apparel of the Roman men and women of the upper class.
QUESTIONS FOR LATIN CLASSES*

1. Who were some of the imperial successors of Augustus? What Emperor ruled at the time of the eruption of Vesuvius, and to what imperial family did he belong? What arch commemorates his conquest of the Jews?

2. How was the government carried on in a provincial city? In connection with the government of the Empire, what authority was exercised by the Emperor, the Senate, and the Consuls? Were the representative assemblies of the Republic still in existence?

3. Jupiter was one of the great Roman deities. Name five or six other gods and goddesses. Compare them with similar divinities in ancient Greece.

4. Contrast the games of ancient Rome with those of ancient Greece and with the Olympic games of today.

5. What articles of commerce were produced by the citizens of Pompeii and what articles on sale in the street give evidence that goods were imported?

6. What methods of transportation were used in ancient Pompeii?

7. What are the features of the ceremonial galley as pictured in the photoplay? Compare this galley with the famous Roman trireme.

8. What writing materials were used by the Romans? By others?

9. Compare the colonial system of ancient Rome with the recent action of the United States regarding the Philippines.

10. Augustus has been called a "civil service reformer." What did he do to gain this reputation?

11. What agricultural problem did the Romans face during the early centuries of the Empire? Compare the problems with those of the United States at the present time.

12. On an outline map of the ancient world, trace the limits of the Augustan Empire, and locate the different provinces.

*As a matter of convenience, some material suggested for Social Science classes is repeated in this section, sometimes in modified form.
SUGGESTED READING

1. As is stated in the Foreword by the General Editor, this photoplay has taken only its title from the noted novel by Edward Bulwer Lytton. It will be of interest, however, to read the latter’s *The Last Days of Pompeii*. The scene of this novel is likewise laid in Pompeii slightly before the destruction of the city. It is concerned with the love affair of two young Greeks, Glaucus and Ione. The guardian of the latter, Arbaces, is also in love with her, and seeks villainously to thwart Glaucus. Bulwer Lytton complicates the plot by having a blind girl, Nydia, cherish a hopeless passion for Glaucus, but it is she who during the eruption saves the lovers by leading them through the darkness to the sea.

2. An excellent volume, written in simple style, on ancient Pompeii and the revelations made by the excavations is Jennie Hall’s *Buried Cities* (Macmillan). As the title indicates, an account is given of other cities brought to light by archaeologists.

3. Two good books on the ancient Romans recently published are these: Grant Showerman: *Rome and the Romans* (Macmillan). This “survey and interpretation” deals with Rome and its Meaning, the Roman, Living Rome, and Greater Rome. References to Pompeii are in the index.

   Edith Hamilton: *The Roman Way* (Norton). In this volume an account of ancient Rome is given mainly by way of its great writers.

4. To the student interested in Greek and Roman mythology and in Roman religious ideas two volumes may be recommended: Gayley’s *Classic Myths* (Ginn & Co.) and Herzberg’s *Classic Myths* (Allyn & Bacon).

5. Shakespeare wrote three great plays dealing with dramatic events in the history of Rome: *Julius Caesar*, *Antony and Cleopatra*, and *Coriolanus*. All of these may be recommended to the student.

6. Other books of fiction laid in the time of the Romans are too numerous to list. Mention may be made, however, of William Stearns Davis’s *A Friend of Caesar*, Lew Wallace’s *Ben Hur*, Bishop & Brodeur’s *Altar of the Legion*, and R. F. Wells’s *On Land and Sea with Caesar*.

7. Life in ancient Rome is described in W. W. Fowler’s *Social Life at Rome*, W. R. Inge’s *Society in Rome under the Caesars*, Harold W. Johnston’s *The Private Life of the Romans*, and Edgar S. Shumway’s *A Day in Ancient Rome*. Of importance is C. Bailey’s *The Legacy of Rome*.
READEINGS TOPICALLY ARRANGED

Amusements
Mau, August: Pompeii, Its Life and Art, ch. xx, xxix.
Davis, Wm. S.: A Day in Old Rome, ch. xix.
Hamilton, Edith: The Roman Way, ch. i, x.
Showerman, Grant: Rome and the Romans, ch. xxvii-xxxiv.

Dress and Ornaments
Johnston, ch. vi.
Showerman, ch. vii.

Education
Johnston, ch. iv.
Davis, ch. x.
Becker, pp. 182-198.
Showerman, ch. x, xi, xix.

Eruption of Vesuvius
Mau, ch. iii, iv.
Hall, Jennie: Buried Cities (section on Pompeii).
Bulwer Lytton, Edward: Last Days of Pompeii (last chapter).

Food and Meals
Johnston, ch. viii.
Davis, ch. vi.
Becker, pp. 450-84.
Showerman, ch. xiii.

Houses and Furniture
Johnston, ch. vi.
Becker, pp. 231-64.
Preston & Dodge: Private Life of the Romans, ch. ii.
Guhl & Koner: The Life of the Greeks and Romans, sect. 75 f.
Mau, ch. xxxii.
Davis, ch. iii.
Showerman, ch. ix.

Literature
Mills, ch. xviii.
Virgil: Aeneid, vi, 847-853.
Hamilton, xi, xii.
Showerman, ch. xx.

Professions and Trades
Johnston ch. xi.
Davis, ch. xiii.
Mau, ch. xlvi. (note pictures of shops).
Showerman, section iii. (Living Rome).

Religion
Davis, ch. xxi.
Mills, ch. xxi.
Showerman, ch. xxvi, xxvii.
Gayley, Charles Mills: Classic Myths in English Literature, ch. vi, xxv.
Herzberg, Max J.: Classic Myths, ch. xv, xvi.

Slaves
Johnston, ch. v.
Davis, ch. vii.
Becker, pp. 199-225.

Streets and Street Life
Davis, ch. ii.
Showerman, ch. vi.
A STUDY GUIDE TO
THE RKO RADIO SCREEN VERSION OF
ALEXANDRE DUMAS'S
THE THREE MUSKETEERS

Prepared by
GLADYS D. BROOKS
Horace Greeley School, Chappaqua, N. Y.

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Weequahic High School, Newark, N. J.

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Foreword

There must be, literally, tens of thousands of readers all over the world who have read The Three Musketeers not once but many times. One looks forward to meeting Dumas's immortal characters again as one does to a reunion with old friends. John Macy remarks that this great book is so much a part of the memories of readers that "we cannot remember a time when we did not know them. We never outgrow Porthos, Athos, and Aramis, the immortal trio, and (if eternity admits of comparisons) the still more immortal d'Artagnan." John Drinkwater believes that "d'Artagnan is as well-known to us as Hamlet. The three musketeers are as familiar as Sam Weller and Tom Jones." Thackeray paid a famous tribute:

"O Dumas! O thou brave, kind, gallant old Alexandre! I hereby offer thee homage, and give thee thanks for many pleasant hours. I have read thee (being sick in bed) for thirteen hours of a happy day, and had the ladies of the house fighting for the volumes. Ah, Athos, Porthos, Aramis, you are a magnificent trio!"

And Robert Louis Stevenson added a fervid word of gratitude to d'Artagnan, of whom one never tires. Dumas wrote at least half-a-dozen books about him; one wishes he had written a hundred.

It has been noted concerning Dumas that his books are the most readable and the least quotable in the world. This characteristic of Dumas's writing may be ascribed to his overpowering emphasis on the deed. His books are full of action; something is happening every second. Naturally such books are a godsend to motion-picture producers; and their only regret probably is that old Papa Dumas isn't alive today to write directly for the screen. But, in his absence, the producer and director of this new version of The Three Musketeers have done a rousing, blood-stirring job; and Miss Brooks's excellent guide, with its appeal to students of various subjects, ought to be of great assistance in making schools familiar with an excellent new photoplay.

MAX J. HERZBERG
The Producer's Aims
A Statement for Teachers by CLIFF REID

A motion-picture producer who embarks on the hazardous task of translating a literary classic to the screen soon discovers he is on hallowed ground and is beset with problems which do not enter into the production of ordinary fiction. For he learns that the great characters of classic stories are no mere figments of a past author's imagination, but are very much alive and have their dwelling place in the minds of a vast reading public. Dumas is dead, but d'Artagnan still strides the world, sword in hand, gay of heart, a symbol of romantic imagination of the ever youthful world. And so with Porthos, Athos, and Aramis; with Constance and Milady and all those other vivid and arresting characters.

Even real characters which Dumas used, such as Cardinal Richelieu and the King and Queen, take on a fictional and more enduring quality in the pages of his book, strange as it may seem.

Here was the dilemma in making "THE THREE MUSKETEERS": The characters must be brought alive in their original state and yet must be cast into a screen play, which has a distinct and exacting form, as different from the vast rambling novel form in which Dumas wrote as can be imagined.

For the narrative form is not and never can be the dramatic form.

It was necessary to telescope great portions of the immense novel, and yet suggest their presence in the screen play, to retain the full-bodied feeling of the novel. Dumas's dialogue could not be retained. It is absorbing in the reading, yet if uttered on the screen would seem incredibly verbose in many instances. Situations had to be condensed, and yet retained in essence. In short, the problem was to hew close to the spirit of Dumas, the style of his classic story-telling, and yet recast the whole story. This I feel has been accomplished in the present version. Not only in the adaptation and direction, but in the casting of actors to impersonate the characters, I endeavored to adhere exactly to the spirit and creative feeling of Dumas; so that audiences everywhere may have not only the entertainment which reading Dumas affords today, but may also profit as much from seeing the picture as from reading the classic.

Those who have read Dumas, I am sure, will enjoy again the old thrill of meeting the famous characters, and their memories will not be offended in any way; while that younger generation which has not had time to open the voluminous pages of Dumas will profit from seeing the picture as much as if they had read the book.
Part I: Before Seeing "The Three Musketeers"

The Author. The life of Alexander Dumas,* author of The Three Musketeers, reads like chapters from his own exciting novels. He was born in 1803 in a small town north-east of Paris. His father, a general who had fallen from Napoleon's good graces, died in poverty, leaving his wife to eke out an existence for herself and her son. Alexander's education was irregular, but he loved to read, and his youthful imagination was stimulated by such masterpieces of adventure as The Arabian Nights and Robinson Crusoe. At the age of twenty, with only fifty francs in his purse, but with old letters of his father's as proof of his parentage, he set forth, like d'Artagnan, to Paris, the city of his dreams. He was fortunate enough to secure work as secretary to the Duke of Orleans, who later became King Louis Philippe. But still he was not content. He wanted to write, but he could find no subject that interested him. When his inspiration came he began writing historical plays, the first of that kind to appear in France. Overnight he rose to fame and fortune. His plays were soon followed by novels. He could not work fast enough, and so he employed collaborators to search historical documents in order to furnish him with new situations for his stories. Eighteen of his thirty novels he published during a period of eight years. His works brought him great wealth, and yet he was always poor. He was continually surrounded by men and women who profited by his generosity. At his huge dinner parties he sometimes did not even know the names of his numerous guests. Stevenson characterized him as "a great eater, worker, earner, and waster, the man of much and witty laughter, the man of the great heart."

The Place of Dumas's Stories in Literature. Sir Walter Scott, whom you know as the author of Ivanhoe, inspired Dumas, as well as other French writers of the early nineteenth century, to write historical novels. Although Dumas did not produce works of such literary quality as did his renowned contemporary, Victor Hugo, he became one of the greatest story-tellers the world has ever known. Young and old alike are spell-bound as he carries them along from one thrilling adventure to another. His characters attract and hold the interest and even the affection of his readers. Not only do Dumas's incomparable stories delight French people, but they are best-sellers the world around.

* According to Webster, pronounced with the s silent.
Stories of action, such as he wrote, can be translated into other languages without losing any of their appeal, because choice of words matters little. It is the movement of events that counts. In like manner, James Fenimore Cooper and Jack London are high on the list of most popular authors whose works have been translated from English into other languages.

The Book Itself. Of all Dumas's stories, The Three Musketeers is the universal favorite. It has already passed through hundreds of editions, been dramatized innumerable times, made into a musical comedy, and was first presented on the silent screen in 1921 with Douglas Fairbanks as d'Artagnan.

The scene is laid in one of the most fascinating periods of French history, the early seventeenth century, a period of intrigue and plotting to overthrow the powerful Cardinal Richelieu, who, in his determination to make France a great, unified nation, dominated even the king, Louis XIII. The story first appeared in 1844 as a serial in a newspaper, a fact which in part accounts for its great length.

Producing the Screen Play. If you have not already read the story, try to run through it before you see the film. You will then realize how difficult a task the producer faced in making a film of only ninety minutes' duration from a novel of such length. Fortunately the story offers a wealth of dramatic scenes, and the producer had a rich opportunity in being able to choose those that would be the most effective in a screen play. He has stressed the scene which appears in Chapter 22 of the book. This means that he had to change the sequence of some events, omit many, and use his own imagination to add others in order to work out a satisfactory production. Keep in mind also that a producer's task is to show, not to tell, a story.

Let us enumerate some of the factors which we should expect to find in an excellent screen version of The Three Musketeers:

1. It must reproduce the spirit of the book, its rapid movement, suspense, and charm.

2. It must faithfully represent Dumas's characters.

3. It must have a well-knit dramatic (rather than novelistic) plot, in accordance with the principles of plot-formation which you have studied.

4. Its setting — exteriors and interiors of buildings, furniture, coaches, as well as costumes and manners — must be appropriate to the reign of Louis XIII.

Can you suggest other requirements to add to this list?
Part II: After Seeing the Picture

A. Discussion for the English Class

The Story on the Screen. 1. By what clever means were the following facts rought to your attention at the beginning of the picture? (a) D’Artagnan, son of a poor nobleman, is going to Paris to seek his fortune. (b) The father counts on the captain of the King’s Musketeers to help give his son a start. (c) The story takes place in the time of Louis XIII of France. (d) There is a plot on foot to start a war with England which would be disastrous to France. (e) D’Artagnan has been well trained as a swordsman. 2. Who is d’Artagnan’s first enemy? When does he pay back this man’s insolence? 3. What is the cause of de Tréville’s violent outburst against his favorite musketeers? 4. How do you explain the complete change of attitude of these three swordsmen toward d’Artagnan after the encounter with the Cardinal’s Guards? 5. What is the motto of the four friends? 6. Can you remember some occasions on which they live up to it? 7. On d’Artagnan’s arrival in Paris, the captain advises him to keep his head out of politics, his hand out of duelling, and his heart out of love. Why does the author of the screen play put these words into de Tréville’s mouth? 8. Show how d’Artagnan has disregarded all three by the close of the first day. 9. What advice about the journey to London does de Tréville give to d’Artagnan? 10. What lesson in honor does he teach his godson? 11. On the way to Calais, which of the three musketeers has the greatest odds to overcome in his encounter with the spies of de Rochefort? 12. Which trap set by de Rochefort is the most dangerous, and why? 13. How do the musketeers finally learn that d’Artagnan is a prisoner in the coach? 14. At what moment of the photoplay was the suspense greatest? 15. At what moment did you begin to feel that everything might turn out right? 16. What is your opinion of the last scene of the play? 17. In what respect does it resemble the finale of a musical comedy? 18. Name the threads of the story that are untangled in the last scene. 19. What score has already been settled? 20. How many plots are there in the photoplay? 21. For those who have already read the book, compare Dumas’s ending with that of the photoplay. Is the difference due in part to the fact that Dumas had a sequel in mind? 22. Which do you prefer?

The Characters of the Photoplay. 1. Do Athos, Porthos, and Aramis have distinct personalities in the photoplay? 2. Can you mention any of their characteristics? 3. The Gascons are noted for their quick tempers. Can you mention cases in which de Tréville and d’Artagnan show this trait? 4. In the novel, de Rochefort is the tool of the Cardinal who creates all the schemes for overthrowing his enemies. Does it seem probable to you that a man with keen intuition would have been deceived so easily by de Rochefort? 5. Which of the three women in the story do you consider the cleverest? The most human? The strongest-willed? 6. How many instances can you cite of d’Artagnan’s physical courage? 7. When, in your estimation, is he the most daring?
8. What characteristics of Bernajou make him useful to de Rochefort?  
9. Enumerate Milady's qualifications as a spy. Give an incident to illustrate each.  
11. Who has the stronger personality, the queen or the Duke of Buckingham? Justify your answer.  
12. What quality do Constance and d'Artagnan have in common?  
13. What impression of Louis XIII do you form from the play?

**Acting and Actors.**  
1. Could Paul Lukas have played the role of d'Artagnan as successfully as he played Athos?  
2. Which man in the play did the best acting, in your opinion?  
3. Name a minor part which you thought was well portrayed and state why.  
4. Did the extras who played the courtiers in the last scene react to the events that were taking place around them?  
5. The best-known portrait of Richelieu was painted by de Champaigne. Find a copy of the picture and compare it with the Cardinal of the screen.

**Photography, Music, and Sound Effects.**  
1. Why is the director as important to the making of a good picture as the scenario writer or the actors?  
2. Comment on the opening "shot:" the rapier, letter, and purse on the table.  
3. Characters may be introduced in a variety of ways. Mention four persons whom we met for the first time with their backs to the camera. What was gained by that?  
4. A favorite device to increase suspense is to interrupt one sequence of events to show what is happening at the same time somewhere else. Comment on the following as examples: Constance's entrance to Bernajou's house, interrupted by a glimpse of a spy across the street; the return of the queen and Constance to the palace, interrupted to show Bernajou in the hands of the Cardinal's Guards; the race to Calais, interrupted by scenes showing the arrival of carrier pigeons, the queen anxiously waiting for news of d'Artagnan, Milady preparing to steal the diamonds in London.  
5. Did you notice in what various positions the camera must have been to photograph the two races?  
6. What effect was produced by the timing of the clash of swords with the music in the tournament scene?  
7. What is suggested by the singing of the birds and the whistling of d'Artagnan as he leaves home for Paris?  
8. Comment on the sound of the curfew.  
9. Did it increase the atmosphere of suspense?  
10. What effect do the pounding of hoofs and the panting of horses help to create during the race to Calais?  
11. What did the "Song of the Musketeers" add to the picture?

**OTHER POPULAR NOVELS BY DUMAS**

*Twenty Years After*, sequel to *The Three Musketeers.*  

*The Vicomte de Bragelonne,* dealing with the closing years of the lives of the four musketeers. (Part of the novel is published under separate cover as *The Man in the Iron Mask.*)

*The Count of Monte Cristo,* dealing with the marvelous adventures of Edmond Dantès in the time of Louis XVIII.  

*The Forty-Five Guardsmen,* a romance laid in the time of Henry III.  

*The Queen's Necklace,* a thrilling story involving Marie-Antoinette and Louis XVI.
A FEW INTERESTING NOVELS OF THE REIGN OF LOUIS XIII

The Heir of Buckingham, Martyr to the Queen, The Secret of the Bastille, Salute o Cyrano, The Years Between, by Paul Féval.
(In these five novels we meet again the characters of The Three Musketeers and follow them through more adventures.)

Bardelys the Magnificent and Saint Martin’s Summer, stories of France in the early 17th Century, by Rafael Sabatini.

Under the Red Robe, a story of one of Richelieu’s scouts, and

The Man in Black, a tale of intrigue at court, by Stanley J. Weyman.

Read also Edmond Rostand’s famous play, Cyrano de Bergerac.

B. Discussion for the Class in European History

The reign of Louis XIII cannot be studied apart from the personalities of its historic characters, four of whom appear in this story:

I. Louis XIII. 1. Who was the father of Louis XIII? 2. Which was the greater monarch, the father or son? 3. At what age did Louis become king? 4. Who was regent during his minority? 5. Was Louis willing to be dominated by Richelieu? Why? 6. In your opinion does the photoplay show his true character?

II. Cardinal Richelieu. 1. Give his full name and explain how he rose to power. 2. How old was he at the time of the story? 3. Richelieu had two purposes: (a) to concentrate all power in the hands of the king, (b) to make France the greatest kingdom in Europe. Tell how, in order to fulfill the first of these goals, he clashed with the nobles, brought about a war against the Huguenots, and defied members of the royal family. 4. From what royal family did he receive opposition in his attempt to carry out the second of his aims? 5. Does this conflict explain his attitude toward the queen? 6. What were some of the methods used by the Cardinal to attain his ends? 7. Comment on the following statement: Richelieu paved the way for the absolutism of Louis XIV and was in part responsible for the French Revolution. 8. Underline the adjectives in the following list which you think are applicable to Richelieu: cowardly, quick-witted intuitive, loyal, trusting, unforgiving, vacillating, cautious, ruthless, magnanimous, unstable.
9. How many of his characteristics were you able to observe in the photoplay?

III. Anne of Austria. 1. What was her parentage? 2. At what age did she become queen of France? 3. What has been the chief consideration in arranging royal marriages? 4. With what members of the royal family of France did Anne ally herself? 5. Was the Cardinal justified in having her closely watched? 6. According to history, did the Cardinal ever succeed in humiliating the queen? 7. Did he do so in the picture?


V. Historical Background of Other Characters. In 1622 Louis XIII gave the name of "Musketeers" to his favorite guards because they had just been equipped with muskets. The company, numbering 250 in all, was composed of soldiers of fortune and younger members of noble houses. Because of Louis's pride in his guards he wished them to appear more splendid than any other corps in France. The cape was the only regulation article in the uniform. It was blue, with a cross of silver which was surrounded by flames of gold, terminating in fleur-de-lis. Although the yearly wage of a musketeer was 360 pounds, his equipment was so expensive that he was notoriously poor. The flags and banners of the company were of white satin, emblazoned with emblems which represented a bomb bursting over a beleaguered city.

The Musketeers were renowned for their bravery as well as for their striking appearance. They distinguished themselves in many of the great battles of the Thirty Years' War. In time of peace their sole duty was to accompany the king wherever he went.

Count de Tréville was in reality a captain of the Musketeers, but at a much later date than in Dumas's story. He came from the province of Béarn in southern France, as did most of his company.

D'Artagnan, born in 1623, was really Charles de Batz-Castelmore, the fifth son of the Count of Castelmore. He took his title from his mother's family. He joined the Musketeers in 1640 and distinguished himself for military bravery, so that he became a second lieutenant and finally captain of Musketeers.
Aramis, Henri d'Aramitz, was of an ancient noble family of Béarn and a cousin of de Tréville. He also joined the Musketeers in 1640 and later became an abbot.

Athos, Armand de Sillègue d'Athos, was a petty noble from the village of Athos in the same region.

Porthos, Isaac de Porthau, was a country squire who lived nearby.

Constance de Bonacieux was an authentic character, but a humble servant of the Queen rather than a noble lady.

Discuss the above facts in relation to the photoplay. Was Dumas justified in altering historical facts?

VI. Life in the Seventeenth Century.
1. Of what did the education of a young nobleman consist? 2. With a rapier at his side, was it easy for a gentleman to observe the law against duelling? 3. Can you compare this situation with that of a modern nation fully equipped for war? 4. Mention some incidents in the picture which provoke duels. How would they be settled today? 5. What characters in the photoplay are of the bourgeois class? 6. Discuss the scene of renting a room for d'Artagnan as an example of the relationship between the noble and bourgeois classes.

VII. Historical Settings, Properties, and Costumes.

For this picture sixty settings had to be designed, some of them of unusual size and magnificence. How many of them can you enumerate? The properties, too, were many and varied.

In order to make certain that the settings, properties, costumes, and even manners of the actors would be authentic for France of 1625, Mr. Vandenecker was engaged as technical advisor. He was once a member of the Foreign Legion in Morocco, and has made French historic backgrounds his life study. He served in the same capacity for the production of The Count of Monte Cristo.

The following list gives you a small conception of the research involved in this phase of the picture alone: English and French passports, official documents, flags, wheel-lock rifles and pistols, rapiers, halberds, pikes, trumpets, musical instruments, conveyances, lanterns, luggage, torches, glass and pewter ware, horse equipage, and much besides.

Some members of the class may enjoy verifying the accuracy of these phases of the production. Interesting topics for Special Reports on the Seventeenth Century might be:
Duelling Weapons and the Art of Fencing.
Architecture in the Reign of Louis XIII.
Conveniences of Life in the Seventeenth and Twentieth Centuries.
Means of Travel.
Inns and Taverns, their Place in the Life of the Century.
Court Costumes.

**AIDS TO HISTORICAL RESEARCH**

*Richelieu the Cardinal as a Builder of French Nationalism*, by Hilaire Belloc.

*The Theory of Fencing*, by Martinez Castello.

*Sidelights on the Court of France*, by A. C. Haggard, pp. 227-237.

*Historic Costumes and Chronicle of Fashion in Western Europe*, by Francis Kelly and Randolph Schwabe.


*France, a Short History*, by Henry D. Sedgewick.

*Boy through the Ages*, by Dorothy M. Stuart, pp. 209-231.


*Old Court Life in France*, by Elliott, pp. 227-316.

*Seventeenth Century France*, by J. R. Boulenger.

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C. Discussion pour la Classe de Français (de la Seconde ou Troisième Année)*

**LA FRANCE ET LES FRANÇAIS.**

1. De quelle province vient d'Artagnan? Trouvez-la sur la carte des anciennes provinces. Quels sont les traits caractéristiques des Gascons?

3. De quel mot français vient *curfew* en anglais? Mentionnez d'autres mots anglais qui viennent du français sans grand changement de prononciation.


6. Pourquoi appelait-on Richelieu "Son Eminence Rouge?" Quelle fameuse académie a-t-il fondée? Où est-il enterré?

7. Dans quel grand palais de Paris se réunissait la cour en ce temps-là? Qu'est-ce qu'on y voit aujourd'hui?

8. Où se trouve Calais? Est-ce que le port est bien représenté dans le film?

9. Décrivez le costume d'une dame de la cour en parlant de sa robe, de ses bijoux, de sa coiffure. Quel personnage du film portait le costume le plus luxueux?

10. Si vous voulez lire en français des livres de la même période historique, essayez:

   * *Le Capitaine Fracasse*, roman historique, par Théophile Gautier.
   * *Cyrano de Bergerac*, pièce historique, par Edmond Rostand.

* Note pour le professeur: Les questions préparées pour les classes d'anglais et d'histoire peuvent servir aussi comme base d'une discussion dans la classe de français. Il y a aussi d'excellentes questions dans trois éditions récentes des *Trois Mousquetaires*: (1) par Lilly Lindquist, American Book Co. (2) par Stanley Galpin, Doubleday, Doran, (3) par Struble et Eddy, University of Chicago Press (adaptation).

**LE JEU DES ADJECTIFS.**

Pouvez-vous trouver l'adjectif convenable pour remplacer les tirets dans ces phrases sur le film?
D'Artagnan avait un cheval qui paraissait..............à M. de Rochefort. Le Capitaine de Tréville était...............d'apparence mais ..................de caractère. Le roi était très..................de ses mousquetaires. Les trois mousquetaires et d'Artagnan se servaient de la rapier d'une façon.............. Nous savons que Bernajou était...............parce qu'il aimait compter son argent. Constance, en arrivant dans sa chambre, fut fort..................de voir quelqu'un bouger sous son lit. Quand d'Artagnan reconduisait la reine et Constance au palais, il leur fallait paraître..............afin de ne pas éveiller les soupçons des soldats. En amis..................les trois mousquetaires décidèrent d'accompagner d'Artagnan à Londres. D'Artagnan, Athos, et Aramis réussirent à quitter Paris grâce à l'action...............de Porthos. Les méthodes d'espionnage de Milady de Winter étaient plus..................que celles des autres espions de M. de Rochefort.

**UN PROJET DE COMPOSITION**

A l'aide des expressions suivantes faites une affiche des *Trois Mousquetaires*, ou écrivez un compte-rendu de la représentation pour le journal de votre école:

- A l'écran — on the screen.
- La distribution — the cast.
- Le metteur en scène — the director.
- Une vedette — a star.
- Les figurants — the extras.
- Un film sonore ou parlant — a talking picture.
- La version à l'écran ou l'adaptation cinématographique — the screen version.
- Un film est projeté — a picture is shown.
- Tourner un film — to take a picture.
- Faire du cinéma — to act in the movies.
- Le film est interprété par Walter Abel — the picture is played by Walter Abel.
- Seconder une étoile — to support a star.
- Étre à l'affiche d'un théâtre — to be on the bill at a theater.
- Le film est prolongé d'une semaine — the picture is held over a week.
UN MOMENT DRAMATIQUE


LES PERSONNAGES

ATHOS
PORTHOS  les trois mousquetaires
ARAMIS

PLANCHET, valet de d’Artagnan

LADY DE WINTER, espionne du Cardinal et autrefois femme d’Athos

L’AUBERGISTE.

(La scène représente l’intérieur de l’auberge, Le Roi et le Paysan, sur la route de Paris à Calais. A droite, une grande cheminée; au centre, une table et deux bancs; au premier plan, à gauche, une petite table; à gauche, au second plan, une porte communiquant avec un couloir; au fond, deux fenêtres. Par la porte, à droite, on voit une autre pièce. Il fait nuit dehors. La pièce est éclairée par deux chandelles sur la grande table. Les trois mousquetaires sont assis à table, au centre. Planchet leur verse du vin.)

ARAMIS: Voilà bien huit jours qu’il est parti.

PORTHOS: Il aurait eu le temps de faire deux fois le voyage à Londres.

ATHOS: Pour ma part, je n’ai plus d’espoir. Je crains que…


(Athos se lève et marche de long en large. On entend dehors le bruit d’un carrosse qui s’arrête devant l’auberge. Tout le monde écoute attentivement.)

Vite, Planchet, à la fenêtre.
PLANCHET:  (lentement) Il n'y a qu'une dame qui descend de son carrosse, monsieur.

ARAMIS:  (irrité) Cette attente m'énerve au dernier point. Viens, Porthos, faisons une partie de cartes dans la pièce à côté. Planchet, apporte encore du Bourgogne.

PLANCHET:  Très bien, monsieur. (Aramis et Porthos quittent la pièce. Athos continue à marcher au fond de la salle, la tête baissée. La porte à gauche s'ouvre. Milady entre, la figure complètement cachée par son capuchon. L'aubergiste la suit d'un air obsequieux.)

L'AUBERGE:  Si Madame veut bien s'asseoir ici. (Il indique la petite table au premier plan.) Voici de l'encre et du papier. Combien de messages est-ce que Madame veut envoyer ce soir?


L'AUBERGE:  Je suis content qu'il n'y ait qu'un message à envoyer. (Il se retourne pour regarder Athos qui, pensif, marche toujours.) Il ne me reste qu'un pigeon. Ces gourmands de mousquetaires ont mangé les trois autres. (Milady a l'air irrité. L'aubergiste sort.)

MILADY:  (à elle-même en écrivant.) D'Artagnan est mon prisonnier. Je m'arrêterai au Château de la Fère comme vous me l'avez ordonné. J'arriverai à l'heure convenue.

Lady de Win———

(Athos reconnaît sa femme. Il se tient derrière elle et lit ce qu'elle a écrit. Son expression indique sa haine et sa rage.)

ATHOS:  (d'une voix tranquille) Pourquoi ne signez-vous pas votre vrai nom?

(Milady se lève en saisissant le papier, et se tient en face de lui adossée à la table. Ils se regardent longuement.)
MILADY: Toi! Ici! (Elle s'empare du lourd chandelier de fer qui est derrière elle. Pendant qu'il se dirige vers la porte pour la fermer, elle s'avançe vite et le frappe sur la tête de toutes ses forces. Il tombe par terre. Elle se sauve en courant. Dans le silence qui suit son départ on entend le bruit d'un carrosse qui part à toute vitesse.)

PLANCHET: (qui entre en cherchant Athos) Monsieur Athos! (Il aperçoit Athos couché par terre; il court à la porte à droite.) Au secours, messieurs, vite! vite!

ATHOS ET Porthos: (accourant) Mon Dieu! Qu'est-ce qui s'est passé? Dis-nous, Athos.

ATHOS: (d'une voix faible) Il est dans son carrosse.

Porthos: Mais qui et dans quel carrosse? Dis-nous vite.

ATHOS: (avec plus de force) D'Artagnan est le prisonnier de Milady de Winter. C'est l'espionne du Cardinal! A cheval, à cheval! Pas un instant à perdre! (Tous les quatre sortent en courant.)
THE CAST

Walter Abel...........as d'Artagnan—A young Gascon seeking fame in Paris
Paul Lukas.........................as Athos—One of the King's Musketeers
Moroni Olsen.......................as Porthos—One of the King's Musketeers
Onslow Stevens ....................as Aramis—One of the King's Musketeers
Margot Grahame....................as Milady de Winter—A Cardinal's Spy
Heather Angel......................as Constance—A Lady-in-Waiting to the Queen
Rosamond Pinchot...................as Queen Anne—Queen of France
Miles Mander.......................as Louis XIII—King of France
Nigel de Brulier...................as Cardinal Richelieu—Prime Minister of France
Ian Keith..........................as Count de Rochefort—The Cardinal's Emissary
Lumsden Hare......................as de Treville—Captain of the Musketeers
Murray Kinnell......................as Bernajou—Constance's Guardian
John Qualen........................as Planchet—d'Artagnan's Servant
Ralph Forbes........................as The Duke of Buckingham
Ralph Faulkner.....................as Jussac—Officer of Cardinal's Guard
Stanley Blystone...................as Villard—A Guard

Producer .................Cliff Reid
Director ....................Rowland V. Lee
Author .......................Alexandre Dumas
Screen Playwright ............Dudley Nichols
Can you identify these characters?
A GUIDE TO THE STUDY OF THE SCREEN RECORD OF FRANK BUCK'S ANIMAL EXPEDITION

FANG AND CLAW

FOR SCIENCE AND ENGLISH CLASSES

Prepared by
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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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Photoplays for which study guides have been published by the National Council of Teachers of English: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations. The Little Minister, David Copperfield. (All except the last two are at present out of print. The guide to The Emperor Jones has been reprinted in the Student's Edition of the play published by Appleton-Century.)

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FOREWORD

F OR some time the Committee on Photoplays of the Department of Secondary Education has been awaiting the opportunity to recommend for discussion in the class-room some film that will be of special interest to science teachers. There have of course been in existence for many years—probably from the very beginning of the use of motion pictures—silent pictures that science teachers have found valuable for demonstration. But what was sought was some photoplay exhibited in the community theater that would be suitable for correlation with the work in biology or physics or chemistry. It is believed that exactly such a film has been found in FANG AND CLAW.

In this photoplay there are present, as may well be expected, those qualities that draw eager play-goers to the theater—excitement, variety of action, a sense of vicarious adventure in romantic wilds. But it is also pleasant to be able to say that the producer has here likewise endeavored to preserve a measure of truthfulness and accuracy in his pictures of the conflict of man with the creatures and dangers of the wild. In some incidents to be found in earlier films wherein Mr. Buck appears as chief character ground for criticism has been found by those who prefer an avoidance of exaggeration in scenes and happenings already pretty lurid. In FANG AND CLAW there has been a deliberate effort to exclude, for example, falsified death struggles.

In writing his Guide Dr. Wood has similarly sought to preserve carefully the scientific mood. He has traversed the Malaysian peninsula and has first-hand knowledge of the country where the film was made. He has made good use of the opportunities presented to an expert in his particular field; and his Guide makes interesting and valuable reading quite aside from the film. Furthermore, it is a powerful aid to the interpretation and appreciation of that film, and it is significant, too, as has been suggested, because it is a pioneer effort to correlate the photoplay with still another section of school activity.

Max J. Herzberg

Weequahic High School, Newark, N. J.
SOME FACTS ABOUT MR. BUCK

The explorer and animal collector whose picture appears on the front of this guide early developed a love and respect for animal life. Born in Gainesville, Texas, he moved to Dallas while a small boy, and his home was luckily located near a densely wooded area through which ran a good sized creek. Here was a boy's paradise together with a liberal education.

As has been the case with many another ambitious youngster, early contacts with an environment or with persons or books that inspired one to do things—Frank Buck saw his future life-work set out for him as plain as a pike-staff. He and animals took to each other, and their friendship was mutual. In due time the opportunity came to go to South America in search of rare birds. He soon found his bird collections so valuable as to cause him to embark on animal collection as a life work.

He has during the past twenty-five years crossed the Pacific Ocean forty times, been around the world five times. The center of his activity is the rich fauna and flora lands of Asia, especially the East Indies, India, Burmah and in the Malaysian Peninsula where this film was taken. His present Asiatic headquarters is Singapore, the Crossroads of the Far East, where he has a large animal collection.

Mr. Buck is world-famous for his success in bringing back alive many rare specimens and first captures, such as the first man-eating tiger ever seen in this country, the largest king cobra ever captured, and two rare Indian rhinoceri from Nepal, a country north of the Himalaya Mountains, where white men seldom go.

And a fine thing about Mr. Buck is that he never kills an animal unless it is absolutely necessary to save life. He is too humane and too much an animal lover to do otherwise. He brings them back alive for us to see, study, and enjoy. Many of the finest specimens now in the zoological gardens of the United States were caught by him.

THE SETTING

Open a geography or a good encyclopedia to a map of the world and find Asia. At its lower edge you will have no difficulty in finding a long finger-like extension of land pointing south towards the East India Islands. This is the Malaysian Peninsula. Singapore is at its southermost tip and it extends for nearly a thousand
miles north before it spreads out to any great extent to form Siam and Indo-China.

Not far north of the equator, bathed by the waters of the China Sea on the east and the Indian Ocean on the west, which it separates by a very few miles in several places, this long slender strip of land is perhaps the richest in plant and animal life in the whole world. It is a veritable paradise for the animal and plant explorer. It is little wonder that Mr. Buck has his headquarters in Singapore near to his choicest hunting grounds.

Tropical climate produces here an impenetrable jungle, alive with curious and little-known animal forms, some of which may never yet have been seen by man. Even the human inhabitants are hard to reach, and some tribes living here are so primitive that they do not, even now, know the use of fire, eating all of their foods raw.

It was into this wild jungle that Mr. Buck marched north from Singapore; and, cutting his way into the wildest regions on the backs of elephants, he finally pitched his camp at a spot near Johore Bahru, a town you may be able to find on a good map of Malay near the boundary line between the States of Johore and Pahang and about seventy-five miles north of Singapore. Note that the word “near” does not mean the same thing in the jungle as it does here. One may be near a town in Malay and still be unable to reach it because of the impassable jungle. One may go five miles into the jungle here and never find one’s way out again.

Keep these conditions in mind as you watch the film. It should mean much more to you and give you much to reflect upon during and after its showing.

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*The Wit of Man vs. the Wit of Birds: What Attracts the Birds? How Do You Think the Trap Works?*
SOME GENERAL CONSIDERATIONS

There is a distinct advantage to have classroom discussion and study of a good film before it is actually seen on the screen. A thorough understanding of the salient features of the picture, such as the setting, already mentioned, the necessary and adequate preparations for a march into the jungle to last for several months, the difficulties and obstacles that must be known and anticipated, the equipment necessary to accomplish fully the objects of the expedition—all of these things furnish a background against which all the activities shown in the picture have their proper place.

Again, while there can be no plot in a picture of this kind which permits it to be compared with a picture such as *The Three Musketeers, The Last Days of Pompeii* or *Mutiny on the Bounty* still there is a sequence of events over which man has a large degree of control. While these events bear no close cause and effect relationship, yet they do build up or pyramid into a general effect and a lasting impression that one may carry away at the close of the picture. In this respect any animal film is in a class by itself.

It is hoped that those who study this guide and see this picture will take with them a vivid sense of the constant dangers with which all life is surrounded; that to live is a struggle; that the fit and fittest survive and that the most successful animal in the world is man, because he can outguess all creatures below him.
And with this impression should be developed a wonder and admiration of the life forms in this world of ours and a real kindliness and sympathy towards every living thing.

HIGHLIGHTS OF FANG AND CLAW

To enjoy this film to the fullest extent you should be able to anticipate or know in a very general way the principal sequence of events as they will appear. Persons who get the most out of the Last Days of Pompeii are those who study the guide before they see the picture. So in this picture, the ability to look forward to the high spots should make the picture doubly interesting and profitable. If possible, read the book entitled Fang and Claw before seeing this picture.

I. WHAT TO LOOK FOR OR ANTICIPATE

1. The general nature of the environment (trees, lianas, flowers, grass, rocky ledges, surface of the earth, streams, etc). Note changes in these factors as the film progresses.

2. The appearance of the natives at different stages of the expedition. Note particularly the outstanding figures in Mr. Buck's party.

3. The different kinds of animals that consecutively appear on the screen.

4. The characteristic sounds made by the different animals contacted.

5. The essential and the striking features of the lecture that accompanies the picture.

An Unwilling Prisoner: An Ingenious Way of Capturing a Tiger. Watch the Process in the Film.
A Guide to Fang and Claw

6. The characteristic actions of the animals contacted or captured, especially those having to do with getting foods, offensive and defensive movements, and escape from enemies.

7. The clever methods used by the natives to offset the cunning and instinctive actions of the animals hunted and the methods used by the white man (Mr. Buck) that the natives would probably not have been able to devise.

8. The deliberate methods used by Mr. Buck, his kindly and humane attitude towards the animals captured, and the marked absence of crueltly in all phases of the expedition.

II. High Spots or Episodes

1. A partial roll-call of the animals during the Prologue. You should get the feeling of the tremendous wealth and richness of life in the jungle.

2. The march into the jungle safe on the backs of the largest beasts—the elephants—which are almost immune from attacks by other animals.

3. The building of the permanent camp or headquarters—a very essential step in the work of the expedition.

4. The overpowering urge of animals to seek food and the mischievous actions of the monkeys in getting food at the expense of Mr. Buck and his helpers.

5. The capture of a big python.


7. The rescue and capture of a baby rhino.

8. A boxing lesson among monkey friends.

9. Catching a box of monkeys.

10. Taking to camp a man-eating crocodile.

11. Mr. Buck's No. 1 Boy and a python.

12. The Sakai tribes, the man-eating tiger, his capture and transportation to camp.

13. The flushing and ingenious methods of capturing Nilgai or Asiatic antelope.

14. The killing of a man-eating tiger to save a human life.

QUESTIONS AND PROBLEMS

The following questions and problems are based primarily on the items under Sections I and II under "Highlights," and, so far as possible, are in the order there indicated. By keeping this order in mind, the answers to the questions and the solutions of the problems will be the more easily found.

1. Make a list of animals in the Prologue. Look up a full description of several and write an essay on one or more.
2. What three great classes of animals are to be seen in this picture?
3. Which class is the most interesting? Give your reasons.
4. Do you think that animals as well as men may be said to have character? Contrast the actions of a tiger with those of a snake, a monkey, a man.
5. What is there besides size that protects the elephant from danger?
6. Do you note any differences in the characters of the native helpers? Who are the leaders? Why?
7. Why are natives thought to be careless? Are they really careless in their own ways of living or careless with the white man's things?
8. Why is this good tiger country? Good snake country? Good bird country?
9. Note and describe the adaptations of the python, the pandolin, the tiger, the crocodile, the rhinoceros for getting food and escaping enemies.
10. Give several instances of the value of protective coloration in this picture.
11. Point out several cases of protective resemblance also.
12. Show how instinctive action helps some of the animals to get along in the world.
13. Point out instances of ingenuity and dexterity in the building of the camp. Note the economy of materials used and the very effective way they are used. This is the result of long experience.
14. Give at least three instances where animals were captured because they wanted food more than they feared danger.
15. Give several instances of a struggle for existence going on among these animals.

A Contented Immigrant on the Way to America: The Orang-Utan Quickly Adapts Itself to New and Strange Conditions.
Getting Ready for a Visitor: How Can a Tiger be Made to Walk Into This Trap?

16. What ones will naturally survive? How does this illustrate natural selection?
17. Explain how (for example by shooting off the limb holding the python) man showed the superiority of man’s inventions over natural cunning and of man’s mind over a feeling of security shown by the snake on the high limb.
18. Show how some simple machines were used in capturing animals.
19. Give striking examples of the fact that animals have little ability to meet new situations and to save themselves from injury or capture.
20. Do the fit or the fittest survive in the jungle?
22. Compare the habitats of at least four different animals and show how each is specially fitted to the habitat in which you find it.
23. Why do white men never drink water in the jungle unless it is boiled? How can the natives drink jungle water without harmful effects?
24. It is said that the cocoanut is the chief natural wealth of the countries of the Far East. Look up the matter and find out in how many ways these trees are used by man.
25. Why was it comparatively easy to catch the bird of paradise?
26. Describe native ingenuity in making cages for at least three of the animals captured.
27. What evidence have we that the animals living in camp were not discontented?
28. Give instances of animal cleverness in camp.
29. What evidence do you see that the white man commands both lower animal and human life? Explain this.
30. Describe in detail the clever manner in which the tiger was caught and transported many miles.

31. Who were Ahmed, Ali, Takahala, Matt, Ah Kling? What did each do?

32. What evidences are there in this picture that animals can readily adapt themselves to new conditions?

33. What evidence is there that animals readily react to kind handling by man?

34. What evidence is shown that there is kindness among animals?

35. What is the special adaptation of the rhinoceros for protection? Compare this animal with an African rhinoceros and tell how the law of compensation is working in these two animals.

36. Mention one or two “shots” which you consider beautiful from the photographic or artistic standpoint.

37. Discuss and name some of the most serious difficulties which must be overcome if good motion pictures are to be taken of jungle animals.

38. While attempts were made, no good colored pictures were taken on this expedition. Explain.

39. List some of the antics and clever actions of the honey bear and his monkey companions in camp.

40. Do animals have a sense of humor? Give reasons for your answer.

41. We think of monkeys as being quite intelligent. Does the ease with which they are captured in this picture bear out that statement? Explain.

42. Describe the scene of No. 1 Boy and the python. Just how does this snake get a hold on its victim and how does it kill it?
43. How is camouflage used in this picture in at least two instances to catch animals?
44. What evidence is there that the Sakai tribe was a primitive one?
45. In what instances do the natives show that they recognize the great superiority of the white man and depend upon him for help in an emergency?
46. Is the capturing of wild animals justified?
47. Is the shooting of wild animals ever justified? When?
48. What good evidences of parental care are shown in this picture?
49. How is the herding instinct a disadvantage to the antelope in this picture?
50. Upon what valid grounds can Mr. Buck's capturing of wild animals be justified? Discuss fully.

CORRELATION WITH ENGLISH

SOME TOPICS FOR COMPOSITION AND DEBATE

1. What is the real significance of the title *Fang and Claw* in this picture? Discuss fully. Read Tennyson's *In Memoriam* and look for the phrase. Bring the poem to class.
2. Is cruelty a characteristic of the animal kingdom?
3. What characteristics of man have made him supreme among living things?
4. Which is more potent in shaping the lives of wild animals—heredity or environment?
5. What are the essential relations between the plant and animal world in this picture?

A Happy and Contented Guest: Mr. Buck Interviewing a Natural Clown and Acrobat Among the Monkeys.
6. The use of camouflage and deceit in the capture of animals.
7. The importance of environment in the life of animals.
8. Adaptations of animals which fit them to live their lives and survive in the struggle for existence.
9. Structures of defense and offense are prominent in this picture. Which came first in the development of animal life— the need of the structure (claw or bill) or the structure itself? Discuss fully.
10. How wild animals solve the two fundamental problems of nutrition and protection.

SUGGESTIVE READINGS

These books will broaden and develop your knowledge of the life of animals and plants, make more vital and vivid your knowledge of geography, and correlate well with your work in English and history.

*Bring 'Em Back Alive*, by Frank Buck and Edward Anthony. Simon Schuster.
*In African Forest and Jungle*, by Du Chaillu. Scribner's.
*In the Zoo*, by W. R. Blair. Scribner's.
*Malay Sketches*, by Sir Frank Swettenham.
*Malayan Monochromes*, by Sir Frank Swettenham.
*Minds and Manners of Wild Animals*, by W. T. Hornaday, Scribner's.
*Romance of the Animal World*, by E. Selous, Lippincott.
*Safari*, by Martin Johnson. G. P. Putnam's Sons.
*Six Years in the Malay Jungle*, by C. Wells. Star Book.
*Strange Animals I have Known*, by R. L. Ditmars. Blue Ribbon Books.
*Trapping Wild Animals in the Malay Jungle*, by Chas. Mayer, Garden City Publishing Co.
Bringing Home the Bacon: On the Wharf with a Whole Zoo. Every Box Must be Tight. Why?
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF DICKENS'
A TALE OF TWO CITIES

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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Photoplays for which study guides have been published by the National Council of Teachers of English: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print. The guide to The Emperor Jones has been reprinted in the Student’s Edition of the play published by Appleton-Century.)

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ONCE more Dickens proves his kinship to the cinema. Although some critics have regarded *A Tale of Two Cities* as the least Dickensian of the great Victorian novelist's works, it is still full of the rich variety in human nature, the warm love of humanity, the sentiment, the power of style that mark Dickens' best work, even if there are lacking, for the most part, his humor and his emphasis on the eccentric.

What Dickens did in this great story of the French Revolution was to set forth, with powerful effect, the redeeming qualities of the human heart, as contrasted with the evil and sin and cruelty that are inherent in that same heart. His is a magnificent picture of loyalty and self-sacrifice, made all the more poignant by the meanness, the brutality, the malignity that make the sacrifice necessary. These dramatic aspects of the story appear, fortunately and brilliantly, in the screen version as they do in the original novel. In both the novel and the play one is moved powerfully by the sight of that inhumanity practised by man on man and by the sight of the fashion in which a single human being, by his heroic qualities, can redeem human nature.

Dr. Sheridan, in her thoughtful *Guide*, has gone deeply into the historical development of Dickens' story, as it was shaped in his own mind and as it sent forth sprouts later on in many different versions. She has stressed the fact that Dickens loved the theater, understood it well, and (consciously or unconsciously) wrote in a way that makes it easy to transfer his productions to the stage. Her *Guide*, in conjunction with the photoplay, ought to provide many new and valuable points of view and enable a wide audience better to understand one of the great classics of our language.

Max J. Herzberg

*Weequahic High School, Newark, N. J.*
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF DICKENS'

A TALE OF TWO CITIES

It was the best of times, it was the worst of times, it was the season of Light, it was the season of Darkness, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way—in short, it was a period very like the present...

With these familiar words begins the motion-picture version of Charles Dickens' famous novel of the French Revolution, A Tale of Two Cities. He might have called it Long Ago or Buried Alive or The Doctor of Beauvais, for he considered doing so. It might have been entitled The Tale of Two Cities; or, the Incarcerated Victim of the Bastille or All for Her or A True Story Told in Two Cities or 1790 or Sydney Carton or The Only Way, for dramatic versions of his story were so named. Dickens, however, called it A Tale of Two Cities, and the choice is a characteristic one.

You have an opportunity to go to a motion-picture theater, where you will see the entire story within two hours. Contrast this situation with that of people living in 1859, who read it in weekly installments in All the Year Round, beginning April 30 with the first three chapters and completing the reading in the thirty-first issue on November 26. Even Carlyle, to whom Dickens acknowledges his debt in the Author's Preface, disliked reading it by what he termed teaspoons.

(If you wish to follow the advice of pupils who have studied this book, you should read it before seeing the screen version. If that is impossible, by all means read the book at your earliest opportunity.)
I. THE APPEAL OF THE NOVEL

*A Tale of Two Cities* became popular on publication. At one time Dickens wrote of the sale of 35,000 back numbers. Carlyle approved of it; Grant White thought it almost peerless; Fitzgerald thought it more brilliant than *David Copperfield*. Bliss Perry praised it. Henry van Dyke did not believe it to be one of Dickens’ most characteristic books, but one of the most perfect: *notably fine in structure and approximately faultless in technique*. Chesterton, who called it a good novel, considered it really remarkable in dealing more successfully with a city that the author did not know than with the one he so often made vivid. Leacock said that whatever its shortcomings it was a great book, presenting a marvelous picture of the age. George Bernard Shaw puts a seal of approval on *A Tale of Two Cities* and on all the works of Dickens in the words:

Dickens was one of the greatest writers that ever lived: an astounding man, considering the barbarous ignorance of his period, which left him as untouched by Art and Philosophy as a cave man.

There is no “greatest book” of Dickens: all his books form one great life-work: a Bible, in fact. *But all are magnificent.*

The statement by Shaw indicates that at present Dickens has an assured place in literature, a place justifying an acquaintance with
many of his books. Usually he is described with superlatives. Quiller-Couch says that by 1838 Dickens was what he remained until the time of his death in 1870, *a great National Institution;* Carlyle was another. Quiller-Couch regarded Dickens as a great novelist, *the greatest* of English novelists—and certainly among *the greatest of all the greatest European novelists.* Chesterton prophesies that he will dominate the nineteenth century in England. In *Six Novelists in Profile* John Galsworthy places him high:

Beyond dispute, he is, to me, the greatest English novelist, and the greatest example in the annals of all novel-writing of the triumph of sheer exuberant genius. By native imagination and force of expression he has left human nature imprinted on men's minds more variously and vividly than any other Western novelist.

II. SUITABILITY FOR MOTION-PICTURE PRODUCTION

Early in screen history the motion-picture possibilities of *A Tale of Two Cities* were recognized. In the past there have been at least three versions: a silent one made by an English company, a three-reel one made by Vitagraph in 1911, and one made by the Fox Film Corporation in 1917. Unfortunately there was in those years little critical appreciation of motion pictures. As a consequence there is practically no record of the productions.

*A Tale of Two Cities* seems to be suited for motion-picture production because of its *dramatic qualities,* its *pictorial qualities,* and its *swift-moving plot.*

Though an excellent stage-play may not make a good photoplay, though an outstanding novel may not bear translation either to the stage or screen, there is a kinship between the stage and the motion picture that often promises success.

The writings of Dickens have, fortunately, dramatic qualities. Henry van Dyke, in *The Good Enchantment of Charles Dickens* in *Companionable Books,* wrote (probably without thought of the cinema) that Dickens' "life-long love for the theatre often led him consciously or unconsciously, to construct the *scenario* of a story..."
with a view to the dramatic effect, and to work up the details precisely as if he saw it in his mind's eye on the stage."

From the first there was a connection between *A Tale of Two Cities* and the theater. The initial idea for the book may have come from a melodrama Dickens saw in Paris in 1848. The *Author's Preface* tells that Dickens conceived the idea while acting in *The Frozen Deep*, a play which he attributes to Wilkie Collins, but which is also attributed in part to Dickens himself. The general belief is that Dickens himself wished to act in the play, taking the part of Sydney Carton. It was natural for him to desire to act in *A Tale of Two Cities*, for he acted effectively in many plays, wrote several plays, and served as a dramatic producer and critic.

Another indication that he recognized dramatic possibilities in *A Tale of Two Cities* is the fact that he sent the proof before publication to Regnier of the Theatre Francaise.

There have been many stage representations of *A Tale of Two Cities*. The first paragraph of this guide makes note of some of the titles by which it has been known on the stage. Dickens himself supervised one by Tom Taylor. (This may be secured from Samuel French, 25 W. 45th St., New York City, for thirty-five cents.) In 1907 *The Only Way*, by two clergymen, Freeman Wills and Frederick Langbridge, had its 1000th representation. The power of the stage performance may be gauged from a note in Forster's *The Life of Charles Dickens*, to the effect that the tremendous popularity of the book "in the last quarter of a century is almost wholly due to Sir John Martin Harvey's fine stage presentation of it."
In the second place, Dickens’ novels lend themselves to pictorial treatment, a matter of unquestioned importance for a film presentation. You think of A Tale of Two Cities in pictures: the Dover Road, the wine cask in St. Antoine, the shoemaker, the jackal, Monseigneur and his chocolate, the fall of the Bastille, the burning of the chateaux, and the guillotine. Marcus Stone, an illustrator of Dickens’ books, found Dickens a noteworthy exception to writers because he definitely showed what Mr. Stone called a sense of pictorialism.

Though it has been said that Dickens was somewhat reluctant to have his books illustrated, the illustrations are famous and in themselves offer a study of the different branches of the art of illustrating books: by needle, brush, and pencil. They are in a way self-sufficient, and have been collected in Tears and Laughter, The Charles Dickens Parlor Album of Illustrations (1879), and Scenes and Characters from the Works of Charles Dickens (1908). In this respect Dickens takes precedence over other novelists in view of the innumerable engravings, paintings, and drawings based on his writings.

The original illustrations for A Tale of Two Cities, sixteen in number, were by Hablot K. Browne, the illustrious Phiz; it is the last book by Dickens for which he made the illustrations. At a later period Barnard’s illustrations were favored for toning down the element of caricature and increasing what Barnard’s admirers believed to be the historical accuracy of the work.

In addition to having dramatic possibilities and lending itself to illustration, A Tale of Two Cities has a swift-moving, well-knit plot, a stagey one, if you agree with Quiller-Couch. It is almost unique among Dickens’ books for having a plot, possibly an answer to a challenge by Walter Bagehot, a statement that Dickens was a complete failure when he “attempted to make a long connected story, or develop into scenes or incidents a plan in any degree elaborate.”

To the extent that A Tale of Two Cities has a plot, it loses merit in the eyes of many lovers of what is most characteristic of Dickens. But to the extent that it has a plot it has a greater chance for effectiveness on the screen. With rapid action there may be continuous movement, a basic element in the motion-picture art, according to Sheldon Cheney in The Theatre. An adaptation of A Tale of Two Cities would seem to be a simpler matter than one of David Copperfield, for example, since A Tale of Two Cities is but about half the length of other serials by Dickens.

Things that happen offer possibilities for cameras, and in A Tale of Two Cities things happen. The rapid succession of events in two
cities should excite the heart of the producer and the director as well as the audience. The epoch has become glamorous. Through the French Revolution the period of Feudalism ended, and our modern world is said to have begun, though actually the roots lie far deeper. Following the World War monarchies fell. Common man attempted ruling with more or less success; he did so at the French Revolution. "It was a period very like the present," we glean from the opening words of the film. Dickens sympathized with the masses, and he told the story from their point of view in a way that is intelligible to the masses. Readers or spectators can suffer with Madame Defarge, with Dr. Manette, and with Gaspard in the loss of his child. Through the high optimism of Dickens they can exult in the destruction of the Bastille, symbolic of oppression. The masses can feel the triumphal note with which the picture ends, the romantic glory of the death of Sydney Carton. In this respect it is unusual. This is perhaps what was meant in Forster's The Life of Charles Dickens:

I should myself prefer to say that its distinctive merit is less in any of its conceptions of character, even Carton's, than as a specimen of Dickens' power in imaginative story-telling. There is no piece of fiction known to me, in which the domestic life of a few simple private people is in such a manner knitted and interwoven with the outbreak of a terrible public event, that the one seems but part of the other.
III. GETTING READY FOR THE SCREEN PLAY

David Selznick, the producer of A Tale of Two Cities, had already produced distinguished films, including David Copperfield and Anna Karenina.

The screen play was written by W. P. Lipscomb, who planned the script for Clive of India and Les Miserables. In those films he showed understanding in his treatment of England and of France. The bond between Dickens and Hugo, whom Mr. Lipscomb interpreted sympathetically, promised an appreciation of the writing of Dickens concerning events in France.

The dialogue is by S. N. Behrman, the author of The Second Man, Brief Moment, Biography, Rain from Heaven, and other plays.

With the aid of sixty-five assistants, Jack Conway, who directed the crowds of Viva Villa!, managed the 5300 extra players in the cast. The effective marshalling of armies of people on the stage or screen to achieve the proper mass effect is an art, in the past usually a Continental art.

The device of mistaken identity was deemed unwise; hence Ronald Colman is Sydney Carton and Donald Woods is Charles Darnay. How could the audience sympathize with Ronald Colman on the way to the guillotine in order to save Ronald Colman: Charles Darnay?

Through other outstanding films and plays many of the cast are familiar to you. Find comments about them. In what ways are you disappointed in the cast or pleased?

For the singing of English Christmas carols the famous Paulist choristers have been introduced. What justification is there for the inclusion of the carols?

IV. MODIFICATIONS OF THE STORY

Modifications are inevitable when a novel is turned into a film or a play. Tom Taylor’s drama of a prologue and two acts was “in the kindest manner superintended” by Charles Dickens, Esq., according to the quaint program in “Lacy’s Acting Edition” of A Tale of Two
Cities. That play began in 1763 with Dr. Manette’s visit to the chateau to care for Colette Dubois, the sister of Madame Defarge.

The film version begins faithfully with the famous antithesis quoted at the beginning of this guide. It presents the Dover Road, the knitting, and other scenes you wish to see. It gives lines that you expect: “Drive him fast to his tomb,” “Think of me as a man who would give his life to keep a life you love beside you,” and “It is a far, far better thing I do than I have ever done; it is a far, far better rest I go to than I have ever known.” It presents “I am the Resurrection and the Life.” How effectively are those words from St. John given?

Imagination has been used. There is “forward reference” in having Dr. Manette feel over the bricks of a side wall in the attic in Paris. The crest of the Evrémonde family is emphasized by the direction: “CAMERA PANS DOWN the shawl that she is knitting, until we come to almost the top of the shawl.” This “dissolves” to the same crest on the carriage door. It seems fitting to have portraits of judges of all periods hanging in Mr. Stryver’s chambers. It stirs the emotions to see four barriers, one after the other; the camera most effectively shows the closing in of the world for Charles Darnay. Selective images and superimposed ones are the resources of the film rather than the stage; you find a repetition of the shadow of the Bastille. Blind Justice in a niche was conceived of to make a smooth transition from Madame Defarge’s promise to testify in Dr. Manette’s behalf to the scene of the Tribunal. Does it accomplish that end?

The motivation is not left to suggestion. You see how Lucie and Charles become acquainted. There is no mystery about Jerry’s occupation. The Marquis plots against Charles. There is an omission of hints about the mender of roads. The story of Gaspard is direct.
The occupations of Gabelle and Charles Darnay are changed; how far do the changes make the story more plausible? Gabelle writes the letter at Madame Defarge's instigation. Events that happened before the opening of the novel take place before your eyes. Does the film gain?

Compression forced other changes, both of omission and combination. Should there have been emphasis on the buzzing of the blue flies, on the loadstone rock, on the deafness of Miss Pross?

Means are changed. How does Carton win the case in the British court? In France how does Carton win over Barsad? How is Dr. Manette's letter secured?

Some scenes have been added. Is it desirable to have Lucie talk with Sydney Carton just before the end?

Make a list of all the changes that you notice.

V. RESEARCH FOR THE WRITING AND FILMING OF "A TALE OF TWO CITIES"

*A Tale of Two Cities* may or may not be a historical novel. Stephen Leacock suggests that it may not be one if Kings and Queens and personages make historical novels, for it is knitted from the events in the life of a few simple people. It may not be one if deep research is necessary as a foundation, for Dickens was by no means a research scholar. He was stirred by the "power and massiveness in the mob" in the melodrama of the French Revolution that he saw in Paris in 1848. In his youth Dickens had talked with middle-aged people who vividly recalled the scenes of the French Revolution, for those of Dickens' period were in a sense the children of the Revolution. France when Dickens first visited it was said to be little changed from France in the days of Voltaire and Danton.

Carlyle's history of the French Revolution, which had appeared in 1837, for years was a bedside book for Dickens. To it Dickens acknowledges indebtedness in the *Author's Preface* to *A Tale of Two Cities*. According to his son, Henry Fielding Dickens, Charles Dickens was influenced more by Carlyle than by any other author. Dickens read books sent by Carlyle. He cites *Mercier's Tableau de
Paris, “a curious book printed at Amsterdam;” Rousseau as the authority for the peasant’s shutting up his house when he had a bit of meat; and the tax-tables as proof of “a wretched creature’s impoverishment.” The research may have been superficial, but Dickens is praised by Stephen Leacock for reaching the mind more successfully than most histories; by Chesterton for being more right than Carlyle in his picture of the epoch.

Whether or not Dickens found it necessary to delve into research in order to recreate the period, those planning the film version could scarcely avoid it. This is not the age of the French Revolution. Its children are long dead. There was careful research, undertaken with a view to its use in the film which is now in the process of being made at Hollywood from Stefan Zweig’s Marie Antoinette as well as in that based on A Tale of Two Cities. The script bears evidence of care. It calls, for example, for the checking of research where Gabelle is putting the luggage of Charles Darnay into a cabriolet at the chateau, for research on court procedure for the whole sequence of the trial in England, and for recourse to the famous illustration of Jerry Cruncher with a straw in his mouth as he is seated on a stool. There are references to Lacroix’s XVIIIe Siècle, an authoritative book with many contemporary pictures. Though the book is
written in French, you will enjoy it even without a knowledge of French, for the numerous illustrations recreate all phases of life in France just prior to the Revolution. They will give you an opportunity to check the research for many points in addition to the two given in the script: the dray used in carrying wine into St. Antoine, the wine which tumbled from the cart before M. Defarge's wine-shop; and the wall sun-dial on which Gaspard writes Blood.

Refer to the pictures in this study guide and point out the significant details.

VI. PHOTOGRAPHY IN "A TALE OF TWO CITIES"

Before you see the picture, imagine yourself to be the photographer. You are familiar with many limitations of cameras. Try to decide which scenes should be shown and how you would take places and incidents. Through whose eyes should the audience view various scenes? From what angle would you take certain pictures that you have in mind? From what distance would you take them? Of whom and on what occasion would you favor a close-up?

It is said that fifteen cameras were used, one on the highest camera platform that has ever been erected, a platform sixty feet in the air. Was it necessary to go to such an extreme? Where do you think such a shot would be vital?

The following statement by Oliver Marsh, A.S.C., chief photographer of A Tale of Two Cities, will give you some idea of the cameraman's problems during the filming of the picture:

From the cameraman's viewpoint every scene in A Tale of Two Cities was a problem which had to be met and solved individually. Undoubtedly the most difficult one was the interior of Defarge's wine shop, shooting out through the windows and showing action taking place inside and outside simultaneously. Only twice before in my experience has this problem arisen. It is usually avoided because of photographic difficulties. We solved it by having ten different sets of window glass of amber shades, ranging from pale straw to deep orange, and changing them as the outside light changed during the day's work.

Extremely difficult also were the spectacular scenes of the storming of the Bastille, in which thousands of people appear. One scene was so widespread that fifteen cameras were used simultaneously to record it.
The most unusual scene photographically was the close-up of Ronald Colman in Stryver's chambers. It was filmed by the light of a single candle.

These are only a few of the many problems in what I consider the most difficult and complex picture I ever photographed.

After you see the picture, you should be able to answer most of these questions.

1. Point out changes in the tempo of the cutting. There are short flashes, for example, of the court, Lucie, and Mr. Lorry when Madame Defarge announces that Dr. Manette accuses Charles Darnay.
2. Comment upon the repetition of the shadow of the Bastille, the Evrémonde crest, and the guillotine.
3. Where are there excellent transitions?
4. How well does the camera emphasize the clumsy street lamp and its significance?
5. When are you given close views of Carton?
6. What is effective in the photography of the Royal George?
7. How does the camera anticipate the scene of the broken wine cask?
8. How is Defarge introduced after Gaspard writes "Blood"?
9. What was the advantage in taking the carriage of the Marquis from behind as it moves down the street?
10. When Lucie leaves Sydney after going to church, Carton is
alone. The camera tries to tell that there is the first "intimation of nobility and ecstasy in Carton's brain and heart." How well does it succeed?

11. How does the photography assist in telling the story of the murder of the Marquis?

12. What precedes and follows the title: "This was the warning. The years passed but every wind that blew over France stirred the rags of the scarecrows in vain"? Did you like the use of titles that make comments or give descriptions? What is gained by such subtitles in talking pictures?

13. Could you tell that the bridge of the Bastille was to fall within three inches of the countersunk camera?

14. A close shot of the grindstone is given in order to establish that clearly. Is the device successful?

15. What is the first view that you have of the place where Sydney Carton is to be guillotined? What mood is suggested by the photography?

16. What artistic use is made of light and shade?

**VII. SOUND EFFECTS IN "A TALE OF TWO CITIES"**

Music was part of the stage version that Dickens superintended. An overture and music apparently were composed for that production. The *Carmagnole* was secured from the Bibliotheque Imperiale in Paris, and *action* was arranged for it.

Music plays a larger part in the film version of the novel. Its importance justified the oddest musical research in years. Since *La Marseilaise* was not written until 1792, Herbert Stothart, composer of the musical score, searched for earlier themes. For his use, Joseph K. Howard, composer, now in London, collected a number of music volumes two hundred years old. These tunes, lost in the centuries, Mr. Stothart wove with themes from Chopin and other composers into a score that is played by a symphony orchestra of one hundred.

The following statement by Mr. Stothart summarizes for you the contribution made by musical elements toward the total effect of the photoplay:
Since the emotional range of *A Tale of Two Cities* is very wide, running virtually the full gamut of sentimental possibilities, the problem of the musical director was to find a wide range of emotional numbers true to the time and place, and to adapt them to the action on the screen.

The music in the picture ranges from simple English Christmas carols to the stirring, martial surge of *The Marseillaise*.

One of our principal problems was to avoid the natural inclination to use *The Marseillaise* as typifying the passion of the revolutionary mobs. It really does not, since it was not written until after the Revolution. It was incorporated into the musical score to depict the ideals of the people rather than the revolutionary spirit.

The research involved in preparing the musical score was unusually complete. We located and utilized several old folk-songs of the pre-Revolutionary era of France, as well as some English folk-songs two hundred years old. Sydney Carton’s spirit is typified by a familiar religious sacrificial theme, and a familiar prelude by Chopin will be recognized as the sentimental theme. *A Tale of Two Cities* offered delightful musical opportunities, and while the problems were manifold and perplexing, the result was gratifying.

You might prepare for the film version by becoming acquainted with some of the music. You will find the words of the *Carmagnole* in French in Shailer Mathews’ *French Revolution*. If you can not sing or play *La Marseillaise*, you might enjoy Victor records. One is sung in French by Marcel Journet; two others are played by bands. Listen for the song in the film; in the Bastille sequence it follows *Ca Ira*.

There is other music, very different in character. The Chanteysman sings *off scene* at Dover. In the church the boy soprano sings *Come All Ye Faithful*, shortly before the children on the street sing Christmas carols. The minuet is played in the ballroom of the chateau. Lucie sings *Bells of London* with a refrain by Miss Pross.

Sound effects have been skillfully arranged. That is evident in the transition from the peace of the conversation between Lucie and Sydney Carton, followed by lightning and a clap of thunder to introduce the hurrying footsteps, which grow faster and louder. After a crash of thunder, in a crescendo of sound, the Bastille sequence begins. In that too there are running feet. The highest peak of noise comes when the Bastille falls.

1. Before you go to see the photoplay, think over the sounds emphasized by Dickens. After seeing the picture, consider the effectiveness with which they are presented.

2. Is silence ever forceful in a sound picture? There is silence after Gaspard’s child has been killed.
3. Your ears are made accustomed to the sound of the guillotine through a kind of auditory foreshadowing. How successful is it?

4. To what extent does music influence one's mood to gain a desired effect?

5. What does music add to the emotional effect at crises in the story? What does it add at the end of the picture?

VIII. THE STUDY OF "A TALE OF TWO CITIES"

The range of subjects introduced by A Tale of Two Cities is broad. It touches upon literature, to be sure, but also upon social studies, modern languages (French), art, and music. You will find questions bearing on those fields, also references for further study.

There are many ways to make use of the problems that follow. For the answers to many of them, the first pages of the guide will be helpful. For extended study you may wish to concentrate upon but one question. This is especially true of the section on "Problems for Older Students."
(1) PROBLEMS FOR YOUNGER STUDENTS

1. What notice has the public library in your community taken of the film *A Tale of Two Cities*? What notice has the school library taken of it?

2. From the library secure pictures of London and Paris and of the period of *A Tale of Two Cities*.

3. Read advertisements for the film. Find important statements. Find comments that are not significant.

4. Before going to see the motion picture, enact scenes from *A Tale of Two Cities*. Plan carefully the gestures and the pantomime.

5. When you went to see the film, to what extent did the rest of the motion picture program (a double feature, a comedy, a news reel, community singing) interfere with your enjoyment of *A Tale of Two Cities*? To what extent did it increase your enjoyment?

6. What scenes that you found puzzling in the book has the motion picture clarified for you?

7. Which incidents that you wished to see have been omitted from the film?

8. Which historical scenes have been stressed?

9. What is a chanteyman?

10. Tell of the writing of *La Marseillaise*.

11. Trace the train of incidents following the scene pictured on page 10 of this guide.

12. Notice the picture on the cover. Tell what led up to the situation pictured and what follows it. What titles would you suggest for this and other illustrations in the guide?

13. The motion picture version is said to include every single character, however unimportant. State possible objections to such a plan. How far does this version avoid these objections? How does the inclusion of all the characters help?

14. Pupils familiar with the book have hoped that the film would not idealize Sydney Carton. How faithfully has he been presented?

15. Point out places where the film is exceptionally successful in capturing the spirit of the book.

16. To what extent is the dialogue appropriate?

17. Point out places where the camera tells the story.

18. What humorous elements are to be found in the film? Does the film version diminish or increase the humor of the novel?
19. What emotional appeal is there? Is it overdone? How do the scenes compare in intensity with those in the book?

20. Did the motion picture provide you with any desire for further reading or study? If so, report on some book that you read as a result of seeing the film.

(2) PROBLEMS FOR OLDER STUDENTS

1. Challenge any of the statements on pages 5-19 of this guide.
2. Browse through Carlyle's *French Revolution*. You will find it more interesting than you expect it to be. Notice, for example, this passage:

   Borne over the Atlantic, to the closing ear of Louis, King by the Grace of God, what sounds are these; muffled, ominous, new in our centuries? Boston Harbor is black with unexpected Tea: behold a Pennsylvanian Congress gather; and ere long, on Bunker Hill, DEMOCRACY announcing, in rifle-volleys death-winged, under her Star Banner, to the tune of Yankee-doodle-doo, that she is born, and, whirlwind-like, will envelop the whole world!

3. From Carlyle's *French Revolution* copy vivid passages and passages that gave clues to Dickens for scenes or incidents or characters in the novel.
4. When Carlyle's *French Revolution* appeared, it excited hostility. Why was this so? (Refer to Emory Neff's *Carlyle*, pages 153, 173-180.)

5. Actually how significant was the fall of the Bastille? (Refer to The Cambridge Modern History, Volume VIII, page 167.)

6. What interest is there today in the problems of the French Revolution: the conditions leading to it and following it? (In this connection consider the first paragraph of the last chapter of the novel.)

7. Refer to Shailer Mathews' *French Revolution* for the words of the Carmagnole. They are given in French. Read them aloud. Make a translation.

8. What was Wordsworth's connection with the French Revolution?


10. Does the motion picture omit any obligatory scenes? Explain your answer.

11. Where has the director used restraint?

12. In the film version is the alternating personality of Dr. Manette emphasized more or less than in the novel?

13. Dickens is said to have written carefully. Give his justification for the scene in which Madame Defarge loses her life. (Refer to Forster's *The Life of Charles Dickens*, page 731.)

14. What explanation has been given for the shortness of *A Tale of Two Cities*? (Refer to Kitton's *Dickens and His Illustrators*, pages 111-112.)

15. Discuss Dickens' connection with the stage. (Refer to FitzGerald's *Dickens and the Drama*.)

16. What was the influence of Dickens upon playwrights? (Refer to Brander Matthews' *Playwrights on Play Making and Other Studies of the Stage*.)

17. Name three books that have appeared serially in recent years. How much has usually been published at one time?

18. Read Tom Taylor's dramatic version of the novel. Compare the dramatic version, superintended by Dickens, with the film version. Which is more faithful to the novel? In what ways does Taylor's play reveal the period in which it was written?

19. Compare the work of Dickens with that of some of his con-
temporaries: Thackeray, Trollope, the Brontës, Charles Reade, Merimee, Hugo, Hawthorne, or Poe. Discuss their works in relation to the screen.

20. Read a play by S. N. Behrman. Discuss his fitness for writing the dialogue for the film version of *A Tale of Two Cities*.

21. In relation to the production of *A Tale of Two Cities*, explain the following statement written by Welford Beaton: “The present pictures that please you most are creations of those directors who have not forgotten that the camera is their most important business.”

22. In *Harper's Magazine* for July, 1935, Douglas Moore wrote: “It is interesting to note that the tendency in the past year or two has been toward more and more pantomime and less dialogue.” To what extent is that true of the film version of *A Tale of Two Cities*? (Refer to Sheldon Cheney's *The Theatre*, page 535, to see why this may be true.)


24. Secure as many of the different illustrations for *A Tale of Two Cities* as you can. Consider them in relation to the motion picture. Find some also for his other novels.

25. Search for reviews of the earlier motion-picture versions of *A Tale of Two Cities*. See what you can unearth. Send the comments that you find and definite references to the writer of this guide. The dates given on page 7 may be of some assistance to you in the search.
IX. FOR BROWSING AND READING

You will enjoy other stories of the French Revolution. Such books as _The Reds of the Midi, The Scarlet Pimpernel, The Adventures of François, Ninety-Three_, and _Scaramouche_ emphasize other aspects of the struggle. In school editions of _A Tale of Two Cities_ there are lists of such books as well as of reference material. Reread the motion-picture guides for _David Copperfield, Great Expectations, Les Miserables, The Three Musketeers, and Mutiny on the Bounty._

Browse in some of these books. Make an original list of titles that have not been included.

Belloc, Hilaire: _Highlights of the French Revolution_
Chesterton, Gilbert K.: _Appreciations and Criticisms of the Works of Charles Dickens_
Cruse, Amy: _The Victorians and Their Books_
Cunliffe, John W.: _Leaders of the Victorian Revolution_
FitzGerald, S. J. Adair: _Dickens and the Drama_
Galsworthy, John: _Castles in Spain and Other Screeds_
Gissing, George: _Charles Dickens_
Huddleston, Sisley: _France_
Kitton, Frederic G.: _Dickens and His Illustrators_
Lacroix, Paul: _XVIIIme Siècle. Institutions, Usages et Costumes. France, 1700-1789. Paris, 1885_
Maurois, André: _Dickens_
Newton, A. Edward: _End Papers. Literary Recreations_
Newton, A. Edward: _The Amenities of Book-Collecting and Kindred Affections (Temple Bar Then and Now)_
Newton, A. Edward: _The Greatest Book in the World and Other Papers_
Phelps, William Lyon: _Essays on Books_
Quiller-Couch, Sir Arthur: _Charles Dickens and Other Victorians_
Sitwell, Osbert: _Dickens_
Straus, Ralph: _Charles Dickens_
Trollope, Anthony: _On Dickens in The Living Age, 346:219-224_
van Dyke, Henry: _Companionable Books_
Wagenknecht, Edward: *The Man Charles Dickens*
Zweig, Stefan: *Three Masters*

**NOVELS ABOUT THE FRENCH REVOLUTION**

Doyle, Sir A. Conan: *Uncle Bernac*
Dumas, Alexander: *Le Chevalier de Maison Rouge*
Dumas, Alexander: *The Queen's Necklace*
Erckmann, Emile, and Chatrian, Alexander: *The Story of a Peasant*
Gras, Felix: *The Reds of the Midi*
Hugo, Victor: *Ninety-Three*
Mitchell, S. Weir: *The Adventures of Francois Orczy, Barones*
Orczy, Baroness: *The Scarlet Pimpernel*
Sabatini, Rafael: *Scaramouche*

**OTHER HISTORICAL NOVELS**

Blackmore, R. D.: *Lorna Doone*
Bulwer-Lytton, Lord: *The Last Days of Pompeii*
Churchill, Winston: *Richard Carvel*
Cooper, James Fenimore: *The Spy*
Doyle, Sir A. Conan: *The White Company*
Dumas, Alexander: *The Three Musketeers*
Ebers, Georg: *The Egyptian Princess*
Gautier, Theophile: *Captain Fracasse*
Hawthorne, Nathaniel: *The Scarlet Letter*
Hergesheimer, Joseph: *Java Head*
Hewlitt, Maurice: *Richard Yea-and-Nay*
Johnston, Mary: *To Have and to Hold*
Kingsley, Charles: *Westward Ho!*
Manzoni, Alessandro: *The Betrothed*
Porter, Jane: *Scottish Chiefs*
Reade, Charles: *The Cloister and the Hearth*
Scott, Sir Walter: *Ivanhoe*
Scott, Sir Walter: *Quentin Durward*
Scott, Sir Walter: *The Talisman*
Sienkiewicz, Henryk: *With Fire and Sword*
Stevenson, Robert Louis: *The Black Arrow*
Stevenson, Robert Louis: *Kidnapped*
Thackeray, William Makepeace: *Henry Esmond*
Thackeray, William Makepeace: *The Virginians*
THE CAST

SYDNEY CARTON................. RONALD COLMAN
LUCIE MANETTE................ ELIZABETH ALLAN
MISS PROSS.................................. EDNA MAY OLIVER
STRYVER .................................. REGINALD OWEN
MARQUIS ST. EVREMONDE....... BASIL RATHBONE
MADAME DE FARGE............. BLANCHE YURKA
DR. MANETTE...................... HENRY B. WALTHALL
CHARLES DARNAY................ DONALD WOODS
BARSAD .............................. WALTER CATLETT
GASPARD ............................... FRITZ LEIBER
GABELLE ............................. H. B. WARNER
ERNEST DE FARGE................ MITCHELL LEWIS
JARVIS LORRY................... CLAUDE GILLINGWATER
JERRY CRUNCHER................ BILLY BEVAN
SEAMSTRESS ......................... ISABEL JEWELL
THE VENGEANCE.................. LUCILLE LAVERNE
WOODCUTTER .......................... TULLY MARSHALL
LUCIE, AS A CHILD ............... FAY CHALDECOTT
MRS. CRUNCHER ....................... EILY MALYON
JUDGE IN "OLD BAILEY".......... E. E. CLIVE
PROSECUTOR ......................... LAWRENCE GRANT
JUDGE AT TRIBUNAL ................ ROBERT WARWICK
PROSECUTOR ......................... RALF HAROLDE
MORVEAU ............................... JOHN DAVIDSON
TELLSON, JR......................... TOM RICKETTS
JERRY CRUNCHER, JR............. DONALD HAINES
JACQUES 116...................... BARLOWE BORLAND
THE "ORCHESTRATION OF MINDS" WHICH PRODUCED THE PHOTOPLAY

Author: CHARLES DICKENS
Producer: DAVID O. SELZNICK
Director: JACK CONWAY
Screen Playwrights: W. P. LIPSCOMB and S. N. BEHRMAN
Composer of Musical Score: HERBERT STOTHART
Costume Designer: DOLLY TREE
Art Director: CEDRIC GIBBONS
Associate Art Directors: FREDRIC HOPE and EDWIN B. WILLIS
Film Editor: CONRAD A. NERVIG
Cinematographer: OLIVER T. MARSH, A.S.C.
Associates for Revolutionary Sequences: VAL LEWTON and JACQUES TOURNEUR

NOTES ON THE PERFORMANCE
A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF

SEVEN KEYS TO BALDPATE

Prepared by
THOMAS R. COOK

General Editor
MAX J. HERZBERG

Approved by the Committee on Motion Pictures of the Department of Secondary Education, National Education Association, as Good Entertainment for High-School Students and as Worthy of Rapid Discussion from a Technical Viewpoint

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
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Editorial Committee: Walter Barnes, William F. Bauer, William Lewin, Ernest D. Lewis, Trentwell M. White, and Max J. Herzberg, Chairman and General Editor.


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(Rates: Single copies, 15 cents; two to ten copies, 10 cents; eleven to ninety-nine copies, 6 cents; one hundred copies or more, 3 cents plus expressage).

Enclosed is $............... to cover cost of...................subscriptions for 10 consecutive study guides. Subscription price, $1.00 for series.

NAME ........................................................................

ADDRESS .....................................................................
FOREWORD

No pretense is made, in connection with the screen version of that famous play, SEVEN KEYS TO BALD-PATE, that either the original stage play or the present motion-picture version of it is a profound contribution to the drama or to philosophy. Mr. Cohan in writing the play sought to provide clean, wholesome entertainment, and did so admirably. The photoplay continues the excellent Cohan tradition, and millions of play-goers who never had the pleasure of seeing the play on the stage will be able to profit by this new opportunity to do so as transferred to the screen.

In presenting this photoplay for study the idea is, for most part, to stress dramatic and theatrical procedures and techniques. How does a dramatist, on the stage or on the screen, set about the business of amusing an audience? What devices does he employ? By what means does he tell his story? How does he present his characters to the audience, and is the motivation that leads to happenings sufficient? What are some of the especially effective scenes? Is the exposition clear? Does the play mount steadily to a climax? Is the close satisfactory?

These and other points of interest may well be raised by this cinema version of a highly popular and well-written play. As Mr. Cook points out in his Guide, a number of changes have necessarily been made in the course of transfer from stage to screen; and valuable discussion as to the need or effect of these may well take place in the minds of those familiar with both versions. Both play and photoplay are distinctly in the American tradition, and many groups will welcome the opportunity of paying tribute to this tradition.

MAX J. HERZBERG
SEVEN KEYS TO BALDPATE

Twenty-two years ago that leading American actor, George M. Cohan, presented to enthusiastic Broadway audiences the sensational hit melodrama, SEVEN KEYS TO BALDPATE, written by George M. Cohan from the novel by Earl Derr Biggers, and starring George M. Cohan in the leading role. This play with this performer is theater history. R. Dana Skinner, in his book Our Changing Theater, has the comment that our stage owes a debt far beyond its means of repayment to Earl Derr Biggers for SEVEN KEYS TO BALDPATE, since it helped to set a pattern upon which the success of numberless similar plays rests. Of George M. Cohan, Mr. Skinner says that no other man of our time has understood better, cherished more completely, and lived more thoroughly the very magic of the theater.

George M. Cohan, now fifty-seven years old, has been on the American stage for almost fifty years. He first appeared at the age of nine in Daniel Boone. He played
Peck's Bad Boy, and he troupèd in vaudeville with "The Four Cohans." His first starring role came in 1906 in a popular play called Little Johnny Jones—the first of a long line of theatrical successes. He has written and played comedies, melodramas, revues, and musical comedies, and is the author of many popular songs. The stirring war song, Over There, is one of Mr. Cohan's compositions.

Recently the leading role in Eugene O'Neill's Ah, Wilderness was assigned to George M. Cohan. At the close of the long and successful run of this play, he appeared late last season in The Players' revival of the beloved old vehicle SEVEN KEYS TO BALDPATE. The play was again a hit, and again the audiences were enchanted with the acting of their favorite. It is true that the play had grown rusty with the years, its dialogue no longer snappy and its dramatic value less than intense, but these drawbacks were more than offset by the stage presence of George M. Cohan and by the sentiment that the revival aroused.

Gilbert Seldes holds of George M. Cohan that he is a man who has had much to do with the great-American-drama (alluding, he says, to SEVEN KEYS TO BALDPATE and insisting that the description "great-American-drama" is deliberate). He could take any trash and make it good, through his indefatigable energy and the cleverness of his own acting, according to Mr. Seldes.

SEVEN KEYS TO BALDPATE emerges on the motion-picture screen as a light combination of mystery, romance, comedy, and mild melodrama. The picture avoids becoming very deeply involved in its own complicity of plot, and if some of the mystery remains unsolved at the end, the fact is not greatly important anyway. The picture is wholesome, light, and fairly entertaining.

The RKO Radio screen version has revised the dialogue of the old play, deleting such now obsolete and humorless expressions as "dead as a doornail," to employ less obsolete gangster jargon. The motion picture retains all the panoply of the old melodrama, but with seeming derision of its secret panels, ghosts, black cats, and so forth. The one major change has been made in the ending. In the original play the "big punch" came at the finish when it was discovered that the events of the night did not occur at all, but were the enactment of the novel which the hero was writing all through the night. Trite though this ending may have grown with the years, it gave some logic to the plot of this play. By discarding this ending, the motion picture version perhaps leaves its plot at loose ends.
QUESTIONS FOR DISCUSSION

Plot
1. With the ending as it is in the motion picture, what important development of plot is left unexplained, in your judgment?
2. Do you think the new ending is an improvement over the old?
3. At what point in the original plot would reality have ended and the imaginary developments have begun?
4. As it stands, is the plot convincing? Explain.
5. What is the crisis in the motion picture? Where would it have come in the original play?
6. What is the mood of the film?
7. Would you classify the picture as a melodrama, comedy, romance, or mystery?
8. Compare the "pace" of SEVEN KEYS TO BALDPATE with that of some other mystery picture, such as The Thin Man, or The Thirty-Nine Steps. Do you find this fast or slow? How can this be accounted for?

Characters
1. Comment on the performance of Gene Raymond, telling whether you think it good, bad, or indifferent, and in what respects.
2. Was Margaret Callahan a convincing heroine?
3. Was the role allotted Miss Callahan a good one? Did you observe any of her actions or costumes which remained unexplained as the plot developed?
4. Was the character of the gangster "Monk" intended to be humorous or sinister? How did it succeed?
5. What minor characters supplied the light comedy touch?
6. For what purpose was the hermit cast as a woman-hater?
7. Among the lesser characters, including Cargan, Blain, Hayden, the hermit, Monk, Myra, and Professor Bolton, which gave the best performance? Where was the weakest performance in the picture?
**Background**

1. What is your opinion of the desirability of adapting successful plays to motion pictures?

2. In what ways can motion pictures improve upon stage productions?

3. How may they fall short of the allure of the legitimate stage?

4. Was SEVEN KEYS TO BALDPATE a well-photographed picture? Explain.

5. Could some of the scenes have been more effective pictorially? How?

6. Were the sound effects helpful?

7. No member of the cast seemed to realize that the chimney of a lighted lamp is *hot*. Were there any other instances of this seeming indifference to natural elements?

9. In what ways was the setting effective?

**General**

1. Should one apply to a photoplay intended merely to amuse the same standards one applies to serious studies of life?

2. What are the things you demand of a photoplay entertainment? What are the standards you set up in your own mind?

3. For example, do you demand careful consistency and logic in the plot?

4. Lifelikeness in the characters?

5. Accuracy in the setting?


7. Apply these ideas to SEVEN KEYS TO BALDPATE.
A GUIDE TO THE STUDY OF
SCROOGE
THE SCREEN VERSION OF DICKENS'
A CHRISTMAS CAROL

Prepared by
WILLIAM F. BAUER

General Editor
MAX J. HERZBERG

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

Editorial Committee: Walter Barnes, William F. Bauer, William Lewin, Ernest D. Lewis, Trentwell M. White, and Max J. Herzberg, Chairman and General Editor.


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DEC 27 1935
FOREWORD

DICKENS, like Shakespeare, is so eminently cinematographic that no apology need ever be offered for transferring one of his stories to the screen. It becomes merely a question, How well done is the photoplay?

Dickens' 

A Christmas Carol

has become, in English-speaking countries, as perennial as Christmas itself; and here it is again, in a new cinema form called Scrooge, ready at this Yuletide to help increase as ever the stock of peace on earth and good will toward men.

This new screen version of A Christmas Carol is in many respects a fine piece of work. Produced in England, it follows with sympathy and skill the greatest of Dickens' Christmas stories, the narrative that did so much to restore the Yuletide season to its old honor and its old merriment. There are adroit contrasts, convincing characterizations, the teaching of human brotherhood, and rich atmospheric effects in Scrooge.

Ordinarily, the various writings of Dickens offer one almost heart-breaking obstacle to producers of motion pictures based on them—the embarrassment of riches that they afford. From any book of Dickens an agile-minded director could readily make two or even three films of full length; only those in Hollywood's cutting studios know how many excellent reels were discarded in recent productions of photoplays taken from Dickens.

In that respect the producer of Scrooge was fortunate: he had as source material a comparatively brief story, just about right for the normal movie. Even at that, however, it was necessary for him, reluctantly, to leave out a few significant scenes; and there will be many lively discussions, no doubt, as to whether he ought to have omitted these or selected for oblivion one or two that have been included. In general, however, movie-goers will find here a pretty accurate reproduction and transference of the famous Christmas tale, one that has many fine artistic qualities and is not merely a mechanical retelling of the story but a deliberate creation in a new art.

In dealing with Scrooge Mr. Bauer has wrought in the Christmas spirit. His excellent Guide fits in excellently with the photoplay, with the original story, and with the mood of the season. Read before and after seeing the photoplay the Guide will immensely increase enjoyment of it.

Many have expressed the wish, after attending a session of the Previewing Committee of the Department of Secondary Education which passes on the suitability of photoplays for class-room discussion, for a stenographic report of what had been said, so varied and interesting and lively have often been the opinions set forth. In recent sessions of the Committee, in order to provide something of the sort, members have been asked to set down their views in writing.
Here are a few of the opinions expressed when SCROOGE was previewed:

“A strong picture, especially in the development of effective contrast between soullessness and brotherliness. To be commended unreservedly for character training. Not too mushy.”—Ernest D. Lewis, President of the Department of Secondary Education.

“An excellent stimulation to the appreciation of the actual story or lyric of A Christmas Carol. In my experience in teaching this story, the older and more mature students frequently come to an iconoclastic urge to desentimentalize the story. I have a feeling—perhaps just a ‘hunch’—that through the elements of pure ‘cinema’ shown in this picture, they may come closer to the spirit of Dickens in this charming old masterpiece. The music in this picture was very effective.”—David Brockway, Isaac E. Young Junior High School, New Rochelle.

“This film will be a joy to all lovers of Dickens and admirers of English home life. The shots taken in the pawnshop were especially good.”—Miss E. L. Fisher, New York City.

“On the whole I consider it a powerful picture. I wept over Tiny Tim (especially when he sang) and thoroughly enjoyed the ending.”—Miss Elisabeth Green, Plainfield High School, Plainfield, New Jersey.

“An excellent performance—particularly as following so faithfully the story. The characters were brought to life by good acting of the major parts. Costuming was interesting. The picture is appropriate, I should say, for both adults and children. But I am sorry Marley was only a voice. Otherwise, the play was much appreciated.”—Miss Dorothy McMurry, Lincoln School, Teachers College, Columbia University.

“Excellent Dickens portrayal. Technically excellent. Fine characterizations, especially those of Scrooge, Tim, and Bob Cratchit. Characters seem to come full-blooded out of Dickens’ pages. Treatment of Marley’s ghost and the three Christmas Days very well done. I liked the portrayal given in the close-ups of the faces surrounded by the haze.”—Mrs. Grace Fisher Ramsey, Associate Curator American Museum of Natural History, and former President of the Department of Visual Education, N. E. A.

“A vivid, realistic portrayal of Dickens’ story. Particularly strong in emotional appeal and true to life setting. Photography very clever, especially the fade-outs in the ghost scenes.”—F. G. Welsh, Hackensack Senior High School, Hackensack, New Jersey.

Those, incidentally, who feel that often over-much emphasis is laid on “stars” in motion-pictures will have the opportunity here to deal with a performance where decidedly “the play’s the thing.” The acting is on a high plane, but it is subordinate to the theme and becomes an integral part of the atmosphere. Moreover, as has been suggested in some of the comments quoted above, there are moments when the photography is remarkable and well worthy of study and comment.

Mr. Bauer, in his Guide, helps to build up background information for students who expect to see the film and to provide suggestions for discussion both before and after witnessing the performance. His production, like that of SCROOGE itself, is a timely gift to the schools at this pleasant season.

Max Herzberg.

Weequahic High School, Newark, New Jersey.
CHARLES DICKENS

In the autumn of 1843, Dickens began *A Christmas Carol* and completed it by the end of November. It was issued just before Christmas. In his preface the author says:

*I have endeavored in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.*

*Their faithful Friend and Servant,*

*C. D.*

December 1843

Over *A Christmas Carol* he "wept and laughed and wept again and excited himself in a most extraordinary manner in the composition." Like the author, countless thousands have since wept and excited themselves in the pages of this little book that has found a place in the hearts of all people who keep Christmas and love their fellow men.

I. A CHRISTMAS CAROL—THE BOOK

At Christmas time each year, good folk read *Luke II*:1-16, *Matthew II*:1-12, and *A Christmas Carol*. You too, of course, have read the *Carol*. And why not? For with the advent of Christmas, we need Bob Cratchit, Tiny Tim, that nephew of Scrooge's, and the Christmas Ghosts—all three of them—to exorcise the evils of selfishness that have accumulated during a year. We are now ready, then, for our annual consideration of the knotty problem of Old Ebenezer Scrooge, with its joyous outcome. You remember old Scrooge, and the manner of man that he was?

"A frosty rime was on his head, and on his eyebrows, and his wiry chin."

Somewhere, at some time, there must have glowed in Scrooge embers that diffused a degree of the warmth of kindliness and good cheer. We are assuming, to be sure, that one may have embers about him. As we find him in his counting house on Christmas Eve, those embers are most decidedly dead,—dead, in fact, as the Marley doornail. Yet, at the end of the *Carol*, old Scrooge has become a good man, a man with whom people lived and laughed.

Now this great change is effected within the covers of a single *Carol* and within the few short hours of the night before Christmas. What a task it was for an author to attempt the regeneration of so arrant a rascal as old Scrooge! Yet Dickens set himself manfully to it. To be sure, he must
needs have the help of Marley in his most impressive, clanking, ghostly guise. He must needs have, too, the Christmas Ghosts. But attempt the task he does, and you know how successfully.

Did you observe, in your reading of the opening pages of the Carol, that it was Marley, rather than Scrooge, with whom we were first concerned? It was Marley mentioned here, and Marley named there and always with the assurance that Marley was dead! Surely we know that he was dead to begin with. We learn, furthermore, that Scrooge was an excellent man of business on the very day of Marley's funeral and solemnized it with an undoubted bargain. So ubiquitous was Marley that Scrooge himself, as he betook himself to his lodgings, must have been thinking hard upon the matter of his departed partner.

Then there is the character of Scrooge. Dickens uses many pages to impress upon us the fact that this man Scrooge was an uncommon knave, with here a snarl, there a snort, now a "Humbug!" and yet again an explosive "Bah!" What contrasts between the solitary secretive Scrooge and the happy holiday-making people among whom he moved and gloated and snarled! Dickens has detail upon detail, contrast upon contrast, to convince you that here is an unregenerate reprobate with whom the best of ghostly efforts may fail. Ghosts! Think of it—ghosts to reclaim the soul of an Ebenezer Scrooge!

Can the Ghosts of Christmas Past, Present, and Future see to it that Scrooge will recall the past with repentance, observe the present with humility, and contemplate the future with remorse and terror—to the end that even a Scrooge may awaken on Christmas morning a new man? Here is indeed a contract for ghosts to fulfill!

Leaving the book that you know and love, you approach the photoplay. Can it establish the character of Scrooge before the inciting moment develops? Will good Bob Cratchit in the film move at once to the place that he holds in the book? Tiny Tim, will he command the delicacy of treatment that he so
richly deserves? Will our ghosts of the screen measure up to the dimensions prescribed in units of imagination? In the short space of allotted film time, will the incidents included among the adventures of the Ghosts and Scrooge be both sufficient and pertinent? Will the Spirit of Christmas survive the transition from page to film?

Let us hope that, when the last sequence is ended, we shall continue to say with Tiny Tim, “God Bless Us Every One” and to join our hearts to his in “Hark the Herald Angels Sing.”

II. THE PHOTOPLAY

Have you read Henry van Dyke’s The Spirit of Christmas? In it you will find this remark, “There is a better thing than the observance of Christmas Day, and that is, keeping Christmas.” What is the difference between observing and keeping Christmas? What did Scrooge think of Christmas? If he had his way, what would he do with people who went about saying “Merry Christmas!” You remember how Dickens in A Christmas Carol described Scrooge:

Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait...he iced his office in the dog days; and didn’t thaw it one degree at Christmas.

Do you think that Scrooge kept Christmas? At the end of A Christmas Carol, however, we read of Scrooge:

He became as good a friend, as good a master, and as good a man, as the good old city knew...it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge.

If we wish to follow the Christmas fortunes of Scrooge and to learn how, in a single night—the night of Christmas Eve, to be sure—he became a new, shining Scrooge, we must first know him, and know him thoroughly.

Were you curious to observe what manner of man this Scrooge might prove to be? Yet you watched the hair on the Scrooge head and the scraping of a pen for a goodly number of clock tickings before your curiosity was satisfied. What is meant by suspense? Did the Scrooge of the play meet your expectations? How did Bob Cratchit, by coal and candlelight, immediately establish the character of Scrooge? How many other incidents do you recall from the opening scenes of the photoplay that settled the fact that Scrooge was all that Dickens described him to be? When Scrooge rebuffed the portly gentlemen who sought his charity, he asked, “The workhouses, the Treadmill, and the Poor Law...are they still in operation?” On what later occasion was Scrooge made to recall these words?

What is meant by unity in dramatic construction? Try to find instances to prove that, in dramatization, music, and characterizations, unities have been carefully observed. Do you recall the reply that Scrooge’s nephew made when his uncle asked, “What reason have you to be happy? You’re poor enough.”
Why is contrast effective? How did Bob Cratchit feel about Christmas? Do you know Scrooge better after the visit of his nephew? You must be alert, throughout the photoplay, to observe powerful contrasts in character and incident.

Did Scrooge like music? What did Shakespeare say about the man who has not music in his soul? Try to recall all of the incidents in the opening scene that helped you to know Ebenezer Scrooge. As the clock struck seven, Scrooge and Bob Cratchit prepared to leave the counting house. What was Scrooge's Merry Christmas to Bob? Follow each of the men, Scrooge to his lodgings and Bob to his home, and describe what you saw.

Nobody ever stopped him in the street to say, with gladsome looks, “My dear Scrooge, how are you? When will you come to see me?” But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was “nuts” to Scrooge.

If, like Dickens, you set out to reform Scrooge, to make of him a new man, what would you do with him? Would you take away his money? Can you, or Scrooge, or anyone,—keep Christmas alone?

How did the portly gentlemen address Scrooge when they entered his counting room? When did Marley die? Had Scrooge always lived alone? Of whom was he thinking as he approached the door of his lodgings? How do you know? With what incident does the action of the photoplay begin? What effect does the appearance of the face of Marley in the door knocker have upon Scrooge? Do you think that Scrooge made it his practice to poke about his chambers with his cane and to mutter, “Humbug! Bah!” When did Scrooge fall asleep? Describe the coming of the ghost of Marley. Would you have preferred to see the ghost? Why? How could you tell when the ghost moved about the rooms or was angry with Scrooge? Would you go so far as to say that it was in the spirit of Christmas that the ghost of Marley visited Scrooge? What opportunity will be offered to Scrooge to mend his ways and to avoid the sad fate of the departed Marley?

THE GHOST OF CHRISTMAS PAST

What purpose does Marley hope to accomplish by exposing Scrooge to the visitations of the Ghosts of Christmas? Describe the Ghost of Christmas Past. Where did the Ghost of Christmas Past conduct Scrooge? What was the effect of each scene that he relived? Compare the fiancée of Scrooge in book and in photoplay. Can you account for the photoplay change in the circumstances that led to the broken engagement? Which situation did you prefer? Do you think well of the director's choice of only two scenes from the past? What is the gain or loss? Do the scenes chosen help to establish continuity and a single ultimate result? What was the total effect upon Scrooge of his journey with the Ghost of Christmas Past?

THE GHOST OF CHRISTMAS PRESENT

Were you surprised at the dimensions and demeanor of the Ghost of Christmas Present? Here is a jolly ghost, who eats, drinks, and is merry. Were you pleased with him? Why? Describe in detail the scene which Scrooge witnessed in the home of Bob Cratchit. What did Scrooge's fifteen bob a week mean to the Cratchits? What could Scrooge, the man of business, have
THE GHOST OF CHRISTMAS FUTURE

Is the manner of portraying the Ghost of Christmas Future appropriate to the scenes at which the shadow hand will point? In what state of mind was Scrooge when he received the summons of the third spirit? Explain how each succeeding incident to which the Spirit introduced Scrooge prepared for the final terror of the lonely grave. How did you feel during the scene in Old Joe's den? Try to recall all of the devices of light and sound that were employed to make this scene one of the most powerful in the photoplay. What is a ghoul? In what way did the speech of the thieves differ from that of the other characters? How do the scenes in the home of Bob Cratchit at the passing of Tiny Tim increase for Scrooge the terror of a solitary death? Why does Scrooge insist on learning the identity of the man who had been deserted and despoiled in death? Is his insistence due to curiosity or to an overwhelming fear? At which point during the visitation of the third ghost do you reach the climax of the photoplay? Describe the manner in which Scrooge approached the snow-covered name on the grave stone. How did he accept his projected end? Is Scrooge now ready to awaken from his dream or do you suggest a fourth ghost? Why? Describe the transition from grave-stone and snow to beds, sheets, and blankets.

THE NEW SCROOGE

Did you observe the rapid succession of feelings that moved Scrooge as he awoke from his dream? What were these emotions and how were they manifested? Did you enjoy the dancing of Scrooge, his adroitness in shaving, his manner of dressing, his nightgown-overcoat pursuit of prize turkeys? On what earlier occasion did you hear the strains of music to which Scrooge danced? How did the weather support Scrooge in his good resolutions? Try
to describe each and every Christmas morning act that proves Scrooge a new man. Can you recall for each of these acts a contrasting incident in the opening scenes? Where do we leave Scrooge and Bob Cratchit as the play ends? What is meant by the “dramatic unities”? Are they maintained in book and photoplay? Are you sure that Scrooge will continue to be a better man? If so, we may leave him with Bob Cratchit, Tiny Tim, nephew, niece, and all the good people who are resolved to make Christmas happy.

1. Find in each of the characters in Scrooge a quality that is worthy of emulation.

2. To what Ghost of an Idea does Dickens refer in the preface to book and photoplay?

3. What can we learn of the pursuit of happiness from Scrooge? From Bob Cratchit? From Tiny Tim?

4. What would Scrooge think of present-day ideas of philanthropy and social service?

III. ACTING

In a photoplay of strong emotional appeal, a serious problem is how to present the picture with conviction, while avoiding melodrama and sentimentality. How well do you think the director and cast of SCROOGE succeeded in solving their problem? The scenes in which Bob Cratchit is revealed in the bed room with Tiny Tim, the scene in the den of Old Joe, and the scene in the graveyard are points of tense emotion. Examine these scenes and describe the dangers of over-acting. In which one of the scenes was the situation kept in hand by a careful use of restraint? What is meant by pantomime? In England, pantomime is much more used than in America. Do you recall a scene in which the dialogue was strongly supported by pantomime? Would you have preferred the spectre of Marley to the voice of Marley? Were you satisfied with the portrayals of the ghosts of Christmas Past, Present, and Future? Why is it difficult to present the “character” of a ghost?

Presented by a company of players who are entirely unknown to you, SCROOGE permitted you to focus on the performance rather than on the actors or the star. Did you gain or lose in enjoyment of the film by your lack of familiarity with the names and reputations of the players? Compare the performance of Seymour Hicks as Scrooge with the performances of widely known actors of Hollywood fame. Have you seen any other British-made films? Would you say that, generally, the acting of British actors is superior to that of British actresses? Possibly you will wish to compare the skill of English and American players, men and women. Why did the scenes in which Bob Cratchit visited Tiny Tim's room, and then returned to the living room with his family, demand careful handling?

Which of the characters did you think were best portrayed? Can you find one character that was not well done in that the interpretation seemed out of key with the author's conception of the part? Recall Scrooge at the moment when the bells ring in his lodgings; in the graveyard, when he tries to
erase his name from the stone; at his final awakening, as he struggles with
the bed clothes in a desperate struggle with the hand of Christmas Future.
Was the actor successful in conveying to you the emotions of Scrooge,—by
voice, posture, facial expression, use of hands, lips, and eyes?

Dialogue, to be effective, must be natural and purposive. At times, as
clever speech, dialogue may carry a meaning between the lines. There should
be no pointless talking. Comment on the use of dialogue in Scrooge. “A
good actor can say as much by his pauses as by his speech.” In arriving at
your conclusions concerning the use of pause, compare the timing in Scrooge
with that in an American film that you have seen recently. Which moved
more rapidly? How did the directors of Scrooge, by a skillful use of dialogue,
cover the frequent cut-and-dissolve transitions from Scrooge with his ghosts
to the many scenes of Christmas Past, Present, and Future?

IV. PHOTOGRAPHY

Once upon a time—of all the good days in the year, on Christmas Eve
—old Scrooge sat busy in his counting house. It was cold, bleak, biting
weather: foggy withal...The city clocks had only just gone three, but it
was quite dark already: it had not been light all day...The fog came pouring
in at every chink and keyhole, and was so dense without that the houses
opposite were mere phantoms...

Running to the window, he opened it and put out his head. No fog, no
mist, clear, bright...glorious!

Like old Ebenezer—Scrooge moves from gloomy darkness to the full light
of a joyful Christmas morning. Throughout the first part of the photoplay,
we are with the soul of Scrooge in the fogs of his selfishness. Even when
we have delivered Scrooge to his lodgings, we catch glimpses of fog and
snow from windows opened for furtive peerings into the outer darkness.

Did you find the dark tones of the early scenes heavy and somewhat
tiring? Would you have preferred less realism and more light? Did you see
The Informer? Compare the color tones of the two pictures.
The heavy tone of the photography in Scrooge is due not only to the exigencies of the situations filmed. It is due also to the techniques usually employed in British photography, which is partial to back lighting as opposed to the side and flat lighting used predominantly in Hollywood.

KINDS OF LIGHTING

Flat — The light, in coming from the back of the camera, falls in front of the actor.

Back — Light proceeds from the back of the object photographed and into the camera.

Side — The light is thrown from the right or left of the object.

Top — A spot is thrown from above to focus on the chief actor in the scene (the den of Old Joe).

Back lighting creates the illusion of a third dimension. The shadows, thrown frequently in the faces of the characters, make the photography more artistic, although difficult to follow. Back lighting may be used to accentuate facial lines and changes of expression. In Old Joe’s den, the women and the undertaker’s man sold the possessions of the departed Scrooge. How did the camera man support the horror of this scene? Describe the scenes in which, by the use of back lighting, the characters were skillfully presented in silhouette and shadow.

In each of the scenes that were candle-lighted, you saw only the light of the candle. Besides naturalness, what other effect was created by this low lighting? How were the degrees of Scrooge’s terror reflected by the degrees of low and high lighting? At what point in the progress of the Cratchits’ Christmas dinner were there rapid changes from high light to low and from low light to high? Were the changes justified? How did the camera indicate a lapse of time by two successive close-ups of the Cratchits’ Christmas goose?

You have learned, through your study of preceding guides in this series, “to watch the camera man at his tricks” and to identify the common devices and techniques used in securing photographic effects. In Scrooge the following types of shots predominate: cut, dissolve, angle shot, pan shot, soft focus, and vision. Try to classify the shots described below. A word of warning may be helpful,—in British films the cut is used more frequently than in American films, which favor the dissolve. In Scrooge the cut was effective in affording an excellent time-saving and film-saving device for handling the many transitions of the ghost sequences.

a. The opening scene—the street musicians to the lamp light to the counting house of Scrooge.

b. Scrooge at his desk to Bob Cratchit at his desk.

c. Bob warming his hands at the candle.

d. Scrooge and his nephew discussing the merits of a Merry Christmas.

e. From stairway to the interior of the Lord Mayor’s dining hall.

f. The cooks preparing for the Lord Mayor’s dinner.

g. The face of Marley in the knocker.

h. The nose of Scrooge protruding above the blankets.

i. The scenes of Scrooge’s early manhood.

j. Scrooge and the ghost of Christmas Present to the church to the Cratchit interior.

k. Scrooge and the ghost of Christmas Future to the Exchange.
1. The sign above the Exchange.
2. From the grave of Scrooge to the shadow's hands to Scrooge in bed on Christmas morning.
3. The picture of Scrooge, centered, after several of his adventures with the ghost of Christmas Future.
4. In the mirror—Bob Cratchit securing his portion of coal.

V. MUSIC

Do you like Christmas music? Why? Do you sing carols on any other occasions during the year except Christmas? Can you tell of the old English traditions of yule log, wait, minstrel, carol, goose and pudding?

Scrooge opens and closes with *Hark the Herald Angels Sing*. On what other occasions in the progress of the photoplay did you hear this hymn? Aside from appropriateness, what other purpose is served by the use of the same refrain in both the beginning and the end of the film? What is meant by the motif in an opera? Do you recall the use of the motif in the Ring cycle of Wagner? Make a list of all of the Christmas hymns used in the course of the photoplay. How did the director use Christmas music to support action and to add to the atmosphere of Christmas happiness and good cheer?

Contrast the Scrooge whose face emerged from the pages of his ledger with the Scrooge who gazed through the branches of his nephew's Christmas tree. Of whom was Scrooge thinking? How do you know? Did you, at the conclusion of the Cratchits' Christmas dinner, enjoy Tiny Tim's Christmas hymn? Would you have preferred to hear a better trained voice?

Who was it that took up the refrain after Tiny Tim had completed his part in the song? Was it a near-by church choir, or did the director intend to recall to you the voices of the Angels who sang at the coming of Christ? Describe several occasions in the picture when abrupt changes in the character of the music helped to carry over, in mood and incident, from scene to contrasting scene. Describe one occasion when the complete cessation of music focused your attention completely on the acting of the moment.
A GUIDE TO SCROOGE

CHRISTMAS BOOKS

Babouscka: A Russian Legend.
Wiggin: Birds' Christmas Carol.
Dickens: Cricket on the Hearth.
Howells: Christmas Every Day.
Field, Eugene: Coming of the Prince.
Stein, Evaleen: Felix.
Andersen, H. C.: The Fir Tree, (also called The Pine Tree).
Van Dyke: First Christmas Tree.
Lagerlof: Fulfilled, (also called Health and Happiness).
Lagerlof: Legend of St. Christopher.
Lagerlof: Legend of the Christmas Rose.
Van Dyke: Little Gretchen and the Wooden Shoe.
Van Dyke: The Lost Word.
Coppee: The Sabot of Little Wolff.
Van Dyke: Story of the Other Wise Man.
Field, Eugene: Symbol and the Saint.
Tolstoi: Voyage of the Wee Red Cap.
Tolstoi: Where Love Is, There God Is Also.
Alden: Why the Chimes Rang.
Irving: The Sketch Book (Christmas in England).
Riis, J. A.: Christmas Stories
Schauffler: Christmas
Campbell, R. J.: The Story of Christmas

CHRISTMAS POEMS

Jonson, Ben: Hymn on the Nativity
Herrick, Robert: What Sweeter Music Can We Bring
Coleridge: Christmas Carol
Wordsworth: Christmas Minstrelsy
Tennyson: Ring Out, Wild Bells
Tennyson: The Time Draws Near the Birth of Christ
Watts, Isaac: Hush, My Dear, Lie Still and Slumber
Wither, George: So Now Is Come Our Joyfulest Feast
Bowring, George: Watchman! Tell Us of the Night
Holland, J. G.: There's a Song in the Air
Longfellow: Three Kings
Longfellow: King Olaf's Christmas
Longfellow: Christmas Bells
Thackeray: The Mahogany Tree
Lowell: What Means the Glory Round Our Feet
Brooks, Phillips: O Little Town of Bethlehem
Symonds, J. A.: Christmas Lullaby
Poulsson, Emilie: The First Christmas
Noyes, Alfred: The Songs of the Madonna
Noyes, Alfred: The Carol of the Fir-Tree
Moore, C. C.: A Visit from St. Nicholas
Field, Eugene: Jest 'fore Christmas
Riley: A Defective Snty Claus
Riley: Last Christmas Was a Year Ago
Smith, E. S. and Hazeltine, A. I.: Christmas in Legend and Story
Wilkinson, Marguerite: Religion in Contemporary Poetry
A GUIDE TO THE DISCUSSION OF
THE HISTORICAL PHOTOPLAY

THE PRISONER OF
SHARK ISLAND

Prepared by
GLADYS G. GAMBILL

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MAX J. HERZBERG

Recommended by the Motion-Picture Committee of the Department of Secondary Education of the National Education Association for Discussion by Senior Students

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
WILLIAM LEWIN, Managing Editor, 125 LINCOLN AVE., NEWARK, N. J.

This study guide is one of a series of aids to the critical appreciation of screen plays, for use in teaching new curriculum units which are being widely adopted as a result of findings reported in Dr. Lewin's monograph on Photoplay Appreciation in American High Schools (Appleton-Century).

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INTRODUCTION

The Prisoner of Shark Island reminds us that even in free America, where a sincere desire exists to deal fairly and justly with all men, there come times when passion and prejudice bring about miscarriages of justice. It is one of the evils of war that it is not only dreadful in itself, but that it breeds after its close bitterness, hatred, persecution, injustice, and inhumanity.

A play such as this makes it powerfully evident how armed conflicts manufacture poison in the body politic. It is a drama especially significant for Americans in that it points the danger of sectional hatred, a monster that is always in danger of rearing its head again. There are no issues, all of us now believe, that cannot be settled peacefully, as between section and section or between nation and nation. The necessity for such peaceful solutions is powerfully stressed by this photoplay.

In making her Guide Miss Gambill, herself a Southerner, has admirably brought out the historical and humanitarian issues. Miss Gambill, furthermore, as one of the pioneers who took part in the photoplay appreciation experiment of the National Council of Teachers of English several years ago, has made a special study of film art. Her production is particularly helpful in the exposition it presents of photoplay techniques and in the application of these techniques to this particular motion picture. Certain sections of the Guide will prove, I believe, of distinct educational value, and they will enable many teachers and students to understand more fully the way in which a capable producer and a skilled director like Mr. Zanuck and Mr. Ford do their work. Yet all of this has been done simply and clearly, and although Miss Gambill speaks of techniques, she has carefully avoided technical jargon. Comments from teachers regarding these aspects of her Guide will be welcomed.

MAX J. HERZBERG.

Weequahic High School, Newark, N. J.
A GUIDE TO THE DISCUSSION OF
THE HISTORICAL PHOTOPLAY
THE PRISONER OF
SHARK ISLAND

PART ONE—Understanding What Happened

History has often simplified the emotional condition of the nation during the Civil War. Contrary to general belief, all people in the North were not in sympathy with the policies of President Lincoln in waging war to unify the nation. Indeed in New York, Baltimore, and Washington lived hundreds who disliked Lincoln.

Likewise divided loyalties existed in the South.

In fact emotional attitudes were strained to the breaking point. Every man, woman, and child took sides, hated those who held other opinions than his own, and found it well nigh impossible to maintain a calm, reasoning state of mind.

At length war came, four years of internal struggle.

Against this background of thirty millions of people aroused to a fever pitch of excitement, the eccentric actor, John Wilkes Booth, by nature a dreamer and an idealist, mortally wounded President Lincoln in Ford’s Theater in Washington, D. C., on April 14, 1865.

Booth broke his ankle in fleeing from the theater, and a few days later he received, at four o’clock in the morning, medical treatment from Dr. Samuel Alexander Mudd, who in addition to practicing medicine, operated, with the aid of slaves, a farm south of Washington near the State lines of Maryland and Virginia.

Whether Mudd was a member of the band that conspired to murder the President, and whether he knew who Booth was when the latter received help from him before dawn, are not known.

Mudd was later accused of giving Booth help in free knowledge of who he was and the crime that he had just committed. Of this charge he was found guilty in a military court in Washington and was sentenced to life imprisonment on Dry Tortugas, near the Florida Keys on a barren island. Here stood Fort Jefferson, a Federal prison much used by the North for punishing Southern criminals during the Civil War.

Mudd’s trial was a lengthy one in which many witnesses participated. Their testimony, however, is shot through with the sectional prejudices of the time, and one reads it all with doubt as to its fairness and accuracy—either for or against him. The citizens demanded revenge for Lincoln’s death. From the beginning Mudd had no chance to escape the national ire which he had unwittingly incurred as a result of giving medical aid to a wounded man. The most surprising fact is that Mudd was not hanged.

Concerning Mudd’s activities after he reached Fort Jefferson on Dry Tortugas the records are naturally not as detailed as those of his life before.
The prison was reputed to be a cruelly managed one, and it is likely that he suffered very much. During an epidemic of yellow fever Dr. Mudd gave his services heroically and unstintingly to those who had treated him so cruelly, even as he had impersonally succored the unfortunate and misguided Booth.

After four years' imprisonment Mudd was pardoned by President Jackson. It is not known whether his pardon was a reward for his aid during the epidemic of yellow fever, or whether it was a political move or a humane gesture on the part of Jackson. It is true, however, that he left prison and returned home without any great display of public opinion. In fact his release was hardly noticed,—in sharp contrast with the vehement mob feelings that during his trial, had demanded his head.

This story Nunnally Johnson has used for the plot in The Prisoner of Shark Island.

Two Main Issues in Mudd's Fate

Mudd's fate rested upon two issues that should challenge the interest of all students and citizens:

First, is a doctor a felon because he gives aid to a felon?
Second, how far ought circumstantial evidence to be accepted?

These are living issues today as in Lincoln's time. Recently a physician who had helped a wounded gangster was sent to prison; and many persons are convicted on circumstantial evidence.

The professional obligation of physicians to serve humanity becomes in Mudd's career an early demonstration of human idealism superseding political lines, personal comfort, and selfish interests.

In his trial Dr. Mudd was represented by Mr. Thomas Ewing, Jr., who gave a masterly defense. Mr. Ewing maintained that even if Dr. Mudd had given aid to Booth in complete knowledge of his crime, the doctor would not have been guilty of the same crime. Quoting Wharton's American Criminal Law, page 73, he said:

"If a person supply a felon with food, or other necessaries for his sustenance, or professionally attend him sick or wounded, though he know him to be a felon, these acts will not be sufficient to make a party an accessory after the fact."

The circumstantial evidence submitted against Mudd, on the basis of which he was convicted, proves only that the entire population was under such heavy emotional excitement and bitterness that a fair and an impartial trial was impossible.
PART TWO — Before Seeing
"The Prisoner of Shark Island"

Read twice the fore-going account of what actually happened. Then investigate and read as much as you can of the related reading given at the end of this guide, or other materials on the assassination of Lincoln and its expiation.

The location shifts, but features three scenes: the South at the close of the Civil War, Washington, and Dry Tortugas, a barren island off the coast of Florida. The time is 1865-1869. The costumes represent those of that period. Get a clear idea of the geography and older customs and costumes.

Before going to see the film discuss the possibilities of its presentation on the screen:
1. Who would be its leading character?
2. What would the theme or central idea of the story be? Would it feature the political conditions of the time or Dr. Mudd’s individual tragedy? If the latter, how would it interpret his life experience?
3. Is the story of Dr. Mudd possible, under proper direction, of development into a moving story, with strong human interest and appeal?
4. Which person’s character would be the more individualized, Mudd’s or Lincoln’s? What sort of character would be used, in all probability, to represent the Southern people? The Northern?
5. What type of character would Booth be?
6. Also what sort of characters would the doctor in all likelihood have served during the epidemic on Dry Tortugas?
7. What opportunity if any is afforded for developing a love interest?
8. What sort of man should be cast to play Mudd; i.e., what physical type? Should he be rough or gentle? Rash or circumspect?
9. Also try to imagine to yourself possibilities for pictorial composition in settings. Which settings could be most impressive pictorially?
PART THREE — What to Look for While Seeing the Film and What to Discuss Afterwards

Appreciating Values of the Drama

A. Situations of High Dramatic Interest in The Prisoner of Shark Island:

The story of Dr. Mudd’s life provides splendid material utilized for full dramatic effect in the film. Note the following dramatic situations:

(a) In the beginning of the film we learn that so unnatural has been the period of the Civil War that even the fish in the streams are disturbed by the cannon. This detail begins the establishment of the spirit of a distraught nation.

(b) The meeting of Grant and Lee at Appomattox Court House.

(c) Lincoln’s request to the band in Washington to play Dixie after Lee had surrendered.

(d) The assassination of Lincoln by Booth in Ford’s Theater in Washington on April 14, 1865.

(e) Booth’s appearance at Dr. Mudd’s house at four o’clock in the morning, his face partially hidden by his cape. Mudd’s voicing the supremacy of the doctor’s professional loyalty over his other loyalties. (Would the plot have been weakened or strengthened if Dr. Mudd had patently known who Booth was and what he had done and had chosen to serve the assassin regardless?)

(f) U. S. mail box, suggestive of Federal power, identifies Mudd’s home stead to the officers who seek him.
(g) The Colonel’s extreme attitude in favor of the South and the recovery of Booth’s boot by Rankin have already convicted Mudd before he returns home from his errand and faces Rankin for the first time.

(h) The trial scene, portraying the demands of the mob for the conviction of the prisoners in revenge for Lincoln’s death.

(i) The hanging of four of the conspirators and Mrs. Mudd’s expectation up to the last minute that her husband would be hanged also.

(j) Mudd’s encounter with Rankin in an official role at the prison at Dry Tortugas, precluding hope for sympathetic treatment.

(k) Scene showing the sharks kept in the moat to devour any prisoners who tried to escape.

(l) Dr. McIntyre’s repudiation of Dr. Mudd as a professional associate.

(m) Mudd’s temporary escape from the prison to the sloop in which his wife and father-in-law have come to save him and the awful dejection of his re-capture and return to the prison.

(n) The outbreak of the epidemic of yellow fever in the prison and Dr. McIntyre’s death.

(o) The appeal of the commandant to Dr. Mudd to assume the burden of caring for the sick men and his significant line: “One night four years ago, sir, I was a doctor. I’m still a doctor.”

(p) Mudd, with the cannon, forces the U. S. government ship to bring the medical supplies to the prison. Half-crazed with fever, he mounts the wall at night during a wild storm, and again his responsibility as a medical man clashes with political allegiances, this time to triumph over that same government which so wrongfully sentenced him for a previous fulfilling of professional duty.

(q) Mudd’s pardon and return home.
B. CHARACTER PORTRAYAL AND DEVELOPMENT:

Character portrayal is considered the greatest challenge to the art of the drama. Some questions to use in evaluating character portrayal are: (1) Was the character real and life-like or artificial? (2) Did the characters do what they did because of unselfish or for mean motives? (3) Did the characters seem to grow under pressure of changing events?

(a) Dr. Samuel A. Mudd, the leading character in the story, should receive a thorough character analysis.

1. In the beginning was Dr. Mudd a typical Southerner in his attitude toward the issues of the Civil War?

2. Is there evidence in his lines that he had become reconciled to Lincoln as President and to Lincoln's policies?

3. Did Mudd's attitude toward Booth while he was treating the latter show that he felt his responsibility to man as a physician? Was this a noble and an unselfish attitude?

4. Did Mudd show at any time that he had a sense of humor?

5. Was Mudd a devoted husband and father?

6. Did Mudd's handling of the negroes who were about to follow the carpet-bagger indicate that he understood the Southern negro of his time? (How important is this trait later in the prison when the negroes mutiny?) Did his handling of the carpet-bagger indicate a strong character?

7. Did he demonstrate strength or weakness during and immediately after his court martial? Was there anything that he could have done to save himself and did not do?

8. What motive prompted Dr. Mudd to address Dr. McIntyre shortly after his arrival at Dry Tortugas?

9. At what point in the prison does Mudd finally give up hope of justice for himself and decide to take his fate in his own hands?

10. At the time of his conviction in Washington was Mudd a sufficiently
strong character to have mounted the wall and fired upon the government ship as he did later in the climax? If not, what intervening experiences stretched his character to the power it eventually achieved and demonstrated?

11. What motive prompted Mudd to resume his role of physician in the prison and to serve those who had treated him so inhumanly?

(b) The characterization of Mrs. Mudd interests us after that of her husband. Was she a typical Southern lady of her time? In what details is her character admirable; e. g., in her domestic life as wife and mother? Did she show strength and firmness of purpose? Did Mrs. Mudd's character grow along with the development of the action?

(c) Is Colonel Dyer more an individualist or a type character? What mannerisms and actions of his suggest the conventional "Kentucky Colonel"?

(d) What were Lincoln's motives—selfish or social?

(e) You can easily write a character sketch of John Wilkes Booth. His character is an historical fact and not invention. What details indicate that Booth was born a gentleman? What items suggest that he was erratic and unstable? What was his motive?

(f) For the other characters observe whether they stamp themselves in a clear-cut fashion upon your mind. The acting will largely determine your impression of them.

(g) Interesting is the fact that all the colored people shown in the film are typical Southern "darkies" of the period following the Civil War. This is probably due to the fact that Nunnally Johnson, author of the screen play, is a native Georgian. Blanche, Rosabelle, Buck, and the others were the natural followers of the white man, waiting to be told what to do by a person whom they recognized as their master. To what extent, do you think, was this trait due to their previous environment?

(h) Is Martha a natural child?

(i) Is Rankin's character too wicked to be natural? If any characters approach the level of melodrama, it is his. Were his patriotism and love of
Lincoln sufficiently strong motives to justify his inhumanity at Fort Jefferson? Ought one ever to accept without protest any extreme violation of natural humanity?

C. Acting

1. Do you think that the actors are well chosen for their parts? Which ones are different in their appearance and personalities from your expectations?
2. What changes does Booth show between the time he assassinates the president and the time he appears at Dr. Mudd's? Is his makeup satisfactory?
3. Likewise what changes are apparent in Dr. Mudd's physical appearance as his character undergoes great strains through the story?
4. Are Mrs. Mudd, the Commandant, Rankin, and the others well cast to act their parts?
5. Do the characters show in their acting that they are living their parts and are unaware of themselves as acting? Do their gestures and their bodily movements indicate they are not conscious of making them?
6. At what points in the play are the strongest emotions aroused? Make a list of these situations and see whether you can accurately name the emotions; e.g., at Fort Jefferson when Dr. Mudd is placed in the lowest dungeon in company with the ill Buck, does he show annoyance, fury, rebellion, or despair?
7. What emotion does Mrs. Mudd portray while waiting in the prison yard in expectation that her husband is to be hanged?

D. Humorous Relief

To lighten the horrors of the experiences of Dr. Mudd, a number of humorous situations have been worked skillfully into the story. Does the humor fit in naturally? Discuss the emotional relief afforded by humor in the following situations:

1. The lazy negro boy sees Generals Grant and Lee riding peacefully towards each other.
2. The quoting of a humorous line from Our American Cousin, the play Lincoln was witnessing at the time that Booth shot him.
3. Discussion in the Mudd family of Aunt Rosabelle just before the sinister Booth appeals to Dr. Mudd for aid and the downfall of Mudd is begun.
4. Conversation between Blanche and Colonel Dyer just before the arrival of Rankin and Lovett at Mudd's home.
5. Humor in Colonel Dyer's character as brought out in General Ewing's office.
6. Buck in the prison and very ill announcing his intention of marrying Rosabelle if he ever gets back to Maryland.
7. Reappearance of Rosabelle at the very end of the play—accompanied by her brood.

E. Irony and Pathos

Dramatic use of irony is illustrated in a number of situations: (1) the tendency of the negro Buck to follow the carpet-baggers and his later treatment by the whites; (2) after Booth shoots the president, his heel catches in the folds of the U. S. flag that he hates; (3) Mudd's statement that Booth's visit, netting him a nice fee, had begun a lucky day for him; (4) when Mudd enters prison, Rankin sarcastically asks him to go first in the line of prisoners.
whereas later the doctor becomes first in power in the prison; (5) during the epidemic of yellow fever, the U. S. Government, which had convicted the prisoners without fair trial, could not get medical supplies to them.

*Pathos* is felt often: (1) for Mudd when he insists upon speaking to the court, (2) for Colonel Dyer when he sells his sword, (3) for Dr. Mudd when he is returned to the prison after his temporary escape, (4) and for Mrs. Mudd when she returns to little Martha in Key West without "daddy."

**Appreciating Photoplay Techniques**

**A. Producing and Directing**

The producer is the general superintendent of the entire production, the director is the manager on the set. Darryl Zanuck produced *The Prisoner of Shark Island*. John Ford directed it.

In all the following discussions of this drama as a photoplay you will be discussing the work of these two men. In general, ask yourself:

1. Was Mr. Zanuck correct in thinking that the details of Dr. Mudd's life would make a good story? Explain.
2. Do you think that the director developed the highest powers of the cast? Explain.
3. Did he use the camera to the best advantage? Give details.

**B. Photography**

One must always remember that the photoplay is taken with cameras. Good photography is exceedingly important and also difficult. If you have taken unsuccessful pictures, you know how thoroughly poor photography can ruin a picture.

a. A close-up is a shot or a picture taken when the actor or object is very near the camera. Its purpose is to bring out important detail which might otherwise be missed. What purposes are served by the following close-ups in *The Prisoner of S'ark Island*: 
A GUIDE TO THE PRISONER OF SHARK ISLAND

1. Of the sign on Ford's Theater?
2. Of the hoofs of horses carrying Booth and David?
3. Of the face of the carpet bagger when he looks at Mudd in the court room?
4. Of the moat around Fort Jefferson?
5. Of Dr. Mudd in the prison hospital ill in bed while the storm rages?
6. Do you think that any close-up shots are unjustified by the action and put merely for sensational effects?

b. Medium shots present pictures in the most natural space relations. Therefore, a majority of the scenes are probably done in medium shots; i.e., when a close-up is not necessary and also when great spaces or perspectives are not shown. You can easily name many instances of the medium shot.

c. What purpose is served by the following long shots; i.e., when much space is shown:
   1. The sloop off the Fort with two lights burning?
   2. The wrecked raft in the surf?
   3. The Negroes in a long line swinging water buckets and singing?

d. Angle shots are interesting and difficult to do. As the term suggests, they are shots made by the camera when a line from the lens to the scene would form an angle. A film that has a number of good angle shots may be distinguished for its photography. In The Prisoner of Shark Island we see a number of these. Where was the camera in each instance?
   1. The view of President Lincoln on the balcony at the White House.
   2. Mudd climbing down the prison wall at night and watching the soldier on duty below.

e. The fade-ins and fade-outs indicate transitions; they are used to serve the purpose of chapter numbers and titles in books. Do they assist one in following the action?

f. Contrary to the fade-in, the dissolve shows one scene growing dim and another shaping itself immediately, the purpose being to tie together succeeding scenes. The photographer of The Prisoner of Shark Island has used the dissolve often. How does it help us to get the continuity in these illustrative situations?
   1. Erickson and Hunter observing the mob below the conference room in the War Department dissolve to figures in the court room.
   2. Rankin's cruel speech to Mudd upon arrival at Fort Jefferson dissolves to the prison yard scene where the newly arrived prisoners are lined up to witness the eating of the cat by the sharks.

   There are many other interesting and effective dissolves well worth watching.

g. Often a photographer trucks the camera along with the actors so that the action moves along on the screen. Discuss for example, the desirability of trucking the camera in these scenes:
   1. In the beginning of the film when the negro youth walks from the court room to the porch at Appomattox Court House.
   2. The dining room scene in the Mudd home when the camera shows a medium-close shot of Colonel Dyer and then trucks back to show Martha sitting at the table with him, and no one else.
   3. The scene in the parade ground at Fort Jefferson when Dr. Mudd and the orderly approach the mutined Negroes.
   4. The scene in the court room, moving to show the prisoners as their names are called.

h. When the camera moves without changing its location on the ground and follows a moving scene, we have panning or a pan shot. This device brings about better continuity. Discuss the artistic value of panning in this illustrative scene in The Prisoner of Shark Island: In Mudd's cell when Rankin
enters the door while the prisoner is standing on a box and looking across the water to the sloop.

i. Flashes given quickly and in a kaleidoscopic fashion serve to hasten the action and to accelerate the emotional grip. What purpose is served by each of the following quick flashes?
   1. In the scene immediately following the shooting of Lincoln: showing wild faces of the crowd?
   2. The bulletins showing the decision of the court on the fate of each of the conspirators?
   3. In the series of faces of witnesses who testified against Dr. Mudd?

j. Soft-focus or atmospheric scenes provide softness, glamor, and beauty or suggest haziness and confusion. What is the artistic purpose of these atmospheric shots?
   1. Following the series of quick flashes showing the witnesses testifying against Dr. Mudd, is an atmospheric shot showing the carpet bagger, the stern Erickson, the prescription, the boot—all swirling. What mental state does this mad, atmospheric shot suggest?
   2. The scenes of illness and death in the hospital during the epidemic.

k. The trick shot of the skeleton kneeling under the water is very effective. Can you work out an explanation of the manner in which it was photographed?
   1. An effect shot has primarily pictorial suggestiveness, as illustrated in the scene showing the bugler silhouetted against the sky and blowing “taps.”

m. A full shot shows more space than the ordinary camera shot; yet there is no movement of either camera or the general scene. Discuss the necessity for these full shots:
   1. Interior of the court room when Hunter is concluding his case and Mudd insists upon speaking.
   2. Interior of the mess hall at the prison when the Negroes arise to follow Mudd’s instructions.
C. Sound Effects

If the primary function of the film is to relate a story through visual or sight appeals, dialogue and sounds should be secondary in importance and serve only to enhance the action.

Dialogue, however, when used properly greatly enhances the values of the acting. Observe dialogue in this illustrative situation to determine its function:

a. The scene when Dr. Mudd sets Booth's leg. Who speaks most? Why does Booth speak very little? What is the purpose of his speaking when he finally does? How do the lines spoken by Mudd help to establish his character as that of a professional man? Do any of Dr. Mudd's lines indicate whether or not he had entered the conspiracy against the life of President Lincoln?

b. Dialogue introduces the humor of ideas, as is illustrated in the scene in which the Colonel discusses Rosabelle's family with Blanche.

c. Likewise the absence of speech often characterizes moments of great emotional stress. Read E. L. Masters' poem Silence for a statement of the significance of silence. Are there any scenes in The Prisoner of Shark Island in which speech would have reduced the dramatic effect? Observe the lack of speech in these situations:

1. Dr. Mudd on the prison wall.
2. The very last scene when Dr. Mudd is reunited with his family. Who speaks here? Is it good dramatic effect and natural for Dr. and Mrs. Mudd not to speak?

d. Discuss the effectiveness of the following lines of dialogue:
1. "If that was what he aimed to do, to give us a lucky day, I must say he certainly knew how to start it right!"
2. "The voice of this court has got to be the voice of the people."
3. "One night four years ago, sir, I was—a doctor. I'm still a doctor."
4. "Better get a cell ready, I guess."

e. Voices should harmonize with the character interpretations. Discuss the voices of Rankin, Dr. Mudd, Mrs. Mudd, the Colonel, General Erickson, and others.

f. Dialect is required here to assist the identification of the Southern people and the historical and geographical background.
1. How strongly is Southern dialect developed in the Colonel's characterization and why?
2. Is the Negro dialect accurate?
3. Why does Dr. Mudd, also a Southerner, not use Southern dialect throughout the film?

g. Music and miscellaneous sound effects help to carry the full import of the action. The director has used a number of interesting musical and sound effects. Observe and discuss the justification for the following:
1. Bugle calls accompanying the appearance of Generals Grant and Lee.
2. In Washington musicians playing Yankee Doodle and other Northern songs.
3. The playing of Dixie at the request of President Lincoln (an historical fact).
4. Rolling of drums preceding the hangings.
5. Ominous music accompanying the view of the fortress on Dry Tortugas.
6. The blowing of "taps."
7. Bugle call on the sound track while Dr. Mudd, in the filthy backwater and ready to drop from exhaustion, observes the lowering of the flag.
8. Bugle giving the alarm when Mudd's effort to escape is discovered.
10. Music of horror accompanying the quick flashes showing the extent of the yellow fever epidemic in the prison.
11. The chain gang song sung while the Negroes swing buckets of water along the line.
12. The sound effects of the storm scene, Dr. Mudd on the wall.
13. The playing of Dixie at the close.

PART FOUR—Student Activities and Projects

1. Write an editorial for the school paper on the historical significance of the date April 14.
2. Conduct a debate on whether the trial of the alleged conspirators was just.
3. Write a feature story for the paper on the death of John Wilkes Booth.
4. Report your researches on Dr. Samuel A. Mudd's life.
5. Does the experience of Dr. Mudd compare at any points with the details of the famous Dreyfus case? Prepare a brief of facts.
6. Write an essay on this subject: How emotionalism and fanaticism endanger our country, especially in critical times, or an essay on the dangers of sectionalism.
7. Write and deliver an assembly speech on Lincoln's ideals of government.
8. Secure information and report orally on the acceptance of purely circumstantial evidence in criminal court, but show that carefully considered circumstantial evidence is the rightful basis of many convictions, since criminals usually do not commit their offenses before witnesses.
PART FIVE—Related Readings

So broad is the scope of possible interests in *The Prisoner of Shark Island* that any good library can provide you with both informational and imaginative reading matter on the subjects of most interest: social backgrounds of the Civil War, the personalities of Lee, Grant, and Lincoln; problems of adjustment of the Negro race in America before and after the war; Mrs. Suratt, David Herold, and the other members of the band accused of conspiring against Lincoln's life; John Wilkes Booth, his character, life, and family; Dr. Mudd and the class of Southern farmers who used slave labor; the carpet baggers in the South; the assassination of Lincoln; the trial, and events following during President Johnson's administration; the professional obligations of doctors, lawyers, and other specialists to felons; and the history of yellow fever and the battle waged against it by Walter Reed and others.

Below are listed a very few readings on some of these topics:

(a) **DR. SAMUEL MUDD**

Dewitt, David M.: *The Assassination of Abraham Lincoln and Its Expiation*  
*Life of Dr. Mudd*, by his Daughter  
Nicolay and Hay: *Abraham Lincoln, a History*  
Pitman, Benn, Recorder: *The Assassination of President Lincoln and the Trial of the Conspirators*, the official records, containing word-for-word record of Dr. Mudd's trial

(b) **ABRAHAM LINCOLN**

Brown, Rollo W.: *Lonely Americans*  
Drinkwater, John: *Abraham Lincoln, a Play*  
Perry, Bliss: *Lincoln's Speeches in Little Masterpieces*  
Sandburg, Carl: *Abe Lincoln Grows up* (Educ. Edit. prepared by Max J. Herzberg)  
Stephenson, N. W.: *Lincoln*  
Tarbell, Ida M.: *The Life of Abraham Lincoln and He Knew Lincoln*

(c) **JOHN WILKES BOOTH AND HIS FELLOW-CONSPIRATORS**

Aldrich, Mrs. T. B.: *Crowding Memories*  
Bates, F. L.: *Escape and Suicide of John Wilkes Booth*  
Booth, Asia Clark: *The Booths*  
Glasgow, Alice: *The Twisted Tendril*  
Mahoney, Ella V.: *Sketches of Tudor Hall and the Booth Family*  
Oldroyd, Osborn: *Assassination of Abraham Lincoln*  
Wilson, Francis: *John Wilkes Booth*

CONCLUSION

Has your study of *The Prisoner of Shark Island* increased your appreciation of the very complicated and laborious task of producing a first-class film? Do you see more fully the many fields of human endeavor touched by this all-inclusive art?

1. Make a list of the kinds of work necessary to acquire and prepare the story.  
2. Make as full a list as possible of the different work and activities necessary to get the sets ready.  
3. List points at which various fine arts touch the production of the film.  
4. Evaluate Mr. Ford's work as director.  
5. Tell how your experience with *The Prisoner of Shark Island* has been educational.  
6. Compare this photoplay with others of similar type you have seen. What are the resemblances? the differences?
THE "ORCHESTRATION OF MINDS" BEHIND
THE TWENTIETH CENTURY PRODUCTION OF
"THE PRISONER OF SHARK ISLAND"
Based on the Life of Dr. Samuel A. Mudd

Personally produced by ........................................ Darryl F. Zanuck
Directed by ......................................................... John Ford
Associate Producer and Screen Play ........................ Nunnally Johnson
Photography ....................................................... Bert Glennon, ASC
Art Direction ...................................................... William Darling
Settings by ......................................................... Thomas Little
Assistant Director ................................................ Ed O’Fearna
Film Editor ......................................................... Jack Murray
Costumes .......................................................... Gwen Wakeling
Sound ............................................................... (W. D. Flick
Musical Direction ................................................ Louis Silvers

CAST

Dr. Samuel Alexander Mudd ..................... Warner Baxter
Mrs. Peggy Mudd ................................................. Gloria Stuart
Colonel Dyer ....................................................... Claude Gillingwater
Mr. Erickson ....................................................... Arthur Byron
Doctor McIntyre ............................................... O. P. Heggie
Commandant ..................................................... Harry Carey
Corporal O'Toole ............................................... Francis Ford
Lieutenant Lovett ............................................ John McGuire
John Wilkes Booth .......................................... Francis McDonald
General Ewing ................................................... Douglas Wood
Sergeant Rankin ................................................ John Carradine
Martha Mudd ..................................................... Joyce Kay
Sergeant Cooper .............................................. Fred Kohler, Jr
Buck ............................................................. Ernest Whitman
David Herold .................................................. Paul Fix
Mr. Holt .......................................................... Frank Shannon
Abraham Lincoln ............................................ Frank McGlynn, Sr.
Mrs. Abraham Lincoln .................................... Leila McIntyre
Aunt Rosabelle ............................................... Etta McDaniel
Judge Maiben .................................................. J. M. Kerrigan
Carpet Bagger .................................................... Arthur Loft
General Hunter ................................................ Paul McVey
Orderly .......................................................... Maurice Murphy
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF
LITTLE LORD FAUNTLEROY

Prepared by
MARGUERITE ORNDORFF

General Editor
MAX J. HERZBERG

Recommended by the Motion Picture Committee of the Department of Secondary Education of the National Education Association for Discussion by Younger Students

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
WILLIAM LEWIN, MANAGING EDITOR, 125 LINCOLN AVE., NEWARK, N. J.

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Seven Keys to Baldpate
The Prisoner of Shark Island

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Study guides to the following photoplays have been published by the National Council of Teachers of English: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print. The guide to The Emperor Jones has been reprinted in the Students' Edition of the play published by Appleton-Century.)

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FOREWORD

The generation before the present one knew "Little Lord Fauntleroy" well. His name became the symbol, on the one hand, of a very definite kind or style of clothes for little boys; and little boys who liked to play in the mud did not care much for the suddenly famous lordling. His name became, on the other hand and somewhat unjustly, a synonym for a pampered and spoiled child, whereas the real little lord of Mrs. Burnett's story was a manly, considerate little fellow. If mothers fell in love with him and wanted their own young darlings to be like him in character and garb, one can scarcely blame them—but one can also not blame boys themselves for greatly preferring Tom Sawyer and Huckleberry Finn as models.

Now Little Lord Fauntleroy, the book and the character, are brought back to public view. The version is a highly pleasing one, containing elements that will please the fastidious and yet appeal widely to the general public. A highly popular young actor, Freddie Bartholomew, gives new life to the role; and his popularity (and his manliness) ought to provide for the little lord the interpretation that he deserves. A supporting cast of excellent actors keeps the version from being that obnoxious product—a play with a single star; there are numerous delightful bits of acting.

It may be noted that the producer of the play is David O. Selznick, who rates the esteem of all interested in photoplays as an art for the quiet persistency and intelligence with which he has transferred to the screen some of our great classics. Little Lord Fauntleroy is the latest in a series that already includes Little Women, David Copperfield, and A Tale of Two Cities—certainly a roll of honor. It is obvious from these productions that Mr. Selznick is animated by one major purpose—to reproduce on the screen the spirit and leading traits of the novel with which he is dealing. It is distinctly a recognizable classic that bears the title in the photoplay. The popular success that all of these have won is sufficient evidence that the public heartily approves this producer's faithfulness and honesty.

Max J. Herzberg

Weequahic High School, Newark, N. J.
What Do You Think the Earl Is Pointing Out to Cedric?
A GUIDE TO THE STUDY OF THE SCREEN VERSION OF LITTLE LORD FAUNTLEROY

PART I: INTRODUCTION

(To be read by or to the pupils)

LITTLE LORD FAUNTLEROY was written by Frances Hodgson Burnett in 1886. It became so popular that by the end of the century, the story of the little American boy who went to England to become an earl was familiar to thousands of people. Its influence on fashions for little boys was astonishing. There are few households today which do not cherish, somewhere in their collection of family portraits, the picture of at least one six-year-old with the long curling hair and velvet suit of Fauntleroy, as Reginald Birch first pictured him in his illustrations.

Fashions in hair and clothes change, of course. You may perhaps feel that Cedric Errol and his friends are a little out of date in 1936. You to whom the telephone, the automobile, the airship, the movies, radio are commonplace, think life would be strange and dull without them. You wonder, no doubt, how people amused themselves fifty years ago, and filled their leisure time.

But life was just as interesting and exciting to boys and girls then as it is to you now. For one thing, people did not have as much leisure as most of us have today. Without our time-saving devices, they worked longer hours, and when they did have time to spare, they had to make their own entertainment. Conversation, games, walks, books were their chief recreations, with only occasionally something different. Do you remember, in Little Women, how thrilled the March girls were over the ice cream that Mr. Lawrence sent them for their little Christmas party?
We do live in a wonderful age; but with so many wonders about us, we too frequently take them for granted, and forget how marvelous they really are. So an occasional dip into the past in a book or a movie is a good thing for us. It makes us appreciate our own times a little more.

This story takes us out of our own country as well as out of our own time. It offers us the pleasure of finding out how people in other parts of the world live, and of discovering that they are really not very different after all. Finally, we are given the opportunity to watch people, to see how they behave under certain conditions, to wonder if we, ourselves, would behave better—or worse —than they, if we were in their places. We may draw our own conclusions as to what is proper behavior and what is not.

The purpose of this Guide is to help you to enjoy the screen version of LITTLE LORD FAUNTLEROY. Answer the questions and follow the suggestions in the next few pages, not with the idea that they are lessons to be learned, but just for your own enjoyment.
PART II: BEFORE YOU SEE THE PICTURE

Read the book, if possible. Note the plot of the story, as follows:

Cedric Errol, age seven, lives with his widowed mother in Brooklyn, New York. One day he learns that he is the heir of the Earl of Dorincourt, his English grandfather, who has sent for him to come to England to live. His mother reluctantly consents, for although the Earl is unfriendly to her, she feels that Cedric should take his proper place in his father's family. Separated from his mother, the boy, now Lord Fauntleroy, lives in the castle with the Earl, who is a selfish, cross, sick old man. Cedric, who has been led to believe that his grandfather is a kind, generous person, fails to see him in his true light. His confidence in the Earl's goodness makes the old gentleman wish to live up to Cedric's ideal of him. Actually the crusty Earl grows very fond of his grandson. Trouble appears, however, when another claimant to the title arrives. A woman who declares herself the wife of the Earl's older son, now dead, presents her son as the real Lord Fauntleroy. With the help of some of Cedric's American friends, the woman's claim is proved false. The Earl, delighted that Cedric is the proper heir, changes his former unfriendly attitude toward Cedric's mother, and the ending is properly happy.

This is what is called the main plot. There are several minor plots woven into the main story.

Suggest Some Reasons for Cedric's Interest in Other People
DISCUSSION:

Talk over the story with your class.

Do you think the plot is a reasonable one? Does anything in it appear unreal or improbable?

In English families it is customary for the eldest son to inherit the bulk of his father's estate. For this reason the eldest son is seldom trained in any business or profession. Younger sons, however, having no prospect of any inheritance, are obliged to find some way to support themselves. Sometimes, since opportunities in England are limited, they go to Canada, Australia, or other parts of the British Empire, or come to the United States, to try to make a living.

What situations in the story are created as a result of this custom?

See if you can tell the class the separate story of any one of the following:

- Dick, Ben, and Minna
- Bridget and her sick husband
- The Higgins family
- Mr. Hobbs and his views on the aristocracy

Could any of them be omitted without harming the story as a whole?

Nothing is said about Cedric's education. Would he go to a public school in Brooklyn? Tell anything you know about schools in England.
Can you indicate with a word or two the chief characteristic of each of the persons in the story?

THINGS TO DO:

1. Read the description of the castle grounds. Make a picture map, showing what Cedric saw there. *The Picture Book of Houses*, by E. A. Verpilleux, contains a good picture map of an English country estate, which you may want to use as a model.

2. Make a pencil sketch, illustrating any of the following quotations from the book (or any others that they may suggest to you):

   "When this you see, remember me."
   "She (the apple woman) is so old it would surprise you how she can stand up. She's a hundred, I should think."
   "It's the most beautiful place I ever saw," said Cedric. "It reminds anyone of a king's palace."
   He (Dick) stood on the wharf and waved his cap.
   Cedric found something to interest him on every side; he looked at the piles of rope, at the furled sails, at the tall, tall masts which seemed almost to touch the hot sky.
   "You forgot you were an Englishman too" (said the Earl).
   "Oh! no," said Cedric quickly. "I'm an American."
   "You are an Englishman," said the Earl grimly. "Your father was an Englishman."

3. Write your reasons for the change in the Earl’s character, and whether you think it a permanent or temporary change.

4. Discuss Mr. Hobbs' change of viewpoint.

*Can You Tell, from the Expressions on Their Faces, What Cedric and His Mother Have Been Talking About?*
5. Write Cedric’s diary for the first four or five days after his arrival at Dorincourt Castle.
6. Select a few incidents from the book which you think would make good scenes in the screen version, such as Cedric discussing “politics” with Mary, or Cedric learning to ride the pony. Write directions and dialogue which you think the director would need in order to film the scenes.
7. Make a drawing showing action in one of these scenes.
8. Freddie Bartholomew plays the part of Cedric in the film. Do you think any changes in the story would be required in order to make the part suitable for him? If so, indicate any changes you think necessary.

PART III: AFTER YOU HAVE SEEN THE PICTURE DISCUSSION:

Did the main plot of the picture follow exactly that of the book as outlined in Part II of this Guide?
Who was responsible for putting the story into screen form?
Did any of the changes agree with those you may have indicated in Part II?
Were any of the minor stories omitted or changed to any great extent?
Were any scenes omitted which were included in the book?
What new scenes were added?
Why do you think the bicycle incident was added?
Can you recall any scene in the picture which combined the material of several of the scenes in the book? Why was this done?
Why did the film show Cedric as nine years old instead of seven as in the book? Do you think this is an improvement?
Was any scene included in the picture which you feel might have been omitted without harming the whole?
Would you have changed any of the scenes as they are shown in the film?
Why is the trip to England shortened so much in the film?
What character traits in Cedric are brought out in the fight scene in Brooklyn?
What sort of man was Mr. Hobbs? How was his character shown? Do you like him?
Which do you consider the most admirable character in the story? Why?
Do you think the behavior of any of these characters of fifty years ago would be different today in the same situations?
What would influence their behavior?
What things indicated the period of the story (about 1885)?
Is the setting faithful to the period throughout the picture?
Describe some of the costumes.
Which of the persons who received credit on the title sheet was responsible for the settings? The costumes?
Do you recall any particularly attractive photographic compositions in the picture?
Who was responsible for them?
Mention anything about English life or customs that you learned from the picture.
Discuss any worthwhile ideals of character which you think the story brought out.
Can you characterize the persons in the screen version with a word or two? Do these agree with the ones you gave in the discussion of the book?
Was any character portrayed in such a way that you felt it was not true to life? How was the impostor made disagreeable?
Describe a scene which you thought was especially well done.
Did you like the picture? Explain your answer.

THINGS TO DO:
1. Make pencil sketches of any of the characters in the picture who particularly impressed you.
2. Write a character sketch of any of the following:
   Cedric    Newick    Mr. Hobbs
   Mrs. Errol  Mr. Havisham  Minna
   The Earl    Dick    Mr. Mordaunt
3. Construct a model of Dorincourt Castle.
4. Dress a doll to represent a character in the picture.
5. Write letters as a class to the producer telling what you liked or disliked about the picture. Select the best one to send.
6. Write a letter to Freddie Bartholomew giving constructive criticism of his work in the picture.
7. Organize a debate on either of the following subjects:
   Resolved that the book *Little Lord Fauntleroy* was more satisfactory than the picture.
   Resolved that the picture *Little Lord Fauntleroy* was more satisfactory than the book.
8. On page 14 you will find a list of books suggested by this picture. Read some of them and review them orally for your class.

**SUGGESTIONS FOR OLDER PUPILS:**
Work up evidence for a court trial of the case of Minna and her claim to the title.
Write up Cedric’s voyage to England as it would be on a modern ocean liner.
Imagine yourself a newspaper reporter on one of the following assignments:
   Interview Mr. Havisham upon his arrival in New York.
   Interview Mr. Havisham upon his return to England.
   Interview Cedric upon his arrival in England.
Write an editorial based on the outcome of the false claim to the title.

*Cedric Meets His Grand Aunt*
PART IV: SUGGESTED READING LIST

(The following list of books offers you a choice of stories about both English and American children. If you have enjoyed this glimpse into the recent past in LITTLE LORD FAUNTLEROY and wish to go further, there are books here which will take you clear back to the days of the Saxon conquest of England, more than a thousand years ago. Or, if you prefer to read about American children, you can go back in these books at least as far as Puritan days in New England.)

Alcott, Louisa M.
Little Women
Eight Cousins
Under the Lilacs (American boys and girls of fifty to seventy-five years ago)

Bennett, John
Master Skylark (A boy in Queen Elizabeth's time)
Barnaby Lee (An English boy in New Amsterdam)

Burnett, Frances Hodgson
Sara Crewe (A little girl in a London boarding school)

Case, C. M.
The Banner of the White Horse (Saxon days)

Clemens, Samuel (Mark Twain)
The Prince and the Pauper (The days of Henry the Eighth)

Comstock, Mrs. H. T.
A Boy of a Thousand Years Ago

Daniel, Hawthorne
The Gauntlet of Dunmore
The Honor of Dunmore
The Red Rose of Dunmore (An English boy during the Hundred Years' War)

Dark, Sidney
The Book of England

Dix, Beulah Marie
Merrylips (The days of the Roundheads)

Ewing, Juliana Horatia
Six to Sixteen (An English girl's life in India)
Mary's Meadow
Jackanapes

Gray, Elizabeth Janet
Young Walter Scott

Hewes, Agnes Danforth
A Boy of the Lost Crusade

Jewett, Sarah Orne
Betty Leicester (A New England girl)
Betty Leicester's Christmas (In an English castle)

Kipling, Rudyard
Stalky and Co. (English school boys)
Puck of Pook's Hill (Magic on the English countryside)

Knipe, Emily Benson
The Lucky Sixpence (An English girl in the American Revolution)

Lamb, Harold
Durandal (The Crusades)

Marshall, H. E.
An Island Story (History of England)

Meigs, Cornelia
Master Simon's Garden (Puritan days)

Molesworth, Mary Louisa
Carrots
The Cuckoo Clock (English children)

Nesbit, E.
The Bastable Children
Five Children (English children forty or fifty years ago)

Singmaster, Elsie
Emmeline (The Civil War)
You Make Your Own Luck (A modern American girl)

Tarkington, Booth
Penrod

Wiggin, Kate Douglas
Rebecca of Sunnybrook Farm
THE "ORCHESTRATION OF MINDS" WHICH PRODUCED THE PHOTOPLAY

Author: FRANCES HODGSON BURNETT
Producer: DAVID O. SELZNICK
Director: JOHN CROMWELL
Screen Playwright: HUGH WALPOLE
Art Director: STURGES CARNE
Research Director: MAJOR G. O. T. BAGLEY
Cinematographer: CHARLES ROSHER, A.S.C.
Costume Designer: SOPHIE WACHER

THE CAST

Earl of Dorincourt . . . . . . . . . C. AUBREY SMITH
Ceddie . . . . . . . . . . . . . . . . . FREDIEE BARTHOLOMEW
Dearest (Mrs. Errol) . . . . . . . . . DOLORES COSTELLO BARRYMORE
Havisham . . . . . . . . . . . . . . . HENRY STEPHENSON
Mr. Hobbs . . . . . . . . . . . . . . . GUY KIBBEE
Dick . . . . . . . . . . . . . . . . . . . MICKEY ROONEY
Ben . . . . . . . . . . . . . . . . . . . ERIC ALDEN
The Claimant . . . . . . . . . . . . . JACKIE SEARLE
Newick . . . . . . . . . . . . . . . . . REGINALD BARLOW
Rev. Mordaunt . . . . . . . . . . . . . IVAN SIMPSON
Sir Harry Lorridale . . . . . . . . . . . E. E. CLIVE
Mary . . . . . . . . . . . . . . . . . . . UNA O'CONNOR
Mrs. Mellon . . . . . . . . . . . . . . . MAY BEATTY
Dawson . . . . . . . . . . . . . . . . . . . JOAN STANDING
Applewoman . . . . . . . . . . . . . . JESSIE RALPH
Higgins . . . . . . . . . . . . . . . . . . LIONEL BELMORE
Purvis . . . . . . . . . . . . . . . . . . . GILBERT EMERY
Thomas . . . . . . . . . . . . . . . . . JOSEPH TOZER
Maid . . . . . . . . . . . . . . . . . . MARY MCLAREN
Maid . . . . . . . . . . . . . . . . . . RENEE SHEARING
Footman . . . . . . . . . . . . . . . . ALEX POLLARD
Cook . . . . . . . . . . . . . . . . . . AGNES STEELE
Mrs. Baines . . . . . . . . . . . . . . . DAISY BELMORE
Jeffries . . . . . . . . . . . . . . . . . . . DAVE DUNBAR
Charles . . . . . . . . . . . . . . . . . . . JACK CAMERON
Mr. Snade . . . . . . . . . . . . . . . . . WALTER KINGSFORD
A PRELIMINARY STUDY GUIDE TO THE
SCREEN VERSION OF
SHAKESPEARE'S
ROMEO AND JULIET

Prepared by
MAX J. HERZBERG
Weequahic High School, Newark, N. J.

ROMEO AND JULIET is Shakespeare all over and Shakespeare when he was young.—William Hazlitt

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
125 Lincoln Avenue, Newark, N. J.
Editorial Committee: Walter Barnes, William F. Bauer, William Lewin, Ernest D. Lewis, Trentwell M. White, and Max J. Herzberg, Chairman and General Editor.

By resolution of the majority of the members of the Editorial Committee, in response to numerous suggestions that the Photoplay Guides would be decidedly more useful if they were issued earlier, it was voted to publish as an experiment this Preliminary Guide, based on the complete shooting script, in anticipation of a probable endorsement by the Previewing Committee of the Department of Secondary Education, National Education Association.

Study guides to the following photoplays are currently available:

Romeo and Juliet       Mary of Scotland
Mutiny on the Bounty    Scrooge (A Christmas Carol)
A Tale of Two Cities    A Midsummer Night's Dream
The Last Days of Pompeii Fang and Claw
The Three Musketeers    Seven Keys to Baldplate
Little Lord Fauntleroy  The Prisoner of Shark Island
Les Miserables          Things to Come

Single copies, 15c; 2 to 10 copies, 10c. Rates for larger quantities on application. Subscription price, ten consecutive study guides, $1.00. Address Educational and Recreational Guides, Inc., 125 Lincoln Ave., Newark, N. J.

Study guides to the photoplays that follow were published by the National Council of Teachers of English: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print. The guide to The Emperor Jones has been reprinted in the Students’ Edition of the play published by Appleton-Century.)

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FOREWORD

IN some respects the photoplay production of ROMEO AND JULIET is a momentous event. It represents the first serious attempt to give, with all the scenic, histrionic, and artistic resources of Hollywood, a cinematic version of one of Shakespeare's great tragedies. If the public, by a cordial response to this endeavor, shows that it truly appreciates and admires Shakespeare in a worthy screen version, a great step forward will have been taken. It will then be more likely than ever that we shall have similar first-rate versions of other literary classics, and, in general, the standards of motion-picture production will be raised. In this way, moreover, a new impetus will be given to the admirable movement now under way in our schools to teach photoplay appreciation and give photoplays the status of an art—a movement initiated by Dr. William Lewin in the pioneer experiments described in his book on Photoplay Appreciation in American High Schools.

In another respect this Metro-Goldwyn-Mayer production of ROMEO AND JULIET is pioneer work. Besides giving to the production the lustre of such great names of the screen and stage as Norma Shearer, Leslie Howard, John Barrymore, Edna May Oliver, Basil Rathbone, and the many others whose ability has been enlisted and besides providing every possible technical resource, the producer and director have made striking progress in another direction. For the first time the script of the play is lifted into proper prominence. Coincident with the production of the photoplay, the screen version is now made available, in the beautiful edition of both play and photoplay issued by Random House. Students of the screen are thus able to compare, in detail, the two worlds in which Shakespeare can now move.

Shakespeare, like Dickens, would seem to lend himself readily to the conditions of the photoplay studio and screen. It is, I think, unquestionable that if the great Elizabethan dramatist were alive today, he would in some way be concerned with the art of making photoplays, and would find Hollywood as native as Broadway. Possibly, too, he would listen to some who criticize the photoplay because it has not yet produced an indubitable genius in script-writing with the same smile that he heard Sir Philip Sidney and others in his own time wax scornful because the drama had not yet (they thought) produced an indubitable genius in drama.

That ROMEO AND JULIET has been chosen for this initial experiment is fortunate. According to Brander Matthews, it is perhaps the best-known play of Shakespeare's outside the confines of the English language, and of course in English it has always and rightly been a great favorite. Of it Samuel Taylor Coleridge says that "it is a spring day, gusty and beautiful in the morn and closing like an April evening with the song of the nightingale." Romeo and Juliet are the world's most beloved lovers; and the screen version, with its clear crystallization of speech and motion, gives a vast audience everywhere a new opportunity to know them and to cherish them.

MAX J. HERZBERG
Norma Shearer as the Screen's First Juliet
PART ONE

THE PLOT OF "ROMEO AND JULIET"

Like all great stories, the plot of ROMEO AND JULIET has wandered far in the course of the ages. One meets its first in Ephesus in Asia Minor; and its latest avatar has taken place in Hollywood.

Essentially, the theme is simple: to avoid a marriage of convenience, a girl elopes with her lover. A tale in some respects similar is to be found in the Ephesiaca of Xenophon of Ephesus, a medieval writer who wrote his romances in Greek. Supposedly, the unhappy lovers of Shakespeare’s story lived in Verona, and their deaths took place in 1303. In a collection of tales by Masuccio of Salerna, published in 1476, there are recounted the adventures of Mariotto and Gianozza of Siena, and these are not dissimilar to those of ROMEO AND JULIET. Shakespeare’s lovers are mentioned for the first time by name in a story by Luigi da Porto, dating from about 1530.

Thereafter the romance of the Veronese lovers acquired a European celebrity. Altering the names and some other particulars, Adrian Sevin told it in French, about 1542; and Gherardo Boldiero, about the same time, told it in Italian verse. Then Bandello recast the narrative for his collection of novels, in 1554; and in 1559 Pierre Boistau, probably assisted by Belleforest, translated Bandello’s novel into French, again recasting the story. Three years later the story came to England, when Arthur Brooke published a long narrative poem, The Tragical Historye of Romeus and Juliet. This was founded on Boistau’s novel (called l’Histoire de Deux Amans), and so too was a prose version made by William Painter and published in his Palace of Pleasure in 1567. Brooke speaks of having seen “the same argument [story or plot] lately set forth on stage with more commendation than I can look for;” and it is possible, therefore, that a stage version of the story preceded that made by Shakespeare. But of this no trace remains.
"There is little doubt," says M. R. Ridley in his introduction to the Temple Edition of ROMEO AND JULIET, "that this poem by Brooke was Shakespeare’s immediate source."

In view of this fact, it is significant to note how, as Brander Matthews phrased it, Shakespeare transmuted the base metal of Brooke’s rimed narrative into the pure gold of his immortal tragedy "by means of an endless succession of modifications of all sorts—condensations, suppressions, transpositions, and amplifications—all displaying an unerring feeling for dramatic effect."

ROMEO AND JULIET was said by Lessing to be a play which Love himself had elaborated. But Lessing could not have seen Brooke’s Tragical Historye, or he would have realized that, whatever part Love may have played, there was also at work a highly skillful and technical dramatic craftsman. Brooke’s alleged poem is one of the most dreary and wretchedly written productions ever published, excruciating in its badness. What does Shakespeare do with this poor stuff of a story to fit it to the exigencies of the Elizabethan stage?

1. Shakespeare compresses the events which Brooke allows to sprawl over nine months into less than six days. Swiftly and eagerly the love story runs its course in Shakespeare’s version. The means by which Shakespeare effects this compression are various, but one
of them is especially important. In Brooke the lovers experience a period of happiness extending over some months, before the fatal encounter with Tybalt takes place that results in the exile of Romeo. In Shakespeare Tybalt is slain on the very day of Romeo's marriage to Juliet. This transforms the marriage night, which in Brooke is but an occasion for dull licentiousness, into that famous scene of poignant farewell to which all literature offers no parallel. Nor does this compression lack other and wider results. Brooke's poem is an account of the sorrows of a husband and wife in unfortunate separation; it is essentially a domestic tale. But at no time is Shakespeare's play other than a tale of "star-cross'd lovers," whose passion is all in wild, immature bloom. It is significant that in Shakespeare the marriage ceremony takes place off the stage, and is merely implied.

One or two minor instances of compression may be mentioned. By the device of having Paris tell the news of the fray to the Friar before the curtain goes up on them, Shakespeare avoids much unpleasant repetition that one finds in Brooke. In the last scene, as Brooke tells the story, the companions of Romeo are put in a dungeon and later tried; in Shakespeare the trial proceeds at once, and the essential details are briefly presented to the audience.

2. Shakespeare alters Brooke in order to economize changes of scene and unnecessary complications. An instance may be found in Act IV. According to Brooke, when Juliet returns from visiting the Friar, she finds her mother at the door and holds a lengthy conversation with her. Thereafter the pair pass into the house of Capulet, and the latter is made joyful when he hears that Juliet has consented to wed Paris. Finally Juliet makes preparations for the wedding.

Public Square in Fifteenth-Century Verona
In Shakespeare all of this is presented forcefully in a single scene laid in Capulet’s house and in dialogue requiring but a few minutes.

3. Constantly Shakespeare heightens and improves the comic relief. From the opening scene, with its apt portrayal of the Elizabethan serving men, all the way through the drama up to the grim contrast afforded by the byplay of Peter and the musicians after the apparent death of Juliet, Shakespeare is as much interested in the comedy as in the tragedy. The Nurse is of course the heroine of the former as Juliet is of the latter.

4. Brooke apparently relied less on the element of surprise to keep his reader interested than on gaudy speeches which are the bane of his poem. In Shakespeare the dramatic issue is defined from the very start. The virulence of the feud, the “star-cross’d” meeting of Romeo and Juliet, the occurrence again and again of events that lead the audience to feel that something may yet happen to save the lovers, the waxing of excitement as the characters converge at Juliet’s tomb, all these intensify the interest and sharpen the suspense in a fashion of which there is not the slightest trace in Brooke.

5. Compared with Brooke, Shakespeare deeply intensifies the clash of wills, and he provides more dramatic antitheses than his predecessor does. In Brooke’s poem the houses of Montague and Capulet are rivals, and each furnishes one of the lovers; Tybalt and Mercutio are likewise meant to complement each other. But Shakes-
Shakespeare moves the marriage arrangement with Paris up to the beginning of the play, he has Romeo break with Rosaline just as Juliet does with Paris, and the play is a succession of clashes, of quarrels; the note of opposition is heard in almost every scene. In Brooke Tybalt taunts Romeo till he is irritated into fighting him: in Shakespeare Tybalt first kills Mercutio, who had been stung into recklessness by Romeo’s apparent cowardice. Thereafter Romeo cannot choose but fight and bring on the impending doom.

6. Of course it is in the increased power of characterization that the contrast between Brooke and Shakespeare is greatest. In Brooke the two lovers are a pair of poseurs, delivering prosy speeches. In Shakespeare they become the lyric voices of love itself, but do not for a moment cease to be warm, breathing human beings. Although Brooke created the character of the Nurse, Shakespeare developed her into the garrulous, indecent, comic personage that she is in the play—the foster-mother not merely of Juliet but of a whole host of “dames” of her type in later drama and fiction. Friar Laurence grows more lovable and sage as he passes from Brooke to Shakespeare, Mercutio more brilliant. It has been suggested, incidentally, that Shakespeare himself played the part of the Friar.

Popular in Shakespeare’s time, the play has been constantly performed since then. The stage history of ROMEO AND JULIET has been
one marked by many curiosities. Thus in Betterton’s production in 1661 the cast contained a character “Count Paris’ wife.” In 1750 Barry inserted an operatic scene at the beginning of Act V, in connection with the burial of Juliet. In the seventeenth century James Howard altered the play so as to preserve Romeo alive, giving the plot a happy ending; the play was produced alternately as a tragedy one day and as a tragic-comedy the next.

The cuts in the play have become more or less standard. Usually it is the comic portions that have suffered when the performance has to be shortened, although occasionally other parts have been dropt. Thus in Garrick’s version of 1748 Lady Capulet disappears entirely, also all mention of Rosaline. Garrick also omits the banishment of Romeo by the Prince; this is implied, not shown. He has the impertinence, moreover, to insert into the mouth of Romeo (supposed to awake before the death of Juliet) a number of stupid lines from a play by Otway and one by Congreve.

In a French version of the eighteenth century the plot is greatly altered. Romeo is received while an infant into the house of the Capulets, his true name and birth being concealed. As he grows up, he falls in love with Juliet. At this moment his father reappears, rallies his partisans, and reopens his feud with Capulet. The whole drama thereafter concerns itself with the quarrel of the two chieftains and
the way in which Romeo is torn between two loyalties. In two German versions—one by Goethe and one by Schlegel—many changes are likewise made, in line with the belief of these German thinkers that they understood Shakespeare better than he did himself, and that it was necessary to "harmonize" and improve him. Later a more exact version was produced by Karl Gutzkow.

The famous French composer Gounod made an operatic version of the play in which several characters are dropt, the Nurse is named Gertrude, the balcony scene is interrupted, the scene of Mercutio's and Tybalt's slayings are altered, and Juliet awakens before the death of Romeo and dies in his arms.

During the nineteenth century producers tended to restore the text of the play and produce it as faithfully as possible. Sir Henry Irving, for example, dropt most of the comic episodes, the chorus, and the comments of the Friar and the Prince at the end of the play. But he kept the sequence of the scenes and avoided all interpolations. This has been the tendency too in productions made in our own time, as in that of Katharine Cornell.

The Capulets' Ballroom, Where Romeo Meets Juliet at a Masquerade.
PART TWO

THE MAKING OF THE PHOTOPLAY

In order to make clear the point of view from which the photoplay was prepared, two statements follow—one from Irving G. Thalberg, the producer of the motion picture, one from Prof. William Strunk, Jr., of Cornell, famous Shakespearean scholar, who was called in as technical assistant.

In an article in The Hollywood Reporter, Professor Strunk, incidentally, gave a brief account of his experiences. He related how he was “considerably surprised to find himself invited to take a small part in the preparations for filming a classic. The explanation of my duties given to me in the New York office of MGM amounted in substance to this: that I was to make myself useful, so far as I could, in any way I should be asked, and that in general I was to represent the interests of the author, William Shakespeare, and see that no injustice was done him.”

In Hollywood, he continues, “My first impression after sitting in at a conference on the scenario of ROMEO AND JULIET, was that Shakespeare was being treated so considerately that he needed no protector. Of course it was not possible to keep all the 3050 lines of the play, but the dialogue of the script was all good Shakespeare, and the incidents and the spirit of the play were being faithfully preserved.” He pays tribute to the care and reverence with which the

Romeo in the Garden of the Capulets
production of the play, of which George Cukor was director and Talbot Jennings the scenarist, was handled.

SIGNIFICANCE OF THE SCREEN PRODUCTION

By IRVING G. THALBERG
Producer of the Photoplay

ROMEO AND JULIET is more than a play by Shakespeare. It is, it has been for centuries, and it will continue to be the shining symbol of romance to the civilized world. For this reason, I consider its presentation on the screen a cultural undertaking of importance.

It is a matter of record that the "world's greatest love story" will be the first Shakespearean tragedy to be made into a talking picture. Norma Shearer will thus be the screen's first Juliet, stepping into the historic role that served as the crowning achievement on the stage of such famous actresses as Mrs. Siddons, Fanny Kemble, Modjeska, Adelaide Neilson, Ellen Terry, Mary Anderson, Mrs. Patrick Campbell, Julia Marlowe, Doris Keane; and, more recently, Jane Cowl, Eva Le Gallienne, and Katharine Cornell.

ROMEO AND JULIET will doubtless do as much to stimulate an interest in Shakespeare's work as historical pictures have done in their field. Particularly, if its popularity should warrant other of the Bard's plays being translated to the screen, there is no reason why a revival of world interest should not follow in its wake.

With its greater scope, the screen will present the classic with unlimited movement and authentic backgrounds, so as to secure fluidity in story unfoldment through the elimination of the episodical division of acts necessitated in the original works. The reading of classics, so far as the masses are concerned, is as much a matter of vogue as anything else. School students are always astonished at the readability of Shakespeare: the excitement of his plot, the crystal beauty of his line, the earthy richness of his humor.

He has said everything so much better than his followers that all other dramatic expression sometimes seems superfluous.
Shakespeare’s dramatic method has much in common with that of the screen. His theater had no curtain and left scenery largely to the imagination of the audience. Painted cloths were occasionally used as backdrops; chairs and tables there were; the stage directions of some contemporary plays indicate occasional attempts to represent “rocks” and “hills” in some way; but to us of today his stage would seem essentially bare. The lack of scenery was often made up for by poetic descriptions, such as those which make *As You Like It* memorable. Thus he could change his scene freely.

The Elizabethan upper stage, indicated in stage-directions by the word “above,” afforded, with a little good will on the part of the audience, a convenient means of representing an upstairs room, Juliet’s chamber, for example, or the top of a city wall. The back stage, separated from the stage proper by curtains or doors, represented an interior. When the curtains were drawn or the doors opened, the whole stage, by a well-understood convention, was thought of as being an extension of this interior, though a moment before it might have stood for a public street or a field.

Modern editions of Shakespeare have obscured his stage-technique by indicating separate scenes in places where, as in *Romeo and Juliet* IV, 2, to IV, 5, inclusive, the action simply alternates between the stage and the upper stage.

In plays in which the issue is decided by a battle like *King Lear* and *Macbeth*, the concluding scenes alternate between one camp or army and the other, exactly in the manner of the motion pictures; the motion picture simply carries the method further, making many more shifts.

For Shakespeare the division into acts was not of foremost importance. By shifting his scene at will, aided by the conventions of his theatre, he is able to show as action much that in a modern play would be reported. But unless the story is
very simple, this method has its limits, and even Shakespeare occasionally reports an action instead of showing it, as Friar John's frustrated attempt to deliver Friar Laurence's letter, and the funeral of the supposedly dead Juliet. The motion picture can represent even these incidents in action.

The stage tends to keep down the number of different settings, because of the cost, and to avoid changes of scene within the act because of the time consumed. In the "well-made play" of the nineteenth century, the rule was, "one act, one scene;" that is, the scene changed only at the beginning of the act, if at all. In many plays of today there is only one setting. Things that have happened before the rise of the curtain or that happen off-stage must all be reported. Every theater-goer will recall recent plays, with the scene laid in a drawing-room or a courtroom, in which this has been managed with the utmost skill. But it is likely to require considerable artifice. The scenario writer would return each incident to its natural setting and show it actually happening.


Of course there are other plays, those of Eugene O'Neill and Paul Green, for example, written in scenes, not acts, which have discarded this method and which are practically scenarios, though the screen would of course, as with ROMEO AND JULIET, make use of all the camera's technique of changing distance and point of view and of "cutting back" at appropriate moments.

Broadly speaking, I should say that the screen is prepared to take over any play whose dramatic value gives it popular appeal, but that with a Shakespearean play such as ROMEO AND JULIET the task of the scenarist is greatly simplified. One striking bit of evidence is that the scenario can begin at the precise point where the play begins.
FACTS ABOUT THE PHOTOPLAY PRODUCTION

In order to provide a site on which to rebuild Verona for the photoplay, one hundred acres were set aside. Cedric Gibbons, as art director of the performance, designed fifty-four models, actual reproductions of historical Veronese buildings associated with the story of ROMEO AND JULIET, from which the mammoth settings required for the play were constructed, so that there might be a faithful atmosphere of the fifteenth century capital of Northern Italy.

Similarly, old masters of this same century unconsciously contributed their art to help this production of the play. The works of Gozzoli, Botticelli, Carpaccio, Fra Angelico, Bellini, and others who pictured so colorfully the pageantry of their day, furnished a wealth of details for the costumes and settings of ROMEO AND JULIET. Thus a Botticelli painting inspired the dress worn by Norma Shearer in her first scene with Leslie Howard; and the cell of Friar Laurence came from the St. Jerome of Carpaccio. All told, 1250 costumes were designed by Adrian and Oliver Messel for the play. It is said that the largest number of costume sketches ever assembled for a single production were made for ROMEO AND JULIET. Not only the principals in the cast were carefully provided for. Costumes were also designed for the persons in the mass scenes, particularly for the children who appear.

Much other research work was carried on in connection with the production. Aside from the scholarly supervision of Prof. William Strunk, Jr., of Cornell and of Prof. John Tucker Murray of Harvard, the MGM research department was kept constantly busy. In a single week more than 2000 distinct questions on details arising in the production were referred to this department. They dealt with such subjects as these: bubonic plague, falcons, rapier and dagger fighting, costumes, Veronese churches, Renaissance furniture, burial ceremonies, and period musical instruments, to mention a few. It is stated by the head of this department, Mrs. Nathalie Buck-
nall, that the production of classics has greatly increased the demands made on research facilities. Before the classics came into vogue, three hundred requests a week was considered a high figure. Now there are often that many in one day.

In general, it is clear, the photoplay aims at historic and scenic accuracy: taking details carefully from Italy in the Renaissance period, reproducing the background of Verona and Mantua faithfully, showing buildings, streets, costumes, and the like, exactly as they were in the time of ROMEO AND JULIET. This attitude of producer and director may be contrasted with the free-and-easy imaginative methods of the Elizabethans on the one hand and with the conventionalized scenery and properties of stage management since the Elizabethan period on the other.

The backgrounds of the photoplay, as compared with those of the stage play, are enormously enlarged, to include both full and detailed "shots" of cities, great landscapes, a cathedral, tumultuous street scenes, crowds, revelry. So too the sound effects. Shakespeare's property man had an exceedingly limited repertoire of harmonies and discords, sounds and noises, that he could produce. Not so the director of the photoplay. He can have any sound effect he pleases, from the tinkle of a bell to the roar of thunder.

Similarly, the number of characters is vastly increased in the photoplay production. Shakespeare was limited severely by the number of actors in his company. On the motion-picture set the number of actors is practically unlimited. Where Shakespeare tried to convey the effect of a mob with a dozen persons, the photoplay director calls thousands into action. The result is, undoubtedly, greater variety and greater verisimilitude in action.

Because of his command over the enormous resources of the property warehouses of Hollywood the photoplay director can, too, vary his effects and methods in other ways. He tells his story somewhat differently from the stage dramatist, and he may find it necessary and desirable to cut down the amount of spoken drama. He relies for his effect on pictures, on sound, on rapid suggestion, on pantomime, where the Elizabethan dramatist appealed to the imagination of his audience by rich lines, weighed down with descriptive data, as
a means of obliterating the bare boards of the stage.*

Shakespeare in ROMEO AND JULIET indicates ten stage sets (a public place in Verona, a street, a room in Capulet’s house, the hall in this house, a lane near his orchard, the orchard itself, Friar Laurence’s cell, Juliet’s chamber, a street in Mantua, and the churchyard). With these sets twenty-four shifts of scenery are made.

One may compare the extent to which Shakespeare moves the scene with the rapidly shifting panorama of the photoplay, constantly in motion and showing varying aspects even of a single scene (for example, the cathedral square). One sees the characters and the action always from the most advantageous physical point of view. The actual number of scenes in the photoplay is approximately 260. Where Shakespeare explains by means of words—often beautiful and brilliant words, the photoplay director explains by means of pictures—generally beautiful and brilliant pictures. A useful instance in point is the varying treatment of the pestilence episode, Act V, Scene 2; and a useful and enlightening comparison of the episode, in stage play and photoplay, may well be made.

Much attention, it may be noted in closing, was paid to the various duels with which the plot is starred. Shakespeare knew that his audience (like every audience before or since his day) loved a good fight, and he provided an outlet for this trait of human nature not merely in the numerous conflicts that make the drama what it is, but also in the thrilling quarrels with swords that occur again and again in the action. In the photoplay care has been taken to make use of the opportunity that these duels afford. Under the coaching of Fred Cavens, a noted fencing master, Leslie Howard, John Barrymore, Basil Rathbone, Ralph Forbes, and Reginald Denny were given numerous lessons in swordsmanship, and in addition more than four hundred extras were trained in fencing, in preparation for some of the mob scenes. This training followed months of research into old Italian methods of fighting with broadsword and shield, rapier and dagger, rapier and cloak. Cavens provided all the thrills possible.

*Both teachers and students will do well to consult the published script of the photoplay (Random House).
PART THREE

LEARNING SHAKESPEARE’S LANGUAGE

As everyone knows, our English language is like the ocean not only in that it is vast and multitudinous, but in its constant changeableness. Overnight new fashions in speech come into vogue, old phrases are outmoded, words spring up in one section that another section knows nothing about. This varibleness of English has always been characteristic of the language, and it is therefore only natural that we should find Shakespeare’s style at times a little difficult. Yet, as James Russell Lowell once pointed out, some of the phrases that Shakespeare and his contemporaries used were brought to this side of the Atlantic by the American colonists of the seventeenth century, and have continued to be used here, although forgotten in England.

Before we go to see the play, it is useful to glance over some of the words that Shakespeare employed and that have become obsolete and to anticipate some of the not very great language difficulties that the play offers. Knowing what these words mean, we shall have much less trouble in understanding everything that is said. It may be noted, moreover, that with the assistance of the noted scholars who helped the producer and director get the play ready for the motion-picture audiences of our time, it was found possible to omit certain lines that contained words and phrases of particular difficulty and to do so without disturbing at all the development of the dramatic
In all productions of Shakespeare such "cuts" are always made; and it is certain that Shakespeare himself, first of all a workman of the theater and a practical dramatic craftsman, would have thoroughly approved these cuts as necessary in view of modern conditions. You will find, as you hear the play and listen to the lines, that there are very few stumbling-blocks to your understanding in the language of the characters.

Here, however, is a brief list of some terms employed in the play, in the order of occurrence:

*Civil blood, civil war; bite your thumb, a gesture of contempt; hinds, yokels, "rubes;" bills and partisans, weapons, staves and pikes; sirrah, sir, fellow; visor, mask; atomies, pigmies; spinners, spiders; tithe-pig, a pig given as part of a parson's salary (tithe is a tenth, the portion levied on a person's income for church maintenance); ambuscadoes, ambushes; go to, stop it, stop arguing; palmers, pilgrims who have been to the Holy Land; marry, an oath, "by Mary;" no let, no hindrance; fain, gladly; tassel-gentle, the male hawk or falcon; pin, center of a target; Tybalt, or Tibert, was the name of the cat in the famous story of Reynard the Fox; slip, a slang term for counterfeit money; smock, skirt; Jacks, fellows; flirtgills, women of light character; consort, (1) associate (2) harmonize; passado, a fencing thrust; sped, killed; fond mad man, foolish and insane person; county, count, title of nobility; to rate her so, to scold or berate her so; puling, weeping; beshrew, scold, curse; utters them, sells them; apprehend thee, arrest, seize thee; conjurations, urgings; jointure, dowry.*
FAMOUS LINES FROM “ROMEO AND JULIET”

Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!—I, 1
For you and I are past our dancing days.—I, 5
Her beauty hangs upon the cheek of night
Like a rich jewel in an Ethiop’s ear.—I, 5
My only love, sprung from my only hate.—I, 5
He jests at scars that never felt a wound.—II, 2
O Romeo, Romeo! wherefore art thou Romeo?—II, 2
What’s in a name? That which we call a rose
By any other name would smell as sweet.—II, 2
At lovers’ perjuries, they say, Jove laughs.—II, 2
Love goes toward love as schoolboys from their books;
But love from love, toward school with heavy looks.—II, 2
Wisely, and slow; they stumble that run fast.—II, 3
Violent delights have violent ends.—II, 6
They are but beggars that can count their worth.—II, 6
'Tis not so deep as a well, nor so wide as a church door,
but 'tis enough, 'twill serve.—III, 1
Gallop apace, you fiery-footed steeds,
Towards Phoebus’ mansion.—III, 2

Come, civil night,
Thou sober-suited matron, all in black!—III, 2
It was the nightingale, and not the lark;
Nightly she sings on yon pomegranate tree.—III, 5
Night’s candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.—III, 5
Not stepping o’er the bounds of modesty.—IV, 2
Death, that hath sucked the honey of thy breath,
Hath no power yet upon thy beauty.
Thou art not conquer’d; beauty’s ensign yet
Is crimson in thy lips and in thy cheeks,
And death’s pale flag is not advanced there.—V, 3

O here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh!—V, 3
The musical effects in the production of *Romeo and Juliet* are well worth studying. They begin almost immediately, with the cathedral and church chimes with which the shift is made from Verona at a distance to the cathedral square where the action begins. We are introduced to Romeo as a shepherd sings the Shakespearean lyric, “Come away, come away, death.” Much music makes the ball of the Capulets a scene of mirth and festivity; and it is in a significant pause of that music that Romeo and Juliet first gaze at each other. Then comes more music, more dancing. Later we meet a minstrel singing a love-song which Juliet hears as she hurries home from Friar Laurence’s cell, we come across the wandering players giving to an eerie tune their “Dance of Death,” we hear the musicians beginning the morning bridal serenade that is interrupted by the news of Juliet’s death, and later we hear the priests chanting for the
Mercutio's Fatal Duel with Tybalt

girl lying in her deathlike trance. The play moves through its closing scenes to the sound of many church bells.

In the history of music one finds that two great composers have worked on the theme of ROMEO AND JULIET. More famous of the two composers is Gounod, whose opera on this theme is the most popular of his productions next to his Faust. In general Gounod follows Shakespeare, although the interruption of the balcony scene has sometimes been criticized. His opera has been called, in fact, "a love duet with occasional interruptions." It contains several melodies of great beauty, particularly the waltz in the first act.

Also Tchaikovsky chose the theme of ROMEO AND JULIET for a tone-poem by this name, written when his heart and mind were filled with tragic memories of an unhappy love-affair. He tells the story of Shakespeare's play in music, introducing characters that suggest characters in the drama. It is said by critics that the love-liest melody in the work is the one which portrays a love passage reminiscent of the balcony scene.
PART FIVE
AFTER SEEING THE PHOTOPLAY

FOR STUDENTS THAT HAVE READ "JULIUS CAESAR"

1. Both JULIUS CAESAR and ROMEO AND JULIET are laid in the same land. What is it? What lapse of time has occurred?
2. Are there any similarities between the plays? For example, the basis of ROMEO AND JULIET is a quarrel: is there a quarrel in JULIUS CAESAR?
3. Sum up the theme of each play in a word.
4. Which play, in your judgment, is the richer and more varied? Which has the finer poetry? Which has more direct application to daily life?
5. Which of these plays do you prefer? Why?

FOR STUDENTS THAT HAVE READ "MACBETH"

1. What are some qualities in which Macbeth and Romeo resemble each other? What are some marked differences?
2. If Macbeth had been confronted by Romeo's difficulties, what action might he have taken? Do you suppose on the other hand that Romeo would have yielded to his wife and to temptation as Macbeth did? Explain.
3. Which of the two plays contains the more attractive set of characters? Which has the more pleasing background?
4. Select in each play what you regard as the most powerful scene. Compare the two in every respect you can think of.
5. Which of these plays do you prefer? Why?

FOR STUDENTS THAT HAVE READ "HAMLET"

1. Is Romeo, as some have believed, a younger Hamlet? In how many ways do the two resemble each other? Does Romeo show any signs of melancholia? Does Hamlet at any stage seem a romantic?
2. Both plays contain prose as well as verse. Does Shakespeare use prose in both plays for the same purpose or purposes?
3. What seems to you the most beautiful passage of poetry in HAMLET? in ROMEO AND JULIET? Does Shakespeare seem an older man in the former?
4. Express what seems to be the poet's philosophy in each play. Compare the views expressed.
5. Which of these plays do you prefer? Why?
QUICK TEST ON THE PRODUCTION OF "ROMEO AND JULIET"

1. Was the story of Romeo and Juliet original with Shakespeare?
2. In what age of history is the play supposed to be laid?
3. Who plays the part of Juliet? of Romeo?
4. Name noted actors in other roles.
5. Give the names of the following: (1) the producer; (2) the director; (3) the scenarist; (4) the art director; (5) the musical director; (6) the recording engineer. Can you name any other important craftsmen or technical experts in the production: the photographer, for example?
6. What two Shakespearean scholars helped to make the production accurate in details and faithful in spirit?
7. Select three actors who appear in the cast and give for each some previous roles in which they have appeared.
8. What is the most famous scene of the play? Can you tell why?
9. Recite or write a line or passage of the play that clings to your memory.
10. Which scene of the play seemed to you most beautifully photographed? Why?
11. In which scene of the play were the sound effects most striking and effective?
12. What seemed to you to be the finest bit of acting in the play? Why?
13. Which do you prefer: (1) reading the play at home alone; (2) reading the shooting script (screen version) of the play; (3) seeing it performed on the stage by living actors; (4) seeing it performed as a photoplay? Give reasons for your choice, and tell also what advantages and benefits inhered in each of these ways of meeting Shakespeare. Would the use of all four give you the most potent idea of the play's greatness?
14. Why has Shakespeare's ROMEO AND JULIET survived all changes of civilization, manners, outlook, and stage technique, so that it is still today the world's most famous romance?
15. Would you like to see the photoplay again? Explain your answer.
16. Make a comparison of the stage play and the screen play, consulting for the latter the published script (in the Random House publication). What differences do you note? Compare the stage directions in detail.
ADDITIONAL QUESTIONS ON “ROMEO AND JULIET”

1. It has been said of ROMEO AND JULIET that it withstands completely “the double test of the stage and the study,” being equally enjoyed by playgoers and readers.” If you have both read and seen the play, compare your impressions and tell how your experiences in the theater supplemented and complemented your reading.

2. Explain this statement of Death of Tybalt, Design by Gibbons, regarding ROMEO AND JULIET: “It is at once epic in its sweep, lyric in its fervor, and dramatic in its intensity.”

3. Aristotle, great Greek philosopher, once defined tragedy as “the imitation of an action that is serious, complete, and of a certain magnitude; having a beginning, a middle, and an end; being in the form of action, not of narrative; through pity and fear effecting the proper cleansing of the emotions.” Does ROMEO AND JULIET conform to the definition? Explain. Did the photoplay make you feel sad? Did you enjoy your sadness?

4. Discuss Shakespeare’s exposition in this play. His theme is the way in which two young people fall in love under a shadow of impending doom. He must explain the feud before Romeo and Juliet see each other. Does he do so well? rapidly? effectively? Tell how.

5. The center of every play is a struggle of wills. Show how in ROMEO AND JULIET there are constant instances of opposition: make a list of all you can find. Make another list of characters in the play whom you regard as being wilful, obstinate, headstrong, masterful. Does Juliet belong in your list? the Prince? Would the wilful characters clash frequently?

6. Effectiveness in the theater often proceeds out of strong contrasts. See how many examples of such contrast you can find in the play. For example, the two servants of the Capulets are set over against the two servants of the Montagues.

7. Could Romeo have avoided the doom that hung over him and Juliet? Give your idea of how this might have been done. Then state why Shakespeare did not construct the play in the way you suggest. Would you prefer the play to have a happy ending? In some of the
older versions of the story and in David Garrick's stage version of the play, Juliet awakens while Romeo still lives. Can you see any advantages—from a dramatist's viewpoint—in having her do so? any disadvantages? Perhaps you can organize a little debate on one of the points discussed in this question.

8. Throughout the play Shakespeare makes skilful use of the element of suspense. Give instances.

9. It has been asserted that the dominating images in ROMEO AND JULIET are images of light. Make a list of mentions of light in the play, and then note how these appear in the photoplay version.

10. According to tradition, Shakespeare is said to have stated that he killed Mercutio in the third act of ROMEO AND JULIET to prevent Mercutio from killing him. What do you suppose Shakespeare meant?

11. In France, in Germany, and in other lands Shakespeare was for a long while severely criticized because he introduced humorous scenes into his tragedies. Would you prefer that the humorous scenes in ROMEO AND JULIET be omitted? What purpose or purposes do they serve? Are they good in themselves?

12. ROMEO AND JULIET has been warmly praised for the aliveness and warmth of the characters that appear in it; everyone of them is said to have a vitality of his own. Do you feel, as you see the photoplay version, that this is so? Do any of the characters seem unreal to you? Why? As a supreme instance of Shakespeare's marvelous skill in creating human beings the Apothecary is often mentioned: he is seen only for an instant, and yet he seems distinct and thoroughly alive.

13. Brander Matthews said of Romeo and Juliet that they phrase their passion in most exquisite and melodious verse, and yet they utter only what is exactly appropriate for them to utter. Find some good examples of beautiful poetry among the speeches of these two characters. Which passage, as spoken by Miss Shearer or Mr. Howard, seemed to you particularly lovely? In general, did the verse attract your attention as verse, or was it all unobtrusively and naturally spoken? Should verse be "mouthed," and should
one know when the end of a line has been reached; or is it better to speak as prose and let the rhythm take care of itself?

14. Why are some of the speeches in the play in verse and others in prose? What caused Shakespeare to make the distinction? Does he make a similar distinction in other plays of his that you have read?

15. What character may be regarded as a center of tranquillity in the play? What counsels of moderation does he give? Shakespeare is said to have played this role in the original production. Others believe he played the Prince (or perhaps "doubled" the parts). Do you suppose these roles reflected his character?

16. Do Romeo and Juliet remain the same throughout the play, or do they grow through love and sorrow and trials? Explain your answer.

17. Why does Shakespeare not close the tragedy with the lovers' deaths? If you have read HAMLET, compare the closing scenes in the two plays.

18. If you are familiar with fencing, comment on the technique of the duelling scenes.

19. Particular care was taken with the dances that play an important role in the plot: note especially the magnificent ball-room scene. What comments would you make? How did dancing then compare with dancing today? Are any old modes in dancing likely to return? Note that Miss Shearer dances for the first time in a photoplay appearance.

20. Look up in stage history one of the following noted actors and

Friar Laurence Counsels Romeo
actresses who have appeared in *Romeo and Juliet* and bring in a report: (1) Famous Romeo: Richard Burbage, David Garrick, Spranger Barry, John Philip Kemble, Samuel Phelps, Edwin Booth, Sir Henry Irving, Edward H. Sothern, Walter Hampden; (2) Famous Juliets: Susannah Cibber, Helen Faucit, Adelaide Neilson, Ellen Terry, Julia Marlowe, Jane Cowl, Eva Le Gallienne, Katharine Cornell; (3) A Famous Peter: Will Kemp; (4) Give an account of the career of Norma Shearer. In what famous photoplays has she appeared? (If you have seen her in any of these, give your impression.) What are the traits of her personality and acting that have made her so popular? (5) Comment on previous stage appearances of any others in the cast of the photoplay production.

**JULIET PROTESTS**

Because the thing was finished in a tomb,  
And since we were ridiculously young,  
Our names have come to spell impending doom,  
Our tale has been retold in every tongue.  
And all of you whose hearts were warm and kind  
Have grieved and wept for us down through the years:  
It sometimes made me smile—I did not mind—  
Indeed, I have been grateful for your tears.  
But have you quite forgotten how that night  
The moon shone on his face while I above  
Leaned nearer him? Can't you recall its light?  
Don't you remember how we pledged our love?  
Oh, it was quickly ended, our brief day,  
Yet it was filled with laughter, *We were gay!*  

*Wendy Marsh*  

THE "ORCHESTRATION OF MINDS" WHICH PRODUCED THE PHOTOPLAY

Author: WILLIAM SHAKESPEARE
Producer: IRVING THALBERG
Director: GEORGE CUKOR
Screen Playwright: TALBOT JENNINGS
Art Director: CEDRIC GIBBONS
Cinematographer: WILLIAM DANIELS
Recording Director: DOUGLAS SHEARER
Costume Designer: GILBERT ADRIAN
Associate Costume Designer: OLIVER MESSEL
Research Director: NATHALIE BUCKNALL
Literary Consultant: WILLIAM STRUNK, JR.

THE CAST

JULIET..........................NORMA SHEARER
ROMEO..........................LESLIE HOWARD
NURSE..........................EDNA MAY OLIVER
MERCUTIO........................JOHN BARRYMORE
LORD CAPULET..................C. AUBREY SMITH
TYBALT.........................BASIL RATHBONE
PETER...........................ANDY DEVINE
FRIAR LAURENCE................HENRY KOLKER
LADY CAPULET..................VIOLET KEMBLE-COOPER
PARIS..........................RALPH FORBES
BENVOLIO......................REGINALD DENNY
BALTHASAR.....................MAURICE MURPHY
ROSALINE.......................KATHERINE DE MILLE
PRINCE OF VERONA..............CONWAY TEARLE
LADY MONTAGUE................VIRGINIA HAMMOND
LORD MONTAGUE................ROBERT WARWICK
SAMSON (Capulet)..............VERNON DOWNING
APOTHECARY.....................IAN WOLFE
GREGORY (Capulet).............ANTHONY KEMBLE-COOPER
MERCUTIO'S PAGE..............ANTHONY MARSH
ABRAHAM (Montague)...........HOWARD WILSON
TYBALT'S PAGE................CARLYLE BLACKWELL
FRIAR JOHN.....................JOHN BRYAN
Juliet's Tomb
A GUIDE TO THE DISCUSSION OF
THE PHOTOPLAY

THINGS TO COME
BASED ON A SCENARIO BY H. G. WELLS

Prepared by
ALFRED F. MAYHEW

General Editor
MAX J. HERZBERG

Recommended by the Motion-Picture Committee of the Department of Secondary Education of the National Education Association for Discussion by Senior Students

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
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Foreword

THINGS TO COME, a photoplay in which the trained imagination of one of the most ingenious men of letters who have ever lived is given free play, has brought forth a Guide in which ingenuity and experimentation have been given full scope. In dealing with H. G. Wells's impressive film, A. F. Mayhew has sought to stimulate the mind of the student, to make him see the present and foresee the future in a fashion that will enable him to understand more fully both the message and the artistry of an extraordinary photoplay.

While in his screen story Mr. Wells is undoubtedly entertaining and never neglects a strong appeal to the emotions, he is at the same time always intent on stimulating the intelligence and the intellect. He brings into his narrative the lessons of science and of history, shows how man's destructiveness threatens a complete overthrow of our civilization, and then, with almost childlike glee, builds for mankind a City of the Future, rich in blessings and in peace. Like so much that Mr. Wells has written, the photoplay is at once a triumph of grim realism and an exhibition of lively romance; it is both profoundly pessimistic and buoyantly optimistic; it despairs of mankind and yet is confident that man is too great to be overwhelmed by disasters however great. With the pen Mr. Wells is unceasingly energetic; on the screen he becomes dynamic, volcanic. To his genius as an artist Alexander Korda has added his own outstanding ability as a producer.

Interpreting Wells for the schools, Mr. Mayhew treats many aspects of THINGS TO COME. He considers the technique of the photoplay, in an analysis of plot and characterization, photography and sound effects and direction. He goes on to the social significance of the film, in its bearings on the gloomy threats of war we face today and on the dreams of social reconstruction. He shows how the photoplay may be made to appeal in many ways to young people, including those whose chief interest is the manual arts. His interpretations and questions should lead to provocative and fruitful discussions and to a better understanding of important current problems.

MAX J. HERZBERG

Weequahic High School, Newark, N. J.
Costumes of the Future
PART ONE: ASPECTS OF THE PHOTOPLAY

The Story. H. G. Wells in his latest scenario Things to Come tells the story of the changes that will come to pass during the next century when wars will have ceased, and reason will have taken control of world events. People will live in a world built by science. Cities will be constructed underground, where air will be conditioned and rendered pure by scientific apparatus and sunlight supplied in concentrated form. The people—freed from worry concerning social, economic, and health problems—will devote their entire time and energy to the pursuit of knowledge and the improvement of living conditions.

The story begins on Christmas eve when John Cabal, an aviation engineer, is at home with his family enjoying the Christmas festivities typical of the English fireside. The daily papers are filled with war rumors, but Cabal’s family are untouched by fear of war, until midnight arrives with the sounding of sirens and a general order for mobilization. An air attack begins immediately, and a great conflict is on. War continues for several years until current civilization is about wiped out and people are reduced to an almost primitive form of life. Among the many new destructive devices discovered by science is one which spreads by airplane the disease known as ‘the wandering sickness.’ This illness causes infected people to wander about among others, spreading the fatal disease.

Dr. Harding and his daughter Mary have striven in vain to discover an antidote for this dread disease, but are balked at every turn by a lack of proper apparatus and materials due to the destructive effects of the war. Even iodine has been exhausted, and no more can be obtained.

Richard Gordon, who is in love with Mary, has been assigned the job of reconditioning the airplanes ruined in the war. Because of the destruction of practically all tools and materials during the war, Richard finds it impossible to make the necessary repairs.

The town is operating a primitive form of government or dictatorship under a disciple of the old order called ‘the Boss.’ While the latter is inspecting Richard’s vain attempts to repair the planes, an aviator arrives by plane from a distant foreign country. This aviator, named Cabal, grandson of John Cabal, is head of a group of aviators known as Pax Mundí, who have sworn to restore law, order, and civilization to the world. As soon as the Boss learns that a foreign aviator has arrived, he sends for him and commands him to assist Gordon in his work of repairing the disabled airplanes. As a result of the help given by Cabal, Gordon finally gets one plane in condition to fly.

Under pretence of a trial flight Gordon takes to the air in the reconditioned plane and flies to the headquarters of the Airmen. Here he persuades the Airmen to accompany him on his return, take the town by means of an anaesthetizing gas, and reconstruct the community along the lines of the new civilization.

During the next period of time a new city is built based on a scientific concept of civilization. People have better health, live longer, and enjoy a more nearly perfect life in every respect because of the great advances made through scientific research.

Experiments are even being made with a space gun, which is designed to carry people to the moon and back. Trial flights with animals have been successful, and...
now the scientists are about to attempt the voyage through space with human beings as passengers. Thousands of the youth of the city have volunteered for the test. Two have been selected, and are preparing for the trip when it is learned that one of the reactionaries has gathered together a group of malcontents and is inspiring them to prevent the flight by destroying the machine.

Realizing that the destruction of the machine would mean untold delay, the young people rush to the space gun and just succeed in getting away before the mob reaches the scene of the trial. The parents of the passengers to the moon stand looking up into the stars, following the flight of those who are dearer to them than life itself.

General Questions

I. Is the title of Things to Come appropriate?
II. Is it a good story?
III. Is it well told in the picture?
IV. Does the story present a worth-while problem?
V. Does the plot lend itself to picturization?
VI. Is the plot well developed?
VII. In what ways was the passage of time indicated?
VIII. How important to the plot is the art work?
IX. Was the camera technique good?
X. Did the lighting make good photography possible?
XI. Would color have improved the picture? Explain.
XII. Why did the photography of the subterranean city and its furnishings present a very difficult problem?
XIII. Are the characters effectively introduced?
XIV. Do the characters seem natural in speech and manner?
XV. Does the conversation seem real?
XVI. Is there skillful use of make-up?
XVII. What was the significance of the increasing price of the daily newspaper? (It became constantly more expensive till it reached five pounds.)
XVIII. Of what value to science would a trip to the moon be?
XIX. Does the picture exalt the higher virtues?
XX. Have you read any books by H. G. Wells? Describe and discuss one.

The ‘‘Wandering Sickness’’
**A Guide to Things To Come**

**Cast.** The proper selection of the cast for a motion picture is very important. In some pictures the selection of a suitable cast is probably more difficult than in others.

I. Is this picture one in which great care must have been exercised in the choosing of the cast?

II. Is the cast well chosen?

III. Are the actors all necessary to the furtherance of the plot?

IV. Which members of the cast represent the old order?

V. Which members represent the world of the future?

VI. Does "the Boss" represent truthfully the mental attitudes of some people?

VII. Write character sketches of three of the different characters in Things To Come.

**Character Portrayal.** What character traits are exemplified in the following scenes? Discuss them in class.

I. An enemy airman drops poison gas, is forced to earth by his opponent, is fatally injured, and gives his gas mask to a child of the enemy, who is in danger of being killed by the poison gas which he had set free.

II. Dr. Harding and his daughter are working in his laboratory trying to discover an antidote for the "wandering sickness," which has been spread throughout the country by the enemy. Without proper apparatus and materials to work with, the doctor is very much handicapped in his work.

III. Select one other striking episode in the picture that illustrates traits of character and discuss it in class.

IV. Would you consider Things To Come as good a source of material for character study as other pictures you have seen?

**Dialogue.** The dialogue in a motion picture must be very carefully handled. At present there is a tendency to use dialogue only when it is absolutely necessary to advance the movement of the story. Improper use of dialogue tends to distract the attention. It is essential that the story be told as fully as possible by the photographed action of the characters rather than by their conversation. Nothing in the sound accompanying the picture should be allowed to interrupt the smooth flow of the story interest.

*After the Next World War*
I. Does the dialogue advance the story in every case where it is used?
II. Is dialogue used only when necessary?
III. Does this picture depend more on art and photography than on dialogue?
IV. Would more dialogue improve this picture? Explain your answer.
V. Could any of the dialogue be eliminated without injuring the story value of the picture?
VI. Discuss several episodes in the picture where dialogue is absolutely necessary.

**Production Staff.** The picture is a British-made film. But the production men from American studios were used in the making of this picture. William Cameron Menzies, the director, was born in New Haven, Connecticut, was educated in our public schools, and began his art work in the Yale Art School.

I. What other members of the staff were of American origin?
II. Do British producers follow American methods in picture production?
III. How do foreign films compare with our own productions?
IV. To how large an extent do foreign countries use American films?

**Art and Design.** The basic element in the motion picture is photography. In consequence of this fact, the designing of the sets is very important in the making of a picture. This picture called for an unusual amount of invention on the part of the art directors. Scenes, equipment, and ideas had to be represented in material form in order that they might be photographed. Many of these being ideas only and having no reality in the present, had to be visualized and constructed entirely in the realm of the imagination. To make a picture of the things of the distant future required a high form of inventive genius.

I. Make a pencil sketch of one of the items listed below as developed by Wells.
II. Make a diagram of the city of the future based on the application of known scientific principles.
III. Explain the reasons for your design.
IV. What buildings will be necessary?
V. What materials will be used in the construction?
VI. Make pencil sketches of one character in the picture.
VII. Give your conception of the future development of the ideas listed below.
   - Space gun.
   - Furniture to be used.
   - Costumes to be worn—man, woman, child.
   - Residence—rooms—recreation room, bedroom, kitchen, living room.
   - Street scene.
   - Transportation devices—streamlined.
   - Lighting equipment.
   - Communication devices.
     - Sound communication.
     - Television communication.
   - Machines used in building operations—digging machines, blasting machines, etc.

**Music.** The music for this film, composed by Arthur Bliss, was written especially for the picture. The collaboration of the composer with the producer in the various musical themes was entirely experimental. The music was not added but created along with the making of the picture. The music begins with the fretful tone and gradually changes into the deeply menacing, followed by the crash and confusion of modern warfare. Distressful melodies accompany scenes of pestilence and ruin. During the third period we hear martial and patriotic music together with the throbbing sounds of returning airplanes. Following this the mechanical themes of the reconstruction period are heard. The music soon becomes more harmonious and softer as the scene changes to one of peaceful organization. It becomes gayer as the perfections of the new world manifest themselves.

I. Did the musical score seem to harmonize with the varying tempo of the picture?
II. Did it distract attention from the story?

III. Would the picture have been as effective without the music?

IV. What scenes were helped by the music?

V. Did the music affect your emotions?

VI. What scenes were especially helped by the musical accompaniment?

Sound. The introduction of sound met with favor in some quarters and was vigorously objected to in others. Many people even at the present time are not wholly convinced that sound adds to the effectiveness of the motion picture. This film provides strong argument in favor of sound.

I. Are the sound effects good?

II. Do they add to a more complete understanding of the story?

III. Give several instances where the sound is absolutely essential to the setting.

IV. Do the sound effects help to make one feel the emotional values of the various scenes?

V. Give illustrations of the various sound effects used in the picture to enhance the emotional values of the settings.

Manual Arts. One of the essential elements in the production of nearly every motion picture is the construction of the sets used in the filming of the picture. A better understanding of this work will be brought about by some activity in your manual arts shops. Several shop projects are suggested below which will help you to understand the problems of the designers and builders of the sets used in this picture.

I. Construct a model airplane representing your idea of the planes of the future.

II. Construct a model of the space gun.

III. Build a subterranean city including as many as possible of the new developments of science.
A Guide to Things To Come

IV. Design or sketch different types of costumes that might be worn in the city of the future.
V. Make models of the various means of transportation to be used in the cities of the future.
VI. Design the various types of devices that will be carried on the person of the inhabitants of the city in 2036.
VII. Construct the various types of furniture to be used in the city of the future.
VIII. Mention some other mechanical ideas of your own.

More General Questions

I. Who directed the making of this picture?
II. Why was a man of his profession chosen to direct the production?
III. Are the sets well designed?
IV. Have the ideas exemplified in these sets any true basis in the fields of present-day scientific knowledge?
V. Give examples from the picture of situations that science may make possible in the future.
VI. What inventions depicted in the picture appear possible in the future due to present-day knowledge of science?
VII. Why are airplanes given so much prominence in the picture?
VIII. What are the underlying factors in the design of the future city?
IX. Does beauty or service predominate?
X. Are both factors present?
XI. Why is the long speech of Theotocopulos introduced into the picture?
XII. What element of society does he represent?
XIII. Give an account of H. G. Wells's career.
XIV. Write a full review of one of his non-fiction books.

Subterranean City 2036 A. D.
Teaching by Television

PART TWO: PROBLEMS OF THE SOCIAL STUDIES RAISED BY "THINGS TO COME"

A Discussion of War and Peace. Mr. Wells is very definitely opposed to war. A discussion of war and its effects upon civilization is especially appropriate at this time when most of the civilized nations of the world are bending every effort to re-arm on a huge scale. In the early part of the picture Mr. Wells gives his conception of what a modern war will be like. He fears the total destruction of our present civilization in the next world conflict. Opinions of people vary widely as to the merits of preparedness. Some hold that being prepared for war tends to provoke war. Others believe that proper preparedness prevents hostilities. The following questions may help in a discussion of war and peace.

I. Is war an intelligent way of settling a dispute between nations?
II. Does Wells attempt to teach a lesson in Things to Come?
III. What are some of the causes of past wars?
IV. In what ways does science aid in the promotion of war?
V. Does war advance the progress of science?
VI. What branches of science enter into the conduct of war?
VII. Is war a natural method of settling international disputes?
VIII. Could science aid in the abolition of wars?
IX. What attitude does science take toward war in Things to Come?
X. What episodes in the picture lead you to this conclusion?
XI. Which characters in the picture represent exponents of war?
XII. Why did the author begin the picture with a Christmas scene?
XIII. Does the picture exaggerate the destruction due to war?
XIV. Could such a condition occur as a result of war?
XV. Do economic factors ever bring about war?
XVI. Is it always easy to determine which nation in a war is the aggressor?
XVII. Is need for expansion of territory ever a justifiable reason for war?
XVIII. Is "THINGS TO COME" a useful picture in view of present-day conditions?

Explain in detail.

The New City Built According to Scientific Principles. The new city of the future will be one in which disease and sickness will be almost unknown. As a result of this freedom from sickness and disease, people will live long and happy lives. Unless killed by accidents, people will live from one hundred to one hundred and thirty years.

Traffic problems will be solved by the use of streamlined, noiseless, odorless vehicles on perfectly lighted highways.

Houses, or rather suites of rooms, will be constructed of steel and glass and cellophane insuring perfect sanitation and cleanliness. Air conditioning and purification will insure a constant supply of clean and pure air at the proper uniform temperature necessary to perfect health. The air will be dustless and free of germs. Respiratory diseases will be unknown.

In the rooms of the city of the future, walls and ceilings will be decorative and without windows and doors. Sliding panels will replace swinging doors. Telephones will be equipped with television discs. Interior lighting will be unvaried throughout the twenty-four hours of the day. Meals will be served at various hours throughout the twenty-four, according to the convenience of the individual's habits of life. Day and night will cease to be determining factors in the daily routine of the inhabitants.

Costumes will be designed for use and beauty, probably of white silken materials. Need for work clothes will have passed, and finer grades of material will be the order of the day. Clothes for both men and women will be designed with broad shoulders to conceal the scientific contrivances needed for distance communication both by sound and vision.

School education will be planned both for entertainment and instructional values. Motion pictures will play an important part in all branches of study. Current events will be studied by means of television.

Reactionaries will probably continue to exist but will be taken care of by a sleeping gas distributed by "way men," taking the place of the policemen of today. Obstructors of progress will not be tolerated.

Television will be developed to the point where people anywhere can tune in any distant locality where something of interest is occurring, hearing the sounds and seeing the sights as though they were actually present. Television sets will be available in all residences as well as in all costumes worn by the people.

Because of the development of all kinds of electrical equipment, physical labor as we know it today will be practically eliminated.

Discussion Outline on Progress of Science. "Things to come" may mean improvements in manners and customs of people in future years.

I. Point out some of these improvements and give examples selected from THINGS TO COME.
II. What branches of science are to contribute to this more advanced mode of life?
III. Have these forecasts any basis in the present knowledge of scientific facts?
IV. Has air purification and air conditioning reached the stage of practical application?
V. What advantages would subterranean cities offer over cities on the surface of the world?
VI. Would perfect sanitary methods remove all causes of disease?
VII. Would the cost of subterranean cities be excessive?
VIII. Does present-day scientific knowledge in any way justify such far-reaching predictions?
IX. Have we any valid reasons for believing that it will be possible to see as well as hear the party at the other end of telephone wire?
X. Have any efforts been made to shoot rockets to the moon?
XI. Has any degree of success attended these efforts?
XII. Upon what theory in science does this assumption of possible flight to the moon depend?
XIII. What is the distance to the moon?
XIV. Explain the effect of the force of gravity on a flight to the moon.
XV. Does the moon exert a force of gravity?
XVI. How does it compare with the force exerted by the earth?
XVII. What substances exist between the earth and the moon?
XVIII. How far from the earth does the atmosphere extend?
XIX. What is beyond that atmosphere?
XX. Of what gases is the atmosphere of the moon composed?
XXI. What is the atmospheric temperature around the moon?
XXII. Can man live in the atmosphere of the moon?
XXIII. How do people breathe within the projectile on its way to the moon?
XXIV. Does the projectile pass through a vacuum on its way to the moon?
XXV. Maurice Passworthy says, "I want to be one of the first two human beings to see the other side of the moon." What does he mean by this remark?
XXVI. Why haven't other human beings seen the other side of the moon?
XXVII. Why is the moon called a frozen world?
XXVIII. Flexible glass is used in the subterranean town. Is this an absurd idea?

PART THREE: READING SUGGESTIONS

Discussions of the Present and the Future

Anspacher, This Bewildered Age; Baker, War in the Modern World; Barnes, The History of Western Civilization; Cole, A Guide to Modern Politics; Collins, The New World of Science; Davis, Contemporary Social Movements; Eddington, New Pathways in Science; Furnas, The Next Hundred Years: The Unfinished Business of Science; Goslin, War Tomorrow: Will We Keep Out?; Gruenberg, Science and the Public Mind; Haslett, Unsolved Problems of Science; Hathaway, Partners in Progress; Hoffman and Wanger, Leadership in a Changing World; Holcombe, Government in a Planned Democracy; Huxley, Science and Social Needs; Jackson, The Post-War World; Jaffe, Outposts of Science; Laski, The State in Theory and Practice; Leonard, Tools of Tomorrow; Miller, The Beginnings of Tomorrow; Mumford, Technics and Civilization; Parmelee, Bolshevism, Fascism, and the Liberal Democratic State; Stratton, International Delusions; Thomas, War: No Glory, No Profit, No Need; Thomson, Science for a New World; Tomlinson, Mars His Idiot; Unofficial Observer (pseud.), Our Lords and Masters; Van Loon, Man, the Miracle Maker; Wells, The Work, Wealth, and Happiness of Mankind.

Utopias

Andrea, Christianopolis; Bacon, New Atlantis; Bage, Hermsprong; Bellamy, Looking Backward; Benson, Lord of the World; Beresford, Goslings; Besant, Revolt of Men; Bulwer-Lytton, Coming Race; Butler, Erewhon, Erewhon Revisited; Du Maurier, Martian; Fausset, Pantisocratic Dream; France, White Stone; Haldane, Man's World; Hale, Ten Times One is Ten; Harrington, Oceana; Herrick, Sometime; Hertzka, Freeland; Howells, A Traveler from Altruria; Hudson, Crystal Age; Jeffries, After London; More, Utopia; Morris, News from Nowhere; Ollivant, Tomorrow; Plato, The Republic; Wells, Food of the Gods, Men Like Gods, The Dream, The World Set Free, When the Sleeper Awakes; Whiting, The Island; Winship, Volonor; Younghusband, Coming Country; Zamiatan, We.
Philosophical Discussions of Plans for Social Reconstruction


An Excellent Text for Teachers

Gildo Masso: *Education in Utopias* (Teachers College Contributions to Education, No. 257.)

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**THE "ORCHESTRATION OF MINDS" WHICH PRODUCED THE PHOTOSTRAL PLAY**

Author.................................................................................................................. H. G. WELLS
Producer.............................................................. ALEXANDER KORDA
Director................................................................. WILLIAM CAMERON MENZIES
Cameraman............................................................................................ GEORGE PERINAL
Director of Trick Photography.............................................................. HARRY ZECH
Director of Special Effects............................................................... NED MANN
Consultant................................................................................. FRANK WELLS (son of H. G. Wells)
Art Director.............................................................. VINCENT KORDA
Musical Director............................................................... ARTHUR BLISS

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**THE CAST**

John Cabal ................................................................................. RAYMOND MASSEY
The Boss................................................................................. RALPH RICHARDSON
Doctor Harding........................................................................ MAURICE BRADDELL
Pippa Passworthy..................................................................... EDWARD CHAPMAN
Mrs. Cabal............................................................................... SOPHIE STEWART
Richard Gordon......................................................................... DERRICK DE MARNEY
Roxana Black......................................................................... MARGARETTA SCOTT
Grandfather Cabal....................................................................... ALAN JEAYES
Horrie Passworthy ................................................................ PICKLES LIVINGSTONE (child)
Simon Burton............................................................................ ANTHONY HOLLES
Catherine Cabal......................................................................... PEARL ARGOYLE
Janet Gordon.............................................................................. PATRICIA HILLIARD
Theotocopulos............................................................................. SIR CEDRIC HARDWICK
The Space Gun
A PRELIMINARY STUDY GUIDE TO THE SCREEN VERSION OF

MARY OF SCOTLAND

Prepared by
MARY IMELDA STANTON

General Editor
MAX J. HERZBERG

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
125 Lincoln Avenue, Newark, New Jersey
Editorial Committee: Walter Barnes, William F. Bauer, William Lewin, Ernest D. Lewis, Trentwell M. White, and Max J. Herzberg, Chairman and General Editor.

By resolution of the majority of members of the Editorial Committee, in response to numerous suggestions that the Photoplay Guides would be decidedly more useful if they were issued earlier, it was voted to publish as an experiment Preliminary Guides to Romeo and Juliet and to Mary of Scotland on the basis of the complete shooting scripts, in anticipation of a probable endorsement by the Previewing Committee of the Department of Secondary Education, National Education Association. The result of the experimental publication of these two Guides will be awaited with interest by the Committee. The photoplays will be shown during the summer vacation, when the schools will be closed and when the Previewing Committee will be unable to meet, so that official action will be held over until the fall.

Study guides to the following photoplays are currently available:

Mary of Scotland  Les Miserables
Romeo and Juliet  Scrooge (A Christmas Carol)
Mutiny on the Bounty  A Midsummer Night's Dream
A Tale of Two Cities  Fang and Claw
The Last Days of Pompeii  Seven Keys to Baldpate
The Three Musketeers  The Prisoner of Shark Island
Little Lord Fauntleroy  Things to Come

Single copies, 15c; 2 to 10 copies, 10c. Rates for larger quantities on application. Subscription price, ten consecutive study guides, $1.00. Address Educational and Recreational Guides, Inc., 125 Lincoln Ave., Newark, N. J.

Study guides to the photoplays that follow were published by the National Council of Teachers of English: Little Women, Alice in Wonderland, The Emperor Jones, Treasure Island, Great Expectations, The Little Minister, David Copperfield. (All except the last two are at present out of print. The guide to The Emperor Jones has been reprinted in the Students' Edition of the play published by Appleton-Century.)

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SOME historical themes are perennial in literature, and the good biographer, the good novelist, the good dramatist cannot resist the temptation to attack them again, and show what he can do with them. Thus Julius Caesar and Napoleon have been a lure for many writers; and, among the other sex, Catherine the Great, Joan of Arc, and Mary Stuart have proved irresistible as themes.

Maxwell Anderson proved, in his play on the last-named subject, that there is still much of interest to be said concerning this remarkable and ill-starred woman, whose marriages and whose destiny were alike so extraordinary. He brought to the treatment he gave to the career of Mary a startling realism that made her more lifelike than perhaps she has ever been in dramatic treatment; certainly Mr. Anderson had nothing to fear in comparisons of his drama with those of Schiller and Swinburne. In writing the screen play on the basis of Mr. Anderson's drama Mr. Nichols has likewise worked with energy and initiative to secure from the medium he has employed the best possible effects. Mary Stuart comes to the screen under the excellent auspices of RKO Radio Pictures, directed by John Ford, who recently was awarded the trophy of the Academy of Motion Picture Arts and Sciences for his direction of The Informer.

Schools, as they deal with this theme under Miss Stanton's clear guidance, will find an opportunity to study both excellent literature and significant history. There is the possibility of going back to earlier treatments of the Mary Stuart story and also of showing how the coming of the Stuarts profoundly influenced English history. Yet, quite aside from these excursions, the play itself has a profound interest, and students will be fascinated by the clash of character and the picturesqueness of setting to be found in the photoplay as they were in the stage version.

Max J. Herzberg

Weequahic High School, Newark, N. J.
THE UNDERLYING THEME

The screen tragedy MARY OF SCOTLAND, by Dudley Nichols, is a stirring drama of the personal and political conflict between two strong-willed personalities, Mary, Queen of Scots, and Elizabeth, Queen of England. One relied upon feminine intuition and friendly aid; the other employed the powerful weapons of slander and chicanery. Mary won in the losing; Elizabeth lost in the winning.
PART ONE:

BIOGRAPHICAL BACKGROUND

Unswerving faith and royal blood were the two stabilizing influences in the life of Mary, Queen of Scots; but an affectionate, unsuspecting nature and an erring judgment led her into those trials and difficulties that have made her story a subject of interesting and controversial discussion for more than three hundred and fifty years. For the purpose of this study, however, it is unnecessary to treat of the variance of opinion concerning certain episodes in the life of Mary Stuart. It is sufficient to say that a student may find ample and surprisingly contradictory statements easily accessible in encyclopaedias, histories, and biographies of the tragic queen.

Truly dramatic are the facts of Mary's life. At the age of six days, upon the death of her father, James V, she became Queen of Scotland. At the age of six her mother, Mary of Guise, found it necessary to send her to France, where she was to receive an excellent education. Before she was sixteen years old, Mary Stuart was married to Francis II, Dauphin of France; and during the following year, upon the death of Henry II, she became Queen of France. Her more recently acquired title was short-lived, however, for her husband's early death occurred on the day before her eighteenth birthday.

Eight months later, in the August of 1561, Mary Stuart bade France farewell and set sail for her native land. Unheralded, Mary went about the business of ruling her people, divided as they were, with a tolerance that has won the admiration of many historians. Four years later, she chose to marry her second cousin, Henry Stuart, Lord Darnley, who proved to be thoroughly unworthy of the honor that Mary accorded him; and the very next year saw Mary subjected, by the jealous plotting of her husband, to the indignity of being forced to witness the untimely murder of her secretary, David Rizzio. Before another year elapsed, Mary had become the mother of an infant son, James VI, later James I,
King of England, and Darnley himself had died the victim of a plot for which James Hepburn, the Earl of Bothwell, was tried and acquitted. Then, in exceeding and unbecoming haste, Mary accepted Bothwell as her third husband.

In the civil war that followed, the Queen's army was defeated. Moray and the other Scottish lords tricked Bothwell into leaving the country by promising to restore Mary to power; but immediately upon Bothwell's departure the lords imprisoned the Queen and took over her rule. With the aid of faithful followers Mary escaped from Lochleven in 1568 and fled to England to accept the courtesies which Elizabeth's frequent expressions of friendship had led her to expect.

Upon her arrival in England, however, Mary found herself to be a prisoner, and such she remained for more than eighteen years, until her trial in October in 1586 and her pathetic death, which occurred on February 8, 1587. The fortitude with which she bore those long years of unjust imprisonment and the heroism with which she faced her executioners have redeemed her in the eyes of posterity from the vituperative slander that her enemies had heaped upon her head.

**PART TWO: PHOTOPLAY VERSUS PLAY**

A comparative study of the screen play *Mary of Scotland*, by Dudley Nichols, with the stage drama of the same title, by Maxwell Anderson, reveals further proof that the photoplay is a superior medium for the presentation of a rapid succession of dramatic incidents.
Here are two works that are comparable because they both treat of the same subject in the same spirit, and because each has been composed by a master's hand.

Even the most loyal stage enthusiast will not deplore the fact that Mr. Nichols has discarded Mr. Anderson's excellent dialogue and inserted some time-worn devices to secure universality of emotional appeal without acknowledging, at the same time, that for dramatic delineation of plot the screen play is the superior of the two.

John Knox's hatred of Mary Stuart and those whom she represented, Elizabeth's jealousy and political-mindedness, Moray's perfidy, Darnley's unworthiness, and Mary's poor judgment are the chief motivating forces in the Anderson play. All these are in the screen play, but they are tied together and made more believable by the greater detail that the screen affords.

There is a building-up of Mary's attitude toward her religion, of her continuous but almost unconscious threat to Elizabeth's happiness, and of her emotional subjugation by Bothwell that the stage has neither the time nor the vehicle to portray. Some scenes of more obvious artistry in the screen play, not present in the stage drama, include the one in which Mary satirizes her suitors to Rizzio, another in which Elizabeth displays evident pleasure in vulgar stories, and another in which Mary is given the opportunity to show the womanly instinct of motherly love.

Truly Mr. Nichols has borrowed Mr. Anderson's title, accepted his suggestions, caught the twentieth-century judgment of a sixteenth-century figure, and translated it all into a gripping story.
An Outline Study of Maxwell Anderson’s Play
MARY OF SCOTLAND

ACT ONE.
Scene One: Pier at Leith, Scotland.
1. Mary’s arrival.
2. Knox’s upbraiding and Mary’s conciliatory attitude.
3. Bothwell’s gallant assistance.
Scene Two: Elizabeth’s study at Whitehall, England.
1. Burghley’s report.
2. Elizabeth’s plan to trick Mary into marriage with Darnley.
Scene Three: Great hall in Mary’s apartments at Holyroodhouse.
1. Introduction of four Marys and Darnley.
2. Insistence of lords that Mary marry to stop rumors.
3. Mary’s decision to marry Darnley.

ACT TWO.
Scene One: Hall in palace.
1. Rizzio’s fear.
2. Knox’s ambiguous charges against Mary and the Catholics.
3. Huntley’s charge that Elizabeth is behind Knox’s effort to arouse religious hatred for political reasons.
4. Murder of Rizzio.
5. Bothwell’s prediction of a like conspiracy against Darnley.
Scene Two: Study at Whitehall.
1. Throgmorton’s report of Darnley’s murder.
2. Elizabeth’s dispatch of Throgmorton to bring about the marriage of Mary and Bothwell.
Scene Three: Hall in Dunbar Castle.
1. Mary a prisoner.
2. Bothwell’s agreement to leave.
3. Mary again taken prisoner.

ACT THREE: Room in Carlisle Castle, England.
1. Mary a prisoner of Elizabeth.
2. Mary’s refusal to abdicate.
3. Elizabeth’s threat to make use of the famous “casket letters.”
4. Mary’s triumph over Elizabeth even in defeat.
A Sequence Study of the Screen Play

MARY OF SCOTLAND

1. Throgmorton's report of Mary's sailing.
2. Elizabeth's plan to seize Mary at sea.
3. Mary's prayer of thanksgiving for safe landing.
4. Moray's greeting.
5. Ruthven's and Morton's unpleasant reports and Mary's reaction.
7. Knox, Mary, and Bothwell in the foreground.
8. Bothwell made lieutenant-general.
9. Elizabeth's decision to use Moray.
10. Comic relief.
11. Darnley and four Marys introduced.
12. Mary's decision to marry Darnley.
13. Bothwell's bold reaction to Mary's decision.
14. Lords' complaints.
15. Rizzio's murder.
16. Bothwell's rescue of Mary and Darnley.
17. Lords' flight.
18. Elizabeth's reaction to news of Mary's son.
19. Baby prince, the five Marys, and Darnley.
20. Darnley's death at Kirk o' the Field.
22. Bothwell's kidnaping of Mary and Huntley's reaction to it.
23. Throgmorton's new report to Elizabeth.
24. French ambassador's offer to mediate affairs in Scotland.
25. Moray's scheme to get Bothwell out of Scotland.
26. Mary's being taken prisoner.
27. Elizabeth’s connection with Moray stressed.
29. Mary imprisoned upon her arrival.
30. Bothwell’s death.
31. Mary’s trial.
32. Elizabeth’s visit.
33. The night before the execution.
34. Mary’s resignation.

PART THREE: TOPICS FOR DISCUSSION:

THE TECHNIQUE OF THE SCREEN PLAY
MARY OF SCOTLAND

1. Atmosphere
   a. The pipes of Bothwell.
   b. The brilliance of the English court.
   c. The wharf at Leith on Mary’s homecoming.
   d. Mob scenes.
   e. Evidences of attention to historic details.
   f. The four Marys.
   g. Lighting effects.
   h. Moray and the other scheming lords.
   i. Prison bars.
   j. The trial of Mary, Queen of Scots.

2. Contrast
   a. Mary and Elizabeth.
   b. Mary’s tolerance versus Mary’s temper.
   c. Rizzio’s music as a prelude to his death.
   d. Mary’s eighteen years in France and her eighteen years in England.
   e. Bothwell and Darnley.

3. Parallelism
   a. Mary’s flights from Scotland.
B. Insistence of Scottish lords and of Rizzio that Mary marry.
C. Elizabeth's reactions at various pieces of news concerning Mary.
D. Huntley and Babington.
E. Deaths by violence.

4. Humor
A. Mary Beaton.
B. Mary Stuart's sense of humor.
C. Satiric humor in the trial.

5. Pathos
A. Mary's tragic need for the advice of a true male relative.
B. Rizzio's death.
C. Mary at Workington on her arrival in England.
D. Bothwell's death.
E. Mary's preparation for death.

6. General
A. Dramatic foreshadowing through Ruthven.
B. The three best instances of effective dialogue.
C. Victory in defeat.
D. Jealous hatred, a source of tragedy.
E. MARY OF SCOTLAND, a worthy vehicle for sincere screen acting.
PART FOUR: SOME GENERAL QUESTIONS

1. Give the dates of Queen Mary's life.
2. In what other way is the name Stuart spelled?
3. Of what two countries was she queen? Of what third country was she charged with wishing to become queen?
4. Over what countries did her son rule?
5. Are there any Stuarts living today? See if you can discover whether there is a Jacobite (James in Latin is Jacobus) party in England today, and what its aim is.
6. What was Queen Elizabeth's family name? Who was her father?
7. Explain why there was enmity between Mary and Elizabeth.
8. Debate: Was Mary's imprisonment justified?
9. From the material provided in this Guide or from a reading of Maxwell Anderson's play as well as from seeing the photoplay, tell what some of the differences are between the stage play and the screen version.
10. Which scene in the photoplay seemed to you the most dramatic? Why?
11. Which was the finest revelation of character? Why?
12. Which showed the finest acting? On whose part?
13. Which scene seemed to you most beautifully photographed? Comment.
14. What were some particularly good sound effects?
15. Discuss the work of the director. In what details did he particularly show his skill and artistry?
16. Have you seen any other plays or photoplays of historical content? If so, compare them with MARY OF SCOTLAND.
17. Bring to class a report on one of the books included in the reading-list in this Guide.
18. Tell something about Maxwell Anderson. To what play of his was an award recently made?
19. Discuss this statement: Having seen the photoplay MARY OF SCOTLAND I am now better able to understand the age in which Shakespeare lived.
20. Discuss this statement: Having seen the photoplay MARY OF SCOTLAND I am now better able to understand how for centuries the struggles of dynasties caused war and determined the fate of millions.
PART FIVE: SUGGESTED READING-LIST

1. Drama
   Drinkwater, John: *Mary Stuart*.
   Schiller, Friedrich von: *Maria Stuart*.
   Sterling, Ada: *Mary, Queen of Scots*.
   Swinburne, A. C.: *Chastelard* and two other poetic dramas relating to Mary, Queen of Scots.

2. Fiction
   Baring, Maurice: *In My End Is My Beginning*.
   Hewlett, Maurice: *The Queen's Quair*.
   Scott, Sir Walter: *The Abbot*.
   Yonge, Charlotte: *Unknown to History*.

3. Biography
   Bell, H. G.: *Life of Mary, Queen of Scots*, in two volumes.
   Cowan, Samuel: *Mary, Queen of Scots*.
   Cowan, Samuel: *Last Days of Mary Stuart*.
   Dakers, Andrew H.: *The Tragic Queen*.
   Fleming, J. Hay: *Mary, Queen of Scots*.
   Gorman, H. S.: *The Scottish Queen*.
   Headley, P. O.: *Life of Mary, Queen of Scots*.
   Henderson, T. F.: *Mary, Queen of Scots, Her Environment and Tragedy*, in two volumes.
   Lamartine, Alphonse de: *Life of Mary Stuart, Queen of Scots*.
   Lang, Andrew: *The Mystery of Mary Stuart*.
   Long, Mrs. G. M. V. (Marjorie Bowen, pseudonym): *Mary, Queen of Scots, Daughter of Debate*.

*A Momentous Decision: Mary and Lord Bothwell*
Watching for Mary's Ship

Mary's Trial in England

MacCunn, F. A.: Mary Stuart.
Mumby, F. A.: Elizabeth and Mary Stuart.
Mumby, F. A.: The Fall of Mary Stuart.
Strickland, Agnes: Life of Mary, Queen of Scots.
Zweig, Stefan: Mary, Queen of Scotland and the Isles.

4. General Reference Works

Lloyd, C. E.: State Trials of Mary, Queen of Scots.
Robertson, Wm.: History of Scotland during the Reigns of Queen Mary and James VI.
Shoemaker, M. M.: Palaces and Prisons of Mary, Queen of Scots.

5. Books and Plays by Maxwell Anderson

White Desert (a play).
What Price Glory (a play, in collaboration with Laurence Stallings).
Outside Looking In (a play).
Saturday's Children (a play).
Elizabeth the Queen (a play).
You Who Have Dreams (a collection of poems).
Winterset (a play).
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Author: MAXWELL ANDERSON
Screen Playwright: DUDLEY NICHOLS
Director: JOHN FORD
A GUIDE TO THE STUDY OF THE SCREEN VERSION OF
THE GREEN PASTURES
A FABLE BY MARC CONNELLY

Suggested by Roark Bradford's Southern Sketches:
Ol' Man Adam an' His Chillun

Prepared by
MABEL A. BENNET
Chairman, English Department,
Bay Ridge High School, New York City

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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AUTHOR’S FOREWORD

THE GREEN PASTURES is an attempt to present certain aspects of a living religion in the terms of its believers. The religion is that of thousands of Negroes in the deep South. With terrific spiritual hunger and the greatest humility, these untutored black Christians, many of whom cannot read the book which is the treasure house of their faith, have adapted the contents of the Bible to the consistencies of everyday lives.

Unburdened by the differences of more educated theologians, they accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places, and of rules of conduct, true acceptance of which will lead them to a tangible, three-dimensional Heaven. In this Heaven, if one has been born in a district where fish-frys are popular, the angels do have magnificent fish-frys through an eternity somewhat resembling a series of earthly holidays. The Lord Jehovah will be the promised comforter, a just but compassionate patriarch, the summation of all the virtues His follower has observed in the human beings about Him. The Lord may look like the Reverend Mr. Deshee, as our Sunday-school teacher speculates in the play, or He may resemble another believer’s own grandfather. In any event, His face will be familiar to one who has come for his reward.

MARC CONNELLY
God: Let dere be a place to dreen off dis firmament. Let dere be mountains an' valleys an' let dere be oceans an' lakes. An' let dere be rivers an' bayous to dreen it off in, too. As a matter of fac', let dere be de earth. An' when dat's done let dere be de sun, an' let it come out an' dry my cherubs' wings.
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF MARC CONNELLY'S
THE GREEN PASTURES
A Production of Warner Brothers

PART I: AFTER ALL, WHAT IS HEAVEN?

From time immemorial Man has searched for a perfect land and dreamed of a life in which there will be one continual round of pleasure without work or worry. Because such bliss is unattainable on earth, he has imagined it to be in a heaven where all daily cares are left behind. To say, "It must be heavenly!" is to use the superlative in description.

Among the people who have unswerving faith in the perfection of the next world, the Negro race is typical. It firmly believes that life in Heaven is a continuation in all respects of life on earth. Children continue to go to Sunday-school and they are rewarded with diplomas and conduct "cyards." God, a business executive, attends to the routine of ruling in a practical office behind a large roller-top desk. Food is cooked; dishes are washed; houses are cleaned. But there is this one difference; everyone likes to do these chores, and willingly assumes them.

Nor does the Negro concern himself with changes in the dress, speech, or behavior of the people in Heaven. They look, talk, and act exactly as they might on Earth, except that each person sports a pair of wings. So in THE GREEN PASTURES, we are not surprised to
see the Sunday-school teacher wearing a prim-looking hat and "pince-nez"; children wearing stiffly-starched white dresses and suits along with celestial wings; Noah, as captain of the Ark, wearing a slicker because of the rain, and a silk hat, and smoking a pipe like any steamboat captain. God, Himself, appears to the Negro exactly like his preacher, Mr. Deshee, extremely tall, and attired in the old-fashioned Prince Albert coat of black alpaca, white shirt, with white bow-tie, black trousers, and black gaiters. He is no remote spirit, created of fear and awe, but as real a person as Mr. Deshee. He enjoys "fish-frys," a great delicacy among the Negroes, who fry the cat-fish that is found mostly in the Mississippi, and he smokes his "ten-cent seegars," a celestial luxury.

Yet, despite these human qualities, God is surrounded with the respect and veneration that belong to the Deity. He is the only one who can perform miracles. He can settle all problems, human and divine. The simple faith and trust placed in Him is so compelling that at times it appears almost as though Heaven were more real than Earth.

"They rejoice in His might and justice when He launches thunder-bolts, but they love Him when He tells Gabriel to put the bolts back in the box and when, having fixed the star that is out of kilter, He asks after the sparrow that has fallen and bruised her wing. Meanwhile, Gabriel, polishing his trumpet on his golden robe, begs to loose the blast against a world that causes the Lord so much trouble. But the blast is not blown. There is still hope."

The story of The Green Pastures is based upon the simple Bible narrative of the creation of the world, of the first sin and of what followed thereafter. The dramatist has chosen the outstanding stories and legends and retold them in the words of the credulous, trusting Negro. Through the photoplay run strains of spirituals, haunting melodies of devotion to the Lord, and implicit confidence in salvation and the glories of Heaven.

We smile as we watch the reproduction of an average Negro community in Heaven. In contrast to scientific explanations, we can not help but be amused by the innocent idea that the melting of the moon is caused by angels dancing so close to it that the heat from their wings affects it. We like the idea of life in Heaven as one grand picnic that some day, if we are very, very good, we may all enjoy.

We can not help but be deeply touched, however, by the simple, fervent faith that runs through the story. No logical explanations are demanded of the Bible. God commands the bush to burn, and it does, without light or fire. Moses waves the wand and the plague of gnats is brought down on Pharaoh. God wants more firmament and presto, there is more firmament!

All religion is based on faith. If a person unquestioningly accepts miracles; if there is some of the Alice-in-Wonderland charm in his belief; if he depends upon a superior power that can do the impossible, perhaps he has truly earned the right some day to join the Heavenly Picnic.
PART II: THE ORIGIN OF
THE GREEN PASTURES

It was Roark Bradford who first pictured the childlike religious faith of the American Negro mind in his Ol’ MAN ADAM AN’ HIS CHIL-
LUN: Being the Tales They Tell about the Time When the Lord Walked the Earth Like a Natural Man. Here in the picturesque idiom of a Negro deacon one may read of Old King Pharaoh’s Daughter, Mrs. Lot, Eve and that Snake, Steam-boat Days, Crossing Jordan, and other famous episodes of the Old Testament which gave the inspiration for Marc Connelly’s “fish-fry in Heaven.”

The death of Moses as we see it in the photoplay grew out of the story by Bradford of Moses and the Promised Land:

“‘So Moses sot, but about dat time somethin’ caught him up and before he could bat his eye he was settin’ in de middle of de air, and a cherub was lacin’ his golden slippers on his tired feet, and angels was puttin’ a white robe on his tired shoulders and de Lawd was puttin’ a golden crown on his tired haid.

‘‘Lawd,’ says Moses, ‘dis is mighty nice, mighty nice. Thanky, Lawd.’

‘‘Moses,’ say de Lawd, ‘dis ain’t de Promis’ Land I promised Abraham’s grandchildun, but hit’s de Promis’ Land for all good folks.’”

Out of such beginnings, the playwright has woven a pageantry, a stage spectacle of dramatic intensity, in which, through the eyes of an old Louisiana preacher, Pastor Deshee, we see how “De Lawd” made the Earth, created Adam and Eve, was shocked and dismayed by the evil of the people whom He had brought into being, flooded the earth with a “complete rain,” started the world over again, followed the people through their years of bondage, renounced them for their blind and wanton folly, and finally, in spite of Himself, mercifully took them under His protection with all their shortcomings.
PART III: A NOTE ON MARC CONNELLY

Marc Connelly is a native of Southwestern Pennsylvania. His father was manager for the great Richard Mansfield, so that from his early youth Mr. Connelly knew and loved the theatre. As a young man, he worked on various newspapers — The Pittsburgh Sun, The Dispatch, and later, The Gazette-Times.

His active work in the theatre began with his meeting with George Kaufman, also a newspaper man with hopes of being a playwright; and in collaboration the two produced a number of successful comedies: Dulcy, To the Ladies, Beggar on Horseback, Merton of the Movies. Before the production of The Green Pastures, however, the two had gone separate dramatic ways.

Besides the plays, Mr. Connelly has written a number of short stories, contributed to various magazines, is one of the founders of the New Yorker, and has directed play productions. Chief among these was the very successful Berkeley Square, with Leslie Howard as star.

PART IV: THE SPIRITUALS

The inspiration for much of Negro folk music is the Bible. The spirituals which have become so popular over the radio in the last few years date back more than a hundred and fifty years and combine the Negro’s naive interpretation of Bible stories with the rhythm of African tribal songs; they have also been greatly influenced by Christian hymns. They are vivid, colorful, and dramatic, and some reach poetic heights which give promise of immortality. One would not wish to lose from America’s poetic inheritance “Steal away, steal away, steal away to Jesus”; “Swing low, sweet chariot”; “Roll, Jordan, roll,” and “’One mo’ ribber to cross.”

In the beginning the spirituals were created spontaneously by a group overwhelmed with religious fervor. The preacher at a revival meeting would take a theme and repeat his text again and again. As he paused, some one of his hearers would begin to sing an improvised tune built up around the text. The magnificent “Go down, Moses,” which heralds the great scene of the children of Israel being led out of the wilderness, is fashioned in such manner in The Green Pastures. The congregation sings in unison:

Go down, Moses,
Way down in Egypt land;
Tell ole Pharaoh—
Let my people go.
The Leader intones: Thus saith the Lord, bold Moses said.  
The Congregation responds: Let my people go.  
The Leader: If not I'll smite your first born dead.  
Response: Let my people go.

The spiritual as a dramatic device was employed several years ago in the play version of DuBose Heyward's *Porgy* and again this year in its musical version. *The Green Pastures*, the theme of which is in itself an extended spiritual expressing in the simple language of the Negro the Biblical picture of Hebrew history, leans heavily on the magnificent swell of many voices lifted to the melody of its gospel poems with their minor refrains. Both the rhythm and the vocabulary of the play are influenced by the words of the spirituals, which are employed throughout the spectacle as was the old Greek chorus to interpret mood.

Our first sight of the happy celestial Negroes is ushered in by unseen voices singing "Rise, Shine, Give God the Glory!" Adam and Eve, created by the Lord to the strains of "In Bright Mansions Above," receive their warning from voices singing "Don't Let Nobody Turn You Round." Cain escapes from the scene of his crime to "Run, Sinner, Run!" "Dere's no Hidin' Place" accompanies "de Lawd" on His first earthly journey to "see how dem poor humans is makin' out." "Go Down Moses" sends Moses into Egypt at the Lord's command and, accompanying the last moment of His triumphal leadership, are "Just Fit the Battle of Jericho" and the gentler "I'm Noways Weary and I'm Noways Tired."
"Ye Hear de Lambs A-Cryin'" and "Death's Gwine to Lay His Cold Icy Hands on Me" make even more terrible the renunciation of "Your Lawd God Jehovah," changing at the end to the joyous "Rise, Shine, Give God the Glory," when the God of Wrath and Vengeance finds Himself "through sufferin'" turned to "de God of Mercy."

**PART V: HISTORY OF THE PHOToplay PRODUCTION**

On February 26, 1930, *The Green Pastures*, "a modern miracle play," was first produced at the Mansfield Theatre, New York City. The success of this "divine comedy of the modern theatre" was instantaneous and overwhelming. It won the Pulitzer prize for that year and in the five years of its life, it was shown in 203 cities. In the winter of 1935, it returned to New York, and again the people took the tale of the Old Testament, as the colored folks of the deep South know it, to their hearts.

Now *The Green Pastures* has been made into a great photoplay, maintaining a close fidelity to the text of the original and directed by Marc Connelly himself.

Many interesting stories have come from Hollywood with regard to the pictorial background and the necessary changes which would naturally attend a transfer of the play from the stage to the screen.

Mr. Connelly has been able to present in visual fashion many of the things merely spoken of in the play. When De Lawd attends the heavenly fish-fry and says, "I'll jest r'ar back and pass a miracle," the camera shows a nebulous whirling mist that in a moment assumes the form of the earth. The grove in which the fish-fry is held is a miracle of reality. A rolling landscape with giant oaks hung with moss and natural streams and ponds has grown out of the tons of earth poured over the reinforced floor of the studio and the half acre of sod brought "indoors." The home of Noah is a typical shack of a Louisiana Negro. The wings and clouds caused numerous trials in the building. The wings vary in size according to the age and importance of the angel — the most elaborate, of course, being Gabriel’s. The clouds are hung by wire from rollers on tracks high in the rafters and are built of wood and steel. Crepe hair usually reserved for whiskers has been used to give the desired feecy effect.

Many tales are told of incidents which occurred during the eight weeks of filming. One of the most interesting concerns Gabriel’s great curving trumpet. The story goes that this trumpet had been blown but three times, but the man who blew it died shortly after. This made it an object to be avoided. Suddenly it disappeared. The "Press" took a hand to procure its return. The fatal effect of blowing Gabriel’s trumpet was loudly proclaimed. The trumpet returned, as mysteriously as it had disappeared. So great, however, had its magic power increased
that business could not go on until the bugle was filled with wax so that, even unintentionally, it could not be blown.

Many of the actors continued to keep their own ideas of Heaven regardless of Marc Connelly. A writer who went behind the scenes and talked with members of the company was met by one spirited little angel who said in downright fashion, "Everyone knows that they didn't eat fish in Heaven — but only milk and honey!" But the cast, on the whole, had a good time — the fish were real and well-fried, the clouds proved comfortable, and after all, in the language of one who played a small part in the great production, — "Six weeks in Heaven! Boy! Ain't that sumpin!"

The part of De Lawd has stirred much interest. Played for five years by Richard B. Harrison, his first professional appearance in the theatre, it seemed as though without him the play could not continue. "Next September 28," said an article in the Literary Digest for March 9, 1935, "he will be seventy." But a week or so after the tribute to him was written he died. Rex Ingram, an established actor, was chosen to play the part in the photoplay. He is a much younger man than Harrison was, but with white wig and beard, he shows all the dignity and power of his much beloved predecessor. In an interview given Marguerite Tazelaar of the New York Herald-Tribune, he says, —

"It would have to be a mighty good part to tempt me now, for after all, I have been De Lawd. I can't go any higher. It is really so that when you play a part like that, it does something inspiring to you. Every morning in The Green Pastures on that Hollywood lot I was glad to put on my make-up and frock coat and go forth to be De Lawd again. I felt good and full of years and safer than when I was myself."

Completely identified with the spectacle, he has ceased to think, apparently, in anything but heavenly terms. Speaking of the cherubs, he says, "The cherubs would hang on my coat-tails and say, 'Lord, buy us an apple or an ice-cream cone.' We had to have a new crop of cherubs for the picture because the stage crop had grown too big. When the studio sent out a call for four-year-olds, a thousand must have shown up next day with their mothers. The cherubs had a lovely time. A teacher was on the set to hear their lessons, and they would get Noah, Gabriel, or me to tell them stories.'"
PART VI: TOPICS FOR DISCUSSION

1. Mechanical details of the photoplay
   a. Familiarity in the various stage sets:
      - Noah's Ark as a Negro cabin
      - The circus poster with the picture of the 'Aardvark'
      - The Louisiana countryside as a setting for Heaven
      - De Lawd's office with the roller-top desk
      - The Lodge that is Pharaoh's court
      - The Golden Gates (of New Orleans)
   b. Details showing the way in which the mind clings to familiar things:
      - Costume of the Confederate soldier at Pharaoh's court
      - Noah's slicker
      - Dust covers on the wings of the angel cleaning-woman
      - Field-hand costume for Moses and Aaron
   c. Miracles in the guise of 'conjur tricks'
   d. Power of the camera to give the illusion of crowds, space, distance, and storm

2. Noteworthy scenes
   a. Of pathos and tenderness:
      - De Lawd's greeting of His people at the fish fry
      - The meeting of De Lawd and Adam
      - The grateful wayside flowers
      - De Lawd's gift to Moses of his own particular Promised Land
      - De Lawd and Hezdrel
   b. Of dramatic intensity:
      - 'Gangway for De Lawd God Jehovah!'
      - De Lawd torn between His vows never to return to the wicked earth and the merciful prompting of His heart as the prayers of the faithful on earth reach His ears
      - De Lawd's suffering at the wickedness of the earth He has created Children of Israel led out of Egypt
   c. Of humor:
      - The effects of bil'd custard
      - Drawbacks of miracles—'Dat's always de trouble wid miracles. When you pass one you always gotta r'ar back an' pass another.'
      - Two 'kags' or one for the Ark?
      - Noah's alphabetical check-up of the animals
      - Antics of the little boy in the Sunday-school class

3. The portrayal of character: Different types of angels; 'Gabe'; Moses; Noah; the scoffing crowds; Cain and his wife; De Lawd; Mr. Deshee; different types of children

4. The use of the spirituals to create and heighten mood

5. A comparison of The Green Pastures with the miracle plays of the Middle Ages:
   - The church's share in the production of these
   - Their educational and religious purpose
   - The occasional use of humor
   - The Green Pastures as a modern miracle play
PART VII: GENERAL QUESTIONS

1. How is the play able to create a mood of reverence?
2. How closely does the play follow the actual story of the Bible?
3. Which episode leaves the deepest impression on the spectator?
4. In what ways do we find that the playwright has been able to suggest the illusion of complete belief?
5. How does the photoplay give the idea of the passing of many eons of time?
6. What qualities of personality are made evident by the actors in some of the outstanding characters?
7. How do you account for the tremendous popularity that The Green Pastures has enjoyed?
8. Compare the celestial fish-fry with the "happy hunting ground" of the Indians.
9. Is there any parallel between this play and the Passion Play of Oberammergau? With the old-time miracle plays?
10. Write out in full, while the photoplay is fresh in your mind, the effect which the picture has made upon you. Are you glad or sorry that you saw it?

PART VIII: BOOKS YOU MAY WISH TO READ IN CONNECTION WITH THE GREEN PASTURES

Bradford, Roark
Ol' Man Adam an' His Chillun
This Side of Jordan
Ol' King David and the Philistine Boys
John Henry

Connelly, Marc
The Green Pastures, edition illustrated by Robert Edmond Jones

Heyward, DuBose
Angel
Carolina Chansons (with Hervey Allen)
Mamba's Daughters
Porgy

Spirituals
Green Pastures Spirituals, arranged by Hall Johnson
Spiritual Songs from the Theatre Guild Production of Porgy
Stories and Spirituals of the Negro Slave, William Emerson

Ernest Rhys, Editor
Everyman, with Other Interludes, Including Eight Miracle Plays

Magazine articles
SOME USEFUL ENCYCLOPÆDIA BRITANNICA REFERENCES

BIBLE. Vol. 3. Pages 499-513.
   Headings: Introduction
   Old Testament
   The Hexateuch
   The Latter Prophets
   Chronology
   Events in Jewish History

   Headings: Social conditions
   Mental qualities
   Economic life
   Negro education
   Negro art
   Negro drama
   Negro music
   Negro folklore

   See: Bibliography at foot of page.

AMERICAN NEGROES. Vol. 7. Pages 555-556.
   "Douglas, Frederick." (1817-1895).
   "Washington, Booker." (1859-1915)

   (Setting of the play Green Pastures)
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A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF
JAMES FENIMORE COOPER'S
THE LAST OF THE MOHICANS

Prepared by
ALICE P. STERNER
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MAX J. HERZBERG

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

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The Last Days of Pompeii
The Three Musketeers

Romeo and Juliet
As You Like It
A Midsummer Night’s Dream
The Green Pastures
The Prisoner of Shark Island
Les Miserables

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A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF
THE LAST OF THE MOHICANS

PART ONE: Historical Background

The French and Indian War was the last and most decisive conflict in North America between France and England. It was the American counterpart of the Seven Years' War. During the first two years of the struggle France was victorious. The defeat of the expedition under General Braddock to capture Fort Duquesne (in which George Washington was conspicuous for his bravery) occurred during that time. Later William Pitt, as Secretary of State for England, renewed the conflict and won success. The decisive victory for the English was the daring and successful assault on Quebec by Wolfe when both he and Montcalm succumbed in the bloody fray. Final peace came by the signing of the Treaty of Paris in 1763, in which the French ceded Canada and all its dependencies to the English Crown.

The Last of the Mohicans concerns itself with a minor but arresting incident of this great conflict, one which is too frequently overlooked by famous historians, but which has been made immortal by James Fenimore Cooper. The capture of Fort William Henry and the subsequent massacre form the historical basis for the tale.

Situated on the southern shore of the beautiful Lake George, the fort was garrisoned by about 3,000 troops under a brave English officer, Colonel Munro. Fifteen miles away at Fort Edward were 4,000 English troops under General Webb. In the summer of 1757 the Marquis de Montcalm, who commanded the French regular troops in Canada, decided to invade the English territory by an easy and obvious entrance through the waterways of the St. Lawrence River, Lake Champlain, and Lake George. He had already forced the English to surrender at Oswego, thus restoring Lake Ontario to Canadian control. Advancing at the head of an army of 8,000 men composed of veteran French soldiers, Canadians,
and 2,000 Indians of various Algonquin tribes, he surrounded Fort William Henry.

This small fort, constructed in the main of earth embankments, was besieged for five days. During all this time Webb refused to send aid, although he was within easy marching distance. Hundreds of the English were killed, smallpox raged in the rude wooden troop quarters, half of the guns burst, and the ammunition was almost gone. After Montcalm had intercepted Webb’s curt refusal, he called Munro to a parley, where he showed him the predicament from which he could not possibly extricate his troops and offered him most generous terms of surrender. The English troops, on condition that they would not serve against the French for eighteen months, were to march out of the fort with all honors of war and be escorted to Fort Edward by a detachment of French troops. All French prisoners captured in America since war began were to be given up within three months. Realizing that his Indian allies were difficult to control, Montcalm called in their chiefs to consent to the conditions and promise to restrain their warriors.

Apparently Montcalm did all in his power to fulfill his pledges honorably. The next day, however, his victory was marred by the slaughter of many prisoners by his Indian allies. This massacre at Fort William Henry was a catastrophe which he deplored and strove at the risk of his life to arrest, but which he might have prevented by taking a few obvious precautions. The French escort arrived tardily and did little to allay the butchering. Many Canadians refused to give assistance.

First the Indians killed the wounded, stole all the plunder which they could discover, and tomahawked and dragged off into captivity women and children. Suddenly arose the screech of the war whoop. Now the real slaughter began with the killing of eighty soldiers in the rear column. Over six hundred captives were taken by the Indians. At the close of day only four hundred English soldiers arrived at Fort Edward. After the frenzy of the Indians had died down, the French collected such prisoners as they could take from the savages, gave them food and shelter, and later returned them to Fort Edward. Fort William Henry was burned to the ground.

PART TWO: The Author

James Fenimore Cooper belongs among the world’s great Romantics with Scott, Dumas, Hugo, and Stevenson. Born in Burlington, New Jersey, in 1789, he was taken at an early age by his parents to his father’s great estate at Otsego Lake, New York—today still called Cooperstown. Here he saw the early frontier life; the vast forest where game still abounded, the old Indian trails
which suggested an earlier and more savage day, the scouts in leather clothes and Indians wrapped in blankets. Stories of Indian skirmishes and feats of the white settlers greatly interested the lad.

Although he is the most famous man of letters who ever attended Yale College, he was expelled for a youthful prank in his junior year after entering at the precarious age of thirteen. Then he went to sea to prepare himself to become a naval officer. Here he gained that vast experience in maritime affairs which enabled him to write so realistically and entrancingly about the sea. Later he married and settled down in Westchester County, New York, as a gentleman farmer at the age of thirty.

One day, after reading a popular English novel of the period to his wife, he laughingly remarked that he could write a better one himself. She challenged him to prove this, and his first novel, Precaution, a rather tiresome story of English life about which the author knew little, was the result. However, it was moderately successful, and so he next turned to a tale of the Revolutionary war, The Spy, which ranks as one of our great historical novels. Then came The Pioneers, the first of the "Leatherstocking Tales" in the order in which the author produced them, but fourth in the series. Later followed The Pilot, a sea novel which has won great admiration; and then THE LAST OF THE MOHICANS in 1826. This latter novel is considered by many critics his greatest work
and by all one of his best. Others in the "Leatherstocking Series" followed, together with volumes on other subjects. In all Cooper wrote forty volumes of varying degrees of literary skill.

At one time Cooper was the leading literary figure in New York City. After an extended trip abroad he returned to his home in Cooperstown, where he became involved in disputes and lawsuits. The latter part of his life was embittered by strife, and his popularity was impaired by his frank criticism of American conditions. Fortunately we can view his attempt to reform his compatriots with more tolerance and understanding.

Of all early writers he was the most truly and consistently American. His many descriptions of frontier life are majestic beyond anything else in our literature. Cooper is a great storyteller; some of his tales may be dull in places, but the interesting adventures soon immerse us again in the story. His romances are based upon reality. Cooper is frequently called "the American Scott." His introduction of the North American Indian was an important event in the history of fiction.

In spite of all this praise, we must admit that Cooper has many faults, keeping in mind the fact that literary standards are far higher today than in his time. His prolixity is his worst fault. At times even Leatherstocking is a bore. His women are generally believed to illustrate his limitations as a novelist of character; nevertheless, he portrayed the feminine type that was popular in his day. He was an improviser, writing in a hasty and careless manner and making few revisions. His English is chronically bad. Slovenly, confused, involved, the second part of his sentences sometimes seems to have forgotten the first part. Some of his characters are incredible. Their conversation often belies their character and is too frequently lacking in humor.

Nevertheless, James Fenimore Cooper with all his faults ranks among the great novelists of the world. His creation of Leatherstocking alone would set him in that place. Nowhere else has prose rendered the woods and the sea so vividly, so splendidly, so adequately, and so simply as in his novels.

PART THREE: The North American Indian

"The Indian is a true child of the forest and the desert," writes Francis Parkman. The Indian belongs to a race of hunters. Each group is split into tribes, which in turn are composed of clans distinguished by the name of an animal. Those of the Bear, the Tortoise, and the Wolf are among the first in honor. War was the Indian's delight and glory.

The Indians east of the Mississippi may be divided into great families. Important among them were the Iroquois and the Algon-
The Last of the Mohicans

The Algonquins extended from Hudson Bay on the north to the Carolinas on the south. They numbered at one time 90,000, more than one-third of the entire Indian population.

The Algonquins. Foremost in war, foremost in eloquence, foremost in their savage arts of policy were the Iroquois. They lived within the present limits of New York State. Five tribes composed the group, the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas. Later a sixth, the Tuscaroras, was added. The Hurons, a related tribe, dwelt around Lakes Huron, Erie, and Ontario and spoke dialects of the Iroquois tongue.

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The Delawares or Lenni Lenapes, as they called themselves, were partly an agricultural people. They were held in a state of degrading vassalage to the Iroquois, given the names of women, and treated with scorn. During the French and Indian War they resumed the use of arms and later won their freedom from the Iroquois. The oldest and main branch of the Delaware tribe had as its ancient symbol the tortoise.

The Indian cannot be pigeonholed under one type, but is as full of contradictions as all humanity. He has hard and stern features, stamped by Nature. Ambition, revenge, envy, and jealousy are his ruling passions. A wild love of liberty and an utter intolerance of control lie at the basis of his character. Treacherous himself, he is always suspicious of treachery in others. He is trained to conceal passion, not subdue it.

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Cooper has treated the ominous theme of race-conflict with greater delicacy and insight than most American writers. At one time his picture of the Indian was bitterly attacked as being too idealistic and romantic. On closer examination, however, many agree that Cooper does the Indians justice. He treats them as human beings. Just as we have the noble, self-sacrificing Uncas we have the dastardly, treacherous Magua. Cooper's Indians are individualized to the core. Hawkeye draws a careful line between the Indian's "gifts" and the white man's, and similarly Cooper shows a tolerance toward a great and frequently maligned race.

PART FOUR: "The Leatherstocking Tales"

Leatherstocking is one of the great characters in world literature. His life has an epic quality. Cooper did not write the five novels which portray that famous character in chronological order; in fact, Deerslayer, which presents Natty Bumppo in his youth, was written last, after his death had been presented in The Prairie. Yet the strong, resourceful, adroit Leatherstocking is real to us whether pictured as simple, lonely, and pure-hearted in his youth, or assured, calm, and loyal in middle age. Hawkeye's philosophy of mingled fatalism and optimism remains the same. It may be noted that Hawkeye's keen powers of observation and deduction make him a literary ancestor of Sherlock Holmes and all the other sleuths of fiction.

Only THE LAST OF THE MOHICANS is devoted especially to the Indians. It takes place in an atmosphere of true poetry, in vast forests and along the shores of beautiful lakes. Hawkeye dominates the story by the interest of his character, although it was Cooper's intention to picture the Indian. The mind is hurried without breathing space from one exciting incident to another even more thrilling. There is something elemental in the love of Uncas and Cora. Hawkeye's love for Uncas is greater than his friendship for Chingachgook, for the former seems to be the son he might have had.

In 1824 while on a visit to Glens Falls, New York, Cooper saw the caverns in the river which suggested a fitting place for romance. On his return home he began writing the novel, which he completed in three or four months. His obvious preference for the Horicon as the name of the lake instead of George is rather amusing. As in all his "Leatherstocking Tales" the chase forms an important part of the plot.

The plot consists of two sections with an interlude at Fort William Henry. The first part deals with the adventures of Heyward and the sisters on their way to the fort. The latter section vividly describes the pursuit of Le Renard Subtil.

Whatever may be said against Cooper's style, surely the final
chapter of THE LAST OF THE MOHICANS reaches a height of dignity and nobility. Chingachgook ends with the touching lament: "The pale-faces are masters of the earth, and the time of the redman has not yet come again. My day has been too long. In the morning I saw the sons of Unamis happy and strong; and yet, before the night has come, have I lived to see the last warrior of the wise race of the Mohicans."

PART FIVE: The Photoplay

In adapting any classic to the screen the producer must take into consideration the medium which he employs. Necessarily the motion-picture is a separate form of art from the novel, and any story must be adapted to its peculiar methods. Perhaps Cooper is more easily translated to the screen than many other famous writers. His plots offer ample material for the thrilling action which is so vital to a motion-picture. His employment of the chase is a familiar means of plot development to the modern producer. Obviously his long and frequently boring conversations must be condensed or replaced by the brief, terse dialogue which is now employed on the screen. Cooper introduced the Indian to literature, but the native American has long been a favorite in the motion-picture, inherited from the thrillers of the silent days. The vast forests and beautiful streams which form the background for Cooper's tales are just as arresting and powerful in their influence in the photoplay. The great character of Leatherstock-
ing and the traits of his two loyal Indian friends win approval as worthy screen material; and the self-sacrificing love of Uncas and Cora can be pictured in an affecting manner.

However, in order to modernize the production and to adapt it to the motion-picture medium, the producer has made many changes in the plot and characters of THE LAST OF THE MOHICANS. To some this will be heresy, for classics to them are never to be touched with profane hands. To others it will be a welcome glimpse of the great Leatherstocking without some of the too lengthy adventures, conversations, and descriptions which make Cooper uninteresting to many modern readers. To the students of the motion-picture this version offers ample opportunity to discuss many important principles in the art of photoplay.

I. THE PLOT:

1. The exposition: In any historical novel the first chapters must give you the necessary background. How much of the picture is spent on providing you with this necessary information? What characters are introduced in the photoplay who do not appear in the book's introduction? George II is supposed to have replied to the statement made by one of his incapables about General Wolfe's tactics that "he is mad." "Mad is he? Then I only hope he'll bite some of my generals." How is this employed in the picture? How is the dance at the patroon's house employed? What accent has the patroon?

2. The entanglement: All of the important characters are introduced in the scenes at Albany. Where does the conflict between Heyward and Hawkeye first begin? At what point does the
action of the photoplay really commence? How were you prepared for Magua's treachery? Would the scenes in the book at the caves be more thrilling as screen material than the canoe chase which the producer chose? Why was the scene at the burned log cabin introduced? Where do you first notice Uncas' admiration for Cora?

3. The development: The photoplay devotes about a third of its story to the defense of Fort William Henry. Cooper uses only three chapters. Why did the producer expand this section? What incidents occurred at the fort that are essential to the plot? Contrast the arrival of the girls and their escort in the photoplay with that in the book. Which do you consider more spectacular? More practical? Read Mark Twain's criticism of their arrival as pictured by Cooper; then find William Lyon Phelps' defense of Cooper. Is the surrender as presented in the photoplay historically true? May a producer as well as a novelist twist historical events to gain an honest but more vivid result?

4. The disentanglement: Colonel Munro as well as Heyward accompanied the three friends for the rescue in the brook. Why did the producer have him die in the fort instead of accompanying his surviving daughter Alice back to the settlement at the end of the story? It would be interesting to see how greatly this pursuit has been condensed in the photoplay. Have all the necessary plot elements been retained? The torture of Hawkeye does not occur in THE LAST OF THE MOHICANS, but is found in The Deerslayer. Why do provincials rescue Hawkeye? Is the scene on the rock faithfully reproduced from the book? Does the title of the book refer to Chingachgook as suggested in the burial scene or to Uncas? Refer to the last chapter of the book.

5. The ending: Is the trial essential to the solution of the story? Should Alice have married Hawkeye before he left? Can you suggest an ending more in harmony with Cooper's delineation of Leatherstocking? Why is the last shot one of Hawkeye and his friends marching on?

II. THE THEME:

THE LAST OF THE MOHICANS is the one book of the "Leatherstocking Series" in which Leatherstocking is not obviously the protagonist but is subordinated to his Indian companions. The motion-picture reverses the procedure and makes Hawkeye and his love affair the center of attention. In The Deerslayer we see the hero's mute devotion to Judith Hatter. In The Pathfinder his proclaimed love for Mabel Dunham is very obvious. Contrast these affairs with his love for Alice Munro. Which girl would be best suited for his wife?

III. THE CONFLICTS:

The photoplay plainly presents the differences between the colonials and the British, which are embodied in the rivalry between Hawkeye and Heyward. Is there historical foundation for
such antagonism? Why does the photoplay make Heyward a British officer instead of a Virginian as presented in the book? Did Chingachgook oppose Uncas' love for Cora in the novel?

IV. SUSPENSE:

Name four points in the picture which you considered the most thrilling. How did the producer build up doubt as to their outcome?

V. CHARACTERS:

Hawkeye is one of the great figures of all literature, used by many authors as a model. He is one of the forerunners of Sherlock Holmes. Show this is true by referring to the following incidents: the frightened deer, the cast-off scarf, the killing of the horses. Make a comparable list from the book. Cooper has been charged with portraying Hawkeye sometimes with polished language and again as a rude woodsman. Do you find a similar discrepancy in the photoplay's delineation? Although Heyward has been made a British officer in the picture, does his essential character change?

The producer has been most free in his characterization of the two girls. The shy, retiring Alice in the book resembles very closely the sweet, modest Cora of the picture. Why was such a radical change made? Cooper's heroines are proverbially the quiet unassuming maidens of his day. Does the Alice of the photoplay resemble the modern girl in her reactions?

Would it have been more forceful to have real Indians take the parts? What makes you sympathize at once with Uncas and his father and dislike Magua? Do they impress you as being true Indians?

VI. DIRECTIONAL TOUCHES:

There are certain individual creations by the director which make the film outstanding. Transitions which lead us quickly and easily from one scene to another are impressive. The King's finger on the spot of Albany fades into a series of flashes showing life in the frontier town. The lowering of the battered English flag with its attendant music is in direct contrast to the raising of the fleur-de-lis with its victorious strains. The beating of the Indian war drums dissolves into the pounding of Hawkeye's hand as he emphasizes their meaning to Munro. Find other examples in the photoplay.

VII. TECHNICALITIES:

There are methods by which the motion-picture presents its ideas through its own medium that are not employed in other arts. The fade-out followed by the fade-in is the chief means that the producer has to show a distinct change in scene and plot. It is similar to the curtain on the stage. You will find it used sparingly,
but it gives our eye and mind a chance to accustom themselves to new subject matter. Make a list of these "curtains" and justify their use.

A series of flashes showing scenes similar in content which together give an enduring picture of events or places is especially valuable in an historical picture. Here the photoplay can give quickly and accurately what the reader gets from reading pages of description laboriously. Where is use of this method made in the photoplay and for what reason?

Sound effects should be used only to emphasize ideas or through music to obtain desired emotional reactions. Where do the shot of a gun, call of a wolf, Indian war-whoop, beat of drums, splash of water add to the picture's development? Silence is often more eloquent than sound. Where in the picture does the ensuing quiet especially impress you?

VIII. THE CONTRIBUTION OF THE PICTURE:

Essentially the photoplay is for entertainment, but in addition we expect some enduring values. Do you receive a true impartial picture of the American Indian? Is he portrayed as a human being of varying qualities or as a type? Do you feel the pioneering, adventuring ideal of Leatherstocking as representing the American quest for the new, untrodden ways of life? Do you receive a true and adequate picture of early frontier life?
PART SIX: Suggested Reading List

I. Biographies of Cooper:
   Lounsbury: James Fenimore Cooper
   Boynton: James Fenimore Cooper

II. Indian Books for Juveniles:
   Brooks: The Story of the American Indian
   Parker: The Indian How Book
   Parkman: The Struggle for a Continent and The Oregon Trail
   Young: Stories from Indian Wigwams

III. Indian Books for Adults:
   Cody: Autobiography of Buffalo Bill
   Custer: Boots and Saddles
   Eastman: Indian Boyhood
   Garland: The Book of the American Indian
   Lefarge: Memoirs of a White Crow Indian
   Lindquist: The Red Man in the United States
   Mathews: Wah-kon-tah
   Radin: The Story of the American Indian
   Seymour: The Story of the Red Man
   White: Daniel Boone, Wilderness Scout

IV. The Indian in Literature
   Boyd: Shadow of the Long Knives
   Crownfield: Jocelyn of the Forts
   Frederic: In the Valley
   Johnston: Hunting Shirt
   Hough: The Covered Wagon
   La Farge: Laughing Boy
   Longfellow: Hiawatha
   Winters: Invasion

V. The Leatherstocking Tales (order in which they should be read)
   The Deerslayer—1841
   The Pathfinder—1840
   THE LAST OF THE MOHICANS—1826
   The Pioneers—1823
   The Prairie—1827

VI. Other Cooper Novels
   The Spy—a Revolutionary tale
   The Pilot—John Paul Jones
   The Red Rover—a sea story

VII. Interesting Criticism and History
   Mark Twain: Fenimore Cooper's Literary Offenses (in How To Tell a Story and Other Essays)
   Wood: The Passing of New France
HARRY M. GOETZ

presents

THE LAST OF THE MOHICANS

with

RANDOLPH SCOTT
Binnie Barnes
Henry Wilcoxen

Bruce Cabot
Heather Angel
Philip Reed

Robert Barrat
Hugh Buckler
Willard Robertson

Directed by GEORGE B. SEITZ
Produced by EDWARD SMALL

A Reliance Picture
Released through United Artists
A GUIDE TO THE STUDY OF
NINE DAYS A QUEEN
(THE STORY OF LADY JANE GREY)

Prepared by
DANIEL C. KNOWLTON, Ph.D.
New York University

General Editor
MAX J. HERZBERG

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

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
WILLIAM LEWIN, Managing Editor

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Photoplays for which Guides are currently available:

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- **A Tale of Two Cities**
- **Mutiny on the Bounty**
- **Mary of Scotland**
- **The Last Days of Pompeii**
- **The Three Musketeers**
- **Les Misérables**
- **Romeo and Juliet**
- **As You Like It**
- **A Midsummer-Night's Dream**
- **The Green Pastures**
- **The Prisoner of Shark Island**
- **The Last of the Mohicans**
- **Nine Days a Queen (Lady Jane Grey)**

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A GUIDE TO THE STUDY OF

NINE DAYS A QUEEN

(THE STORY OF LADY JANE GREY)

WHY NINE DAYS A QUEEN IS NOT A CONVENTIONAL PHOTOCITY

The Views of Director Robert Stevenson

[Recently, in a visit to the Gaumont-British studios in England, Dr. William Lewin had the privilege of a lengthy interview with Robert Stevenson, director of Nine Days a Queen.

The views that Mr. Stevenson developed in his conversation with Dr. Lewin seemed to the latter so significant and unusual that he thought it would be of great interest to students of Nine Days a Queen to have a version of them. The following presents this version, which may well be made a basis for discussion, not only in relation to Nine Days a Queen but other plays of historical content as well.]

It seems to Mr. Stevenson that the most interesting approach to Nine Days a Queen is that the picture is an experimental one, and that the student who analyzes it should observe for himself certain important novelties and innovations in the technique of the photoplay.

The picture is experimental because it was made by a group of young people who had had some training in the cinema, but who were, many of them, having their first big chance. The average age of those in the Unit was about thirty. Mr. Stevenson himself is only thirty-one, and this was the first picture he had directed on his own.

As a result, this picture is somewhat revolutionary in character. It breaks many so-called rules, which this younger generation of picture-makers believes to be only conventions. Among them are:

1. The convention that a film must revolve about two or three stars, with other characters serving only as an unimportant background. In Nine Days a Queen there are at least eight leading
roles, and one of the stars—Nova Pilbeam—does not appear until after one-third of the picture has been shown.

2. The convention that a costume picture depends for its appeal on expensive sets and elaborate spectacle. Nine Days a Queen was made at considerably less expense than the average modern story. Taking the average published cost of five recent historical plays, one finds that Nine Days a Queen was made for a quarter of these costs—without the loss of anything essential. On only one day were more than fifty extras called to the studio. This is directly opposed to the general practice of the studios, and is a return to the method of presenting historical drama that was used by the Elizabethans. With them "the play was the thing." Drama and human emotion were regarded as more important than lavish and extravagant spectacle.

3. The convention that it is necessary to distort history to create drama. Great care has been taken to make Nine Days a Queen accurate, and this general accuracy has been endorsed in England by Professor F. J. C. Hearnshaw and in the United States by Professor Daniel C. Knowlton.

4. The convention that it is necessary to distort historical characters to fit them to the personalities of glamorous screen stars. It would have been possible, for example, for Mr. Stevenson to have secured the services of a famous juvenile of the conventional type to play the part of Jane Grey. Instead, he employed for the role a child who was herself within a week of Jane Grey's age at the time of her death.

5. The convention that a motion-picture scenario must be written by a committee of authors in a series of prolonged "conferences." The story and script of Nine Days a Queen were written in a fortnight by Mr. Stevenson, while he was having his appendix out in a private hospital, and the dialogue was afterwards added by a single author, Miles Malleson.

6. The convention that the public is not interested in stories that have only a slight love interest and the ending of which is unhappy. (It is of significance to point out that if the ending of Nine Days a Queen is found by audiences to be a successful one, it is so because it was worked out in accordance with the theory of Greek drama, as expounded by Aristotle. "In order to secure the desired katharsis, Mr. Stevenson scrupulously selected incidents which induced pity, and tried to avoid those that induced horror.

7. In scenario, in direction, and in cutting, the technique is unconventional. The scenario, incidentally, is not based on ordinary scenario principles as followed in most photoplays, but is modeled on the technique employed by Shakespeare in his chronicle plays.
PART ONE: THE HISTORICAL BACKGROUND

NINE DAYS A QUEEN is a glimpse of 16th-century England. It portrays a portion of one of the most important periods in all English history. In it England was being transformed from a nation of farmers into a nation of traders and shopkeepers. But the photoplay does not concern itself with this. It opens with the death of the second ruler of the Tudor line of monarchs, to whose foresight and statesmanship England owes much of her present position as a European and a world power. The power of the old feudal nobility had been shattered in the Wars of the Roses which ended with the accession of Henry VIII's father, the founder of the Tudor line. The nobles who took their places owed their titles and power to the Tudor monarchs. The struggle for power characteristic of the photoplay is among the members of this new nobility, and their fortunes are identified not only with the political but with the economic and religious changes of the period.

Henry VIII helped to usher in the Reformation, whose influence was already felt before he took the radical step of separating the church in England from the power of the Pope. This break was intimately associated with his plans for the succession, and these in turn, with his foreign policy. His Catholic wife, Catharine of Aragon (celebrated in Shakespeare's King Henry VIII), whom he had married at the behest of his father, had given him a daughter Mary (born in 1516), but no male heir. For centuries no woman had ruled England and the future of the dynasty must not be jeopardized. Charles V, King of Spain and Emperor of the Holy Roman Empire was Catharine's nephew. The marriage between Henry VIII and Catharine had been the outcome of one of those arrangements of his father which were designed to establish more firmly the position of the Tudor family. Henry VII had likewise consummated other marriages, notably with the Scottish royal house, through which ultimately the two kingdoms were to be united.

Henry VIII's personal inclinations were undoubtedly involved when he divorced Catharine in 1533. By so doing he cast the stigma of illegitimacy upon his daughter by that marriage, the "bloody Mary" of the photoplay. Henry VIII also had to reckon with her powerful nephew and at the same time adjust his relations with King Francis I of France, whose ambitions clashed with those of his Spanish and imperial rival and neighbor. By Henry VIII's marriage with Anne Boleyn, one of Catherine's ladies-in-waiting, he had the Princess Elizabeth (born in 1533). Upon her too rested the stigma of illegitimacy, especially with those Englishmen who, as good Catholics, refused to accept the divorce, and naturally identified her with the Protestant reform movement. Henry was still without a male heir. The intrigues of powerful families, motivated in part by religious differences, brought Queen Anne to the execution block, and Henry turned for his next wife to the Seymour family, representative of the Protestant faction. Jane Seymour,
former lady-in-waiting to Anne and Catharine, much to his joy gave him a son, but she died soon afterwards. Naturally the Seymour family were honored and rose to positions of power. Although Henry later married Anne of Cleves (whom he speedily divorced), and shortly thereafter Catharine Howard (whom he caused to be executed), and finally Catharine Parr (who was destined to outlive him), there were no children by these marriages.

The settlement of this problem of the succession to the throne, upon which the photoplay hinges, gave the king much anxiety, not only because of the religious division of England but because of the situation on the continent. As the reign closed these foreign relations became matters of prime importance.

Henry VIII was naturally anxious that there should be no break in Tudor policy due to any uncertainty as to the succession. With his strong hand removed, chaos and anarchy threatened.

In 1544, parliament had passed an Act of Succession, the final act of a series, conferring the crown upon Prince Edward and his heirs, and failing such issue, upon Princess Mary, and then upon the Princess Elizabeth. Beyond that point power was conferred upon Henry to regulate the succession by will. The king accordingly made a will (1546), in which he allowed these arrangements to stand, providing for the succession in the event that his own children died without heirs. He passed over the heirs of his sister Margaret (represented in 1547 in the person of Mary Queen of Scots), and ordered that in such a contingency, the crown should pass to the heirs of his sister Mary. She had first married King Louis XII of France and on his death Charles Brandon, Duke of Suffolk. (See *When Knighthood Was in Flower.*) At Henry’s death Lady Jane Grey’s mother, the daughter of this marriage, was
in line for the succession. This accounts in part for the interpretation given to her character in the photoplay as the dominating member of the family.

In 1547, then, England was confronted with the problem of the rule of a minor—a lad of ten, who under the terms of his father's will was not to come of age until he was eighteen. (He only lived to be sixteen.)

The creation of a single protector or guardian for the young king, even though it might be his uncle, setting aside the other executors of the will, was entirely counter to Henry VIII's plan. The reign which follows therefore, divides itself into two parts, the first from 1547 to 1549, marked by the domination of the king's uncle, Edward Seymour, Duke of Somerset, whose control of the young king was contested by his brother; the second, 1549-1553, by the still more sinister figure of John Dudley, Viscount Lisle, Earl of Warwick, and Duke of Northumberland, whose intrigues, as the photoplay indicates, antedate the establishment of Somerset's protectorate.

The sickly Edward and his cousin Lady Jane Grey fall victims to their machinations. Death and violence are the characteristics of the reign, with such victims as the Duke of Somerset, his brother Thomas, Warwick, Warwick's son, and Lady Jane Grey, to say nothing of the tragedy of a young life rapidly succumbing to disease. The photoplay naturally embodies but a small portion of the significant developments that mark the importance of the period. It provides a significant vehicle for the better understanding of the human aspects of the period.

PART TWO: THE CHIEF EPISODES IN NINE DAYS A QUEEN

It is suggested that these be studied both separately and in their relation one to the other, as they supply the necessary movement and drama.

I. King Henry VIII declares his will as to the succession to the throne and dies in Whitehall Palace.

II. Prince Edward's two uncles, Edward and Thomas Seymour, notify him of his accession at Hertford.

III. The new king confers upon his uncle the position of Lord Protector in the Great Hall at Whitehall Palace.

IV. The two uncles quarrel over the custody of the king at Hertford and the king exhibits the first symptoms of his fatal illness.

V. Thomas Seymour arranges with Lady Jane Grey's parents to act as her guardian and bring her to London.

VI. Lady Jane Grey arrives in London and the Lord Protector informed of it, plans to act against his brother.

VII. The Protector arrests his brother in London.
VIII. Lady Jane Grey receives the king's promise to spare Lord Thomas but her influence is counteracted by the Protector.

IX. Thomas Seymour is executed and his property seized, arousing popular opposition to the rule of the Protector.

X. The Earl of Warwick leads the growing opposition.

XI. Warwick overthrows the Protector, and is accepted by the King as Protector in his place (although not officially so designated).

XII. While the king, in company with Lady Jane Grey, is celebrating the new order, the Duke of Somerset is executed. The news aggravates his illness.

XIII. Warwick consults with the king's physicians and they pronounce his case hopeless, causing a change in Warwick's plans.

XIV. Lady Jane Grey plans to return home but is detained in the palace by Warwick's orders.

XV. Warwick arranges with Lady Jane's parents for her marriage to his son on the morrow. When the news is broken to Lady Jane she vigorously protests. Meanwhile the betrothed pair meet by accident without either knowing who the other is.

XVI. Lady Jane Grey attempts to escape but encounters Warwick's son—who is still unknown to her—and is persuaded to await the outcome of next day's happenings.

XVII. Lady Jane Grey is married to Guildford Dudley, son of Warwick, in the chapel of Northumberland House.

XVIII. Warwick forces the dying king to change the order of succession to the throne in favor of Lady Jane Grey.
XIX. Lady Jane Grey and her husband are notified at Bradgate of King Edward's death and her accession to the throne.

XX. Lady Jane Grey arrives in London, is received by the people without enthusiasm, and is crowned queen. She is deserted almost immediately by her father-in-law and husband, who ride forth to contest the rival claims of Mary Tudor.

XXI. Warwick and his son are defeated, taken prisoners and brought back to London; Lady Jane Grey is arrested.

XXII. Queen Mary interviews Lady Jane in the Tower and decides that she must die.

XXIII. Lord Guildford Dudley is led to the scaffold first and beheaded; then Lady Jane Grey. Both die bravely.

Part Three: The Human Element in
Nine Days a Queen

The following facts, not brought out in the photoplay itself, are likely to inject greater interest into the interpretation of character and the interplay of passions portrayed by the film.

Henry VIII, although physically helpless and dying of a loathsome disease at the comparatively early age of 55, remained a dominating personality to the very end. He retained his enormous popularity with his subjects to the day of his death.

His son, Edward, inherited much of the Tudor sagacity and imperiousness. (Note his pose before his father's portrait.) He was sufficiently learned to carry on discussions of knotty theological questions with his court. Some of the greatest divines of the time...
preached before the king. The sermons of Bishop Latimer (later burned at the stake by Mary), are the most famous, in which he portrays in vivid colors the serious social and economic conditions resulting from the practice of enclosures.

Somerset was a man of about 40 when the photoplay opens—his brother was probably two years younger. The latter was a born intriguer. As Lord High Admiral he connived at the depredations of the pirates on the English coast, sharing their plunder. He married Henry’s queen a few months after the king’s death and on her death in 1548, paid court to Princess Elizabeth. The princess, a young girl of 15, was for months an inmate of Seymour House, as Thomas had obtained the guardianship of her person from the council.

Somerset as Protector espoused the cause of the tenants in their struggle against the landlords over the enclosing of land, and although a bungler in politics, was mourned by the people after his death. King Edward’s journal contained this entry on his death: “Ambition, vainglory, entering into wars in my youth . . . enriching himself of my treasure, following his own opinion and doing all by his own authority.” In contrast, Warwick died hated by all, with no one to mourn his passing. He was born about 1502, the son of Henry VII’s extortioner, Dudley, and father of Elizabeth’s favorite, the Earl of Leicester. His was the only dukedom (Northumberland), conferred in Tudor times on one not connected by blood or marriage with the royal family. He has been described as “the most subtle and false politician of the 16th century.”

Barnaby Fitzgerald, a boy of about 12 in 1547, was the son of an Irish noble, a kind of hostage at Edward’s court. He shared the king’s lessons and suffered punishment in the king’s stead. In 1551 he went over to France and became attached to the French court from which he carried on a regular correspondence with his royal friend. He was later prominent in the suppression of Wyatt’s rebellion.

Lady Jane Grey, who was of the same age as the king, was a prodigy of learning but was ruled sternly by her parents. Her father was ambitious and lent himself readily to the plots of the time, siding with Northumberland. He was finally executed for his part in Wyatt’s rebellion, an uprising against Queen Mary occasioned by her Catholicism and her proposed marriage to King Philip of Spain. The father’s prominence in this uprising undoubtedly sealed the fate of Lady Jane Grey. Lady Jane and Mary were on friendly terms while Jane was a resident in London. She was also on friendly terms with the Princess Elizabeth. Somerset had proposed to marry Jane to his son, the Earl of Hertford.

Mary Tudor was 38 years old at King Edward’s death. She had boldly stood up for her right to worship as she chose during her brother’s reign. In 1551 she and her retinue rode into London, each one ostentatiously wearing a chain of beads.
PART FOUR: DIALOGUE IN RELATION TO STORY

From the standpoint of the historical reconstruction involved, and in connection with the actual organization and construction of the photoplay, the dialogue and sound effects are of peculiar significance. Note, for example, the conditions under which the following lines were spoken and their significance as the story unfolds.

King Henry VIII's curse: "May everything that he holds dear betray him: may his soul perish in the Everlasting Fires; may he die a traitor's death, his head rot on London Bridge, the crows peck out his eyes ..."

King Henry's characterization of the principal actors.

Warwick's characterization of the two Seymours as "the Fox" and "the Peacock."

Warwick's "There will be many mistakes made in the realm in the next few years and much profit to be gained by them."

Edward's "If I'm a king I can have a gun."

Edward Seymour [to his young ward]: "In high politics we have set aside all thoughts of self, and this you must learn from my example."

The voice in the closing scenes as a summary of the high points in the play: "Would you like to take a holiday from gravity of manners and come to London? We're giving you a great chance,
your father and I. There's no knowing what may come of it. The devil's playground. I think you'd be better in the country. I want your solemn promise that you'll go back again. You were right about Warwick and wanting to go back to the country tomorrow. So you will stay. You will obey your parents in this. You will marry my son. So your word you will not try to escape tonight. We are all doing what we must, our duty. Long live the Queen."

PART FIVE: THE RELATION OF THE PHOTOPLAY TO SCHOOL HISTORY, LITERATURE, AND OTHER PHOTOPLAYS

Though comparatively little of the stream of English history is presented in school history courses, NINE DAYS A QUEEN brings vividly before the student the ever-present and all-important human element in every historical situation. The rise to power of a Mussolini or a Hitler are modern examples of attempts to grasp the reins of control in which the same human characteristics play their role. Note this in the photoplay.

The film reveals the following glimpses of the life and customs of the Renaissance, that period of transition to the world of today:

The music and musical instruments. Henry VIII was a lover of music and a composer as is indicated in the photoplay.

A Tudor mansion and its furnishings, noting the flair for Italian furniture. The Tudor mansion was one of the first significant departures from the strongly fortified castle.

Life in London.
The life and trappings of royalty in a period of absolute monarchy. Many of these practices still survive in the England of today.

Games and sports (archery).
In general, evidences of the change from the life characteristic of the middle ages to that of modern times.

Books such as the following will prove useful in this connection:


For the student of literature this is a drama of real life which seems to demand little organization aside from that supplied by the events themselves. The following fiction is of interest in this connection:

Ainsworth, Harrison: Tower of London.

Green, E. E.: Under Two Queens.

Twain, Mark: The Prince and the Pauper. Edward VI is the hero of the story.

For more serious reading and to check the details of the story, the following books are recommended:

Froude, J. A.: The Reign of Edward VI. The Reign of Mary Tudor. (Everyman's Library.) These are very detailed and readable accounts, in masterful English, but somewhat biased due to the writer's Protestant sympathies.


Innes and Pollard represent the latest research. Innes is the more readable; Pollard is probably the best authority on the Tudor period.

Pollard has also written: *Henry VIII and England under Protector Somerset: an Essay*.

More popular accounts of the period are:

Hackett, Francis: *Henry the Eighth*. Not to be relied upon for its details.

Henderson, Daniel: *The Crimson Queen: Mary Tudor*, with chapters on The Amorous Admiral (V), the Innocent Usurper (VII), the Fight for the Throne (VIII), and Death Warrant for Jane Grey (XIII).

White, Beatrice: *Mary Tudor*, with sections on The Royal Princess, 1516-1533, the King's Sister, 1547-1553, and the Reigning Queen, 1553-1558, and other important topics. This biography is interspersed with generous quotations from contemporary sources and contains much interesting material on the Lady Jane Grey episode.

Among other accessible histories which could be used to advantage are:


Smith, Goldwin: *The United Kingdom, Vol. II*.

Two photoplays closely connected with *Nine Days a Queen*, interesting for their delineations of Tudor character and their revelations of the life of the time, are *The Private Life of Henry VIII* and *Mary of Scotland*. 
PART SIX: QUESTIONS FOR DISCUSSION

1. Check the details of the photoplay against the actual events of the period, pointing out to what extent they are in agreement, explaining any apparent deviations. To what extent are such deviations justified in the construction of a photoplay?

2. Discuss the photoplay as an appropriate vehicle for the history of this particular period. What are its limitations, if any?

3. Discuss the interpretation given to the principal actors in these events. Compare these, for example, to the judgments of historians as to the character of the leading personages and their actual performance. Which of these historical personages do you think has been best portrayed? Why? Point out the strong or weak points in the portrayal of the other characters.

4. Discuss the dramatic organization of the photoplay. What changes, if any, would be involved in rendering it into a play for the legitimate stage? (It should prove an interesting exercise to group the episodes according to scenes, these again into acts as in a regular drama, with notations as to the three unities, time, place and action.)

5. How effectively is the period portrayed through the picture element as distinct from the dialogue? What do you regard as the best scene and why?

6. How do the doves contribute, if at all, to the effectiveness of the picture?

7. On the basis of a study of the history of the period, what suggestions would you make for incorporating more of the political, social and religious developments of the time?

8. How is the contrast or antithesis between town and country utilized in the photoplay? To what extent is it the result of conscious planning on the part of the playwright and producer?

9. Which of the motion picture stars figuring in this film do you regard as the best actor? Why? How would you rate those playing the youthful roles?

10. To what extent do you think the producer of an historical motion picture should make his audience conscious of the dates and the time sequences involved? How important do you regard these?

11. Compare this photoplay with some other historical picture with which you are familiar. Indicate the basis of your comparison and rate each as to its merits.

12. What comic relief could you suggest to offset the note of tragedy running through the entire presentation?
**THE CAST**

<table>
<thead>
<tr>
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<td>Lord Guilford Dudley</td>
<td>John Mills</td>
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<td>Edward Seymour</td>
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<td>Thomas Seymour</td>
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<td>Henry VIII</td>
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<td>Jane's Parents</td>
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<td>Ellen</td>
<td>Miles Malleson</td>
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<td>John Knox</td>
<td>Sybil Thorndike</td>
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**PRODUCTION CREDITS**

- **Producer**: Gaumont-British
- **Author**: Robert Stevenson
- **Director**: Robert Stevenson
- **Dialogue**: Miles Malleson
- **Photography**: M. Greenbaum
- **Art Direction**: A. Vetchinsky
- **Costume Designs**: J. Strassner
- **Wardrobe**: Marianne
- **Period Adviser**: T. Heslewood
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF
SHAKESPEARE'S
AS YOU LIKE IT

Prepared by
MAX J. HERZBERG
Weequahic High School, Newark, N. J.

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

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A Tale of Two Cities
Mutiny on the Bounty
Les Miserables
The Last of the Mohicans

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A GUIDE TO THE SCREEN VERSION OF

SHAKESPEARE'S

AS YOU LIKE IT

INTRODUCTION

By the very title of his play Shakespeare suggests that he is creating a world of glamorous make-believe. His Forest of Arden may have been a real place: some region of wild woodland in the French Ardennes. But one remembers too that there was a forest so called near his own home at Stratford, and that his mother's maiden name was Mary Arden. Critics recall how often in Shakespeare he gets his characters into a woodland or a wooded island, where there is some strange magic in the air that sets the crooked straight and converts arrant sinners into goodly men. Nothing that happens in these magic scenes of nature is surprising. Thus in Arden one finds snakes and lionesses, courtiers and peasants, girls in disguise and dukes in exile, all indulging in a pleasant series of adventures that lead one from the grim confines of realism into something more attractively romantic. In AS YOU LIKE IT Shakespeare portrays a French duke and his courtiers living on the banks of the Avon and consorting with English shepherds with the same nonchalance, Quiller-Couch points out, that in A Midsummer-Night’s Dream he peopled an Athenian wood with Warwickshire yokels.

But, as Quiller-Couch continues, “we are in Arden, where all is deception, but there is no deception except self-deception, and even that very pretty and pardonable. It is all charming make-believe in this play with Jacques and Touchstone as correctives or sedatives.”

Therefore in its own time and ever since AS YOU LIKE IT has been among the most popular of Shakespeare’s plays—often acted on the stage, widely read by students of Shakespeare. Some passages of the play—notably the “Seven Ages” speech—are as well-known as anything in Shakespeare’s pages. Millions have been glad to share with Orlando and Rosalind their escape from the world; and they have in particular watched with joy Rosalind’s clever stratagems, listened to her lively remarks, and learned to love this heroine of Shakspeare’s, in some respects the most modern of all his women.
“Wear this for me, one out of suits with fortune”
PART ONE: From Sherwood to Elstree

If one goes far enough back, one finds two very early ancestors of AS YOU LIKE IT. One is the Cain and Abel story in the Bible—an account of the strife of two brothers that anticipates a thousand tragedies of real life in the history of mankind and likewise anticipates the strife of the two pairs of brothers in our play: that of Orlando and Oliver and that of the usurping and the exiled dukes.

The other ancestor of AS YOU LIKE IT is what is called the pastoral—found in the form of poems, plays, novels, idyls, and essays. The pastoral represents a kind of escape-literature. Grown tired of the hectic, over-busy, unnatural life of towns, men turn with yearning to the quiet and peaceful life of the country. They think with what is almost homesickness of the fragrant woods, the flower-starred meadows, the sheep and cattle that roam through them; and they feel that they would like to become shepherds and farmers. An early writer of pastoral idyls was the Greek Theocritus, who makes a character in one of his dramatic sketches exclaim:

“Sweet is the voice of the heifer, sweet her breath, sweet to lie beneath the sky in summer, by running water.”

Perhaps those who wrote and who read these pastoralists would have been greatly disappointed had they really gone from the city to live in the country, partaking in earnest of the hard and often unremunerative existence of the farmer and the shepherd. But the thought of doing so has allured many generations up to the present time—it is probably the dream of every city-bred person to enjoy a quiet farm in his old age. Theocritus had rivals in his own time; he was imitated by Virgil in Latin and by many writers during the middle ages; in Shakespeare’s day Sir Philip Sidney wrote a famous novel called Arcadia, and a little later Milton, mourning the death of a friend, imagined that both he and his friend (whom he called Lycidas) were shepherds. Shakespeare undoubtedly knew many such pastorals, and AS YOU LIKE IT is accurately described as belonging to this kind of literature.

But the play had more immediate ancestors, and one of them was a Robin Hood ballad. One of Robin Hood’s friends in Sherwood Forest was a stout lad named Gandelyn, and when Robin was killed it was Gandelyn who avenged his death. Regarding Gandelyn himself the ballad-makers in time wrote at some length, in one of their widely sung story-poems.

Then along came Geoffrey Chaucer, looking for material to include in his great collection of tales to go with The Canterbury Pilgrimage. To the Yeoman, in the varied company that moved towards the shrine of St. Thomas a Becket, he planned to assign the story of Robin Hood’s companion, and to entitle this The Tale of Gamelyn. According to the ballad and Chaucer, a certain Sir John of Boundys left three sons. The eldest succeeds to the estate
and abuses the youngest, named Gamelyn. But Gamelyn triumphs in a wrestling-bout and then is forced to escape to the greenwood, where his brother (who has made himself sheriff) pursues and captures him. Gamelyn obtains bail and returns just in the nick of time to save his bail from hanging. His wicked brother is sent to the gallows instead.

Shakespeare may have known both the ballad and the tale attributed to Chaucer, but it is likely that he derived the plot of his play from a novel of his own time that dealt with the theme, exactly as motion-picture script-writers of today make use of contemporary novels for photoplays.

This novel, by Thomas Lodge, was called *Rosalind, or Euphues' Golden Legacy*. Lodge was a physician, and it is said that he wrote his novel to the splash of waves as he made a long sea-voyage. At the beginning of the story as he tells it, Sir John of Bordeaux, on his death bed, bequeathes his estate to his three sons, Saladyne, Fernandyne, and Rosader—the Oliver, Jacques de Boys, and Orlando of our play. He gives them, too, much kindly counsel, then dies. Immediately Saladyne sets out to deprive his brothers of their inheritance. Fernandyne, immersed in the books he loves, doesn't care; Rosader is kept at home and employed in menial tasks.

After two or three years of this sort of thing Rosader rebels, and in the course of a quarrel beats his brother. Saladyne plots revenge, and decides that what we today call a "frame-up" is the way to get it. There is at the nearby court of the usurping ruler of France, King Torismond, who has driven his brother Gerismond into banishment, a certain brutal Norman wrestler, who announces himself as willing to take on all comers. Saladyne gets Rosader to challenge the wrestler, in the hope that the latter (who has just slain two contestants) will put his brother out of the way.
But, on the contrary, Rosader kills the Norman—inspired, Lodge intimates, by bright glances from Rosalind, daughter of the exiled king, who with her cousin Alinda has been watching the bouts. After his victory she sends him a jewel from her neck as a present. In a little while both Rosader (with his servant Adam) and Rosalind are obliged to flee to the Forest of Arden for their lives, and Alinda goes with Rosalind when King Torismond gives his daughter the choice of giving up her love for her cousin or being exiled too. As a means of avoiding danger Rosalind disguises herself as a boy (under the name of Ganymede), while Alinda puts on the dress of a shepherdess and calls herself Aliena.

In the same forest is the exiled king with his courtiers. Naturally all the various persons in the forest manage to meet. Soon they are even joined by Saladyne, whom King Torismond has banished because he wishes to confiscate his property. Hungry and weary he falls asleep in the forest, and a lion is waiting to kill him when he awakens. Just then Rosader comes along and (after some debate) kills the lion. Awakening, Saladyne expresses his gratitude and repentance, and the brothers are reconciled. A little later Rosader, fighting off some rascals who are planning to carry off Aliena, is wounded and would have been overcome, had not Saladyne come along in the nick of time and saved him. At this juncture Aliena promptly falls in love with Saladyne.

"O excellent young man!"
The story comes to a happy close when the “Twelve Peers of France” intervene in favor of Gerismond and kill the usurper Torismond. Restored to his throne, King Gerismond declares Rosader his heir apparent, after he has been married to Rosalind; and Saladyne not only receives his father’s lands again, but is also made the Duke of Namours. Even old Adam has his reward: he is made captain of the king’s guard.

As is obvious, Shakespeare followed Lodge pretty closely. It has even been conjectured that he took the name of the play from a phrase in Lodge’s dedication of his novel—“If you like it, so.”

Still, he made important changes. He added several new characters of his own imagining—Touchstone and the courtier Jaques (not to be confused with Orlando’s brother, who plays a very minor role), William, and Audrey. Thus, he added, as John W. Cunliffe has expressed it, “living representatives of courtly wit and wisdom on the one hand and country boorishness and simplicity on the other” to Lodge’s conventional courtiers and shepherds. Moreover, even when the characters were suggested by Lodge’s novel they are still Shakespeare’s. Nowhere in Lodge can one find the wit of Rosalind or her combination of deep feeling and common sense, nor did Lodge give to Celia the playfulness and tender affection with which Shakespeare endows her; and Orlando too is in the play a living character, strong in modesty and courage.

In handling the plot Shakespeare likewise made some changes. Thus he omitted the improbable incident by which the tyrant banishes his own daughter; in the play Celia goes of her own free will with Rosalind. He motivates Duke Frederick’s treatment of Oliver more skillfully. Many of the names are changed—for what reason we know not, but somehow Shakespeare’s cognomens now seem to fit the characters more naturally.

Lodge’s novel was published in 1590. It is likely that Shakespeare wrote and produced the play in 1593, and that he made a number of important revisions in 1599. The play immediately became popular and continued to hold the stage. The first printed version came in 1623.

The noisy Elizabethan audience, watching with delight Rosalind disguised, knew of course that they were looking at a clever boy pretending to be a girl who was in turn pretending to be a boy—boy actor as Rosalind as Ganymede. This little mix-up always pleased them, we know, since Shakespeare employed it several times in his plays: it was obviously “sure-fire stuff,” as we say today. Perhaps the audience knew also, as it watched old Adam come upon the stage in several scenes of the play, that here was the author himself. At least, it is an ancient tradition of the stage that one of Shakespeare’s brothers (probably Gilbert, himself once an actor) used in old age to recall how William at one time acted “a part in one of his own comedies, wherein, being to impersonate a decrepit old man, he wore a long beard, and appeared so weak and drooping and unable to walk, that he was forced to be
supported and carried by another person to a table, at which he was seated among some company, who were eating, and one of them sang a song." This sounds exactly like AS YOU LIKE IT.

There is another tradition that the comedy was played before King James I at the Earl of Pembroke's house at Wilton, where the court, kept out of London by the plague, was resident. It was not especially popular during the Restoration Period, although at least one author made free with the plot in a play that he called Love in a Forest. He took also for the same play a part of A Midsummer-Night's Dream and a few speeches from King Richard II; and he arranged matters so that Celia and Jaques fell in love. Touchstone was, however, omitted.

Then, in 1740, an elaborate production of AS YOU LIKE IT was given, with leading actors in the chief roles; the famous Dr. Arne wrote the music for the songs. Ever since then the play has been in constant favor: actors have enjoyed the roles, and the public has enjoyed the play and the acting. From 1741 to 1750, Harold Child records, Mrs. Pritchard and Peg Woffington were rival Rosalinds; it was indeed as Rosalind that Mrs. Woffington made her final appearance on the stage. Among later actresses of the eighteenth century who essayed the same role one finds Mrs. Dancer, Mrs. Barry, Mrs. Yates, Mrs. Robinson, Mrs. Wells, Mrs. Siddons, and Mrs. Jordan—the first and last of whom were especially eulogized by contemporary critics. Mrs. Jordan kept on playing the part from 1787 to 1814. An even longer period was
covered by an actor named King, who played Touchstone from 1767 to 1802. An equally long list of noted actresses played Celia; among the most famous was Kitty Clive. Among those who played Jaques were John Philip Kemble and Macready.

In more recent years the play has been frequently performed. Again the list of Rosalinds (in England and America) is noteworthy—Helen Faucit, Charlotte Cushman, Mrs. Mowatt, Miss Booth, Mrs. Kendal, Ada Cavendish, Adelaide Nelson, Miss Wallis (with Forbes-Robertson as Orlando), Lily Langtry, Julia Neilson, Rose Coghan, Ada Rehan, Mary Anderson, Julia Marlowe, Athene Seyler. Of all the famous actresses of the past two centuries it is likely that only one has failed to play the part of Rosalind—Ellen Terry. For some reason Sir Henry Irving never produced the play, although he was advised to do so, with himself as Touchstone.

Thus one comes to Elstree, where the ambition of a lifetime is fulfilled in Elisabeth Bergner's production of AS YOU LIKE IT in an English setting.

PART TWO: The Elisabeth Bergner Production

Elisabeth Bergner, born in Vienna, has been a lover of the theatre from her childhood. Her parents, ardent patrons of the stage, took her to almost every production that appeared in Vienna, and she early made up her mind that some day she too would be an actress.

Miss Bergner was encouraged in her ambition by her parents, and soon made an appearance on the stage, becoming a featured player when she was only fifteen years old. Max Reinhardt was her tutor, after she had completed her preliminary work, and it was under his guidance that she first established her reputation in Berlin. By his advice she played varied roles in many of the capitals of Europe, learning to speak fluently several languages. She became adept and famous not merely on the stage but on the screen, and scored triumphs in both media. Miss Bergner, now a resident of England, visited the United States recently, and won wide acclaim for her work in plays produced in New York and for films produced in Hollywood. Her British citizenship, incidentally, was personally granted to her by King Edward VIII, in recognition of her artistic accomplishments.

In AS YOU LIKE IT Miss Bergner plays the role of Rosalind, one that she has long desired to bring to the screen. She has personally played the role more than five hundred times on the stage; and she regards AS YOU LIKE IT as the finest of Shakespeare's writings.

The setting in which the play was produced at Elstree (under the direction of Dr. Paul Czinner, Miss Bergner's husband, himself a fine Shakespearean scholar) is ideal and idyllic. The huge Forest
of Arden that was created here for the production of AS YOU LIKE IT finds itself thoroughly at home. This set was rebuilt three times to show the various parts of the forest used in the story. The elaborate and spectacular finale, the wedding scene, takes place in one of the forest sets, with hundreds of peasants and shepherds in gay, flower-decked clothes, all singing, dancing and playing flutes; there are too flocks of flower-garlanded sheep amid blossoming trees. A realistic cottage was built in a corner of the forest, with spring flowers growing in window boxes and with a stork's nest on the roof. A host of gardeners were employed to preserve the dewy freshness of the scene. An additional realistic detail may be found in the hunting-dogs who appear in the play. These are Great Danes, beautiful animals as big as ponies, whom the experts declare to be descendants of the boarhounds of Shakespeare's day. They are therefore perfectly cast for their parts when they participate in a hunting foray in the forest.

Orlando is played by Laurence Olivier, Celia by Sophie Stewart, and the banished duke by Henry Ainley—all noted English actors. The photography was under the direction of Hal Rosson, an American expert.

Audiences will particularly enjoy the reading of Jaques' famous speech, "All the world's a stage."

The treatment keeps close to the play by Shakespeare, maintaining at all times the spirit of this comedy, expressed by Dr. Czinner as "light, gay, and happy."

"Dear master, I can go no further"
PART THREE: The Play and the Photoplay

Shakespeare’s dramatic art consisted in an interweaving of many strands of plot and the interlocking of numerous types of character. The Elizabethan audience, like our own American audience, was an impatient one, loving frequent changes of mood and scene and plot. It enjoyed horrors and horseplay, romance and tragedy, high life and low life, fights, duels, love-making, narrow escapes, wisecracks, good-looking young people, kings and clowns, laughter, tears, suspense, contrasts, fine language, poetry. Shakespeare gave his audience all of these.

In AS YOU LIKE IT we see Shakespeare weaving a dramatic pattern, in which certain lines repeat themselves. Two pairs of brothers clash: Orlando and Oliver, the two dukes. Set over against this clash is the pretty harmony of Rosalind and Celia: a cousinly affection that, after many years, has become sisterly love. The play ends in a sort of minuet of good will so far as all of these are concerned, with members of the three pairs of characters threading a pleasant dance as they step towards one another. The strife between Orlando and Oliver is cured by the lioness, and that between the two dukes ends when the usurper is converted by a man of religion into seeing the horror of his past ways. The three pairs become a unit when the daughter of each of the dukes marries one of the other pair of brothers: the separate lines are joined in unity.

In addition, Shakespeare works in a subplot involving his rustic characters that, to a certain extent, overlaps or emphasizes the main plot.

Which characters does one remember longest and with most affection? Rosalind of course most of all, as one of Shakespeare’s most likable women. Taine, the French critic, long ago pointed out that Shakespeare’s heroes were most of them brutes, idiots, or criminals, but that his women were admirable creatures, civilized, lovable, sprightly, intellectual—far superior to the men with whom the plots of the plays brought them into inevitable contact. Orlando is hardly a brute, an idiot, or a criminal, but Rosalind undoubtedly outshines him. Mentally, she can dance rings around him; and in all her love for him one guesses that she feels herself his superior. Celia is an affectionate foil to Rosalind—a kindly, devoted, decidedly feminine girl who wins the liking of the audience as she did Rosalind’s and Oliver’s.

Among the male characters other than Orlando, Jaques and Touchstone are best remembered, and to them some of the most famous speeches of the play have been assigned. Jaques is a professed cynic, but underneath his pose of superiority and sarcasm one discerns (as in many cynics) a certain sentimentality. Despite all his mockery of human nature, for example, he is loyal to the duke and follows him to share the hardships of the forest. Touchstone is a type familiar enough in America—the smart lad from
the country who conceals his wit and wisdom, his humanity and honesty under a veil of yokelism. Like many wise men he pretends to be a fool, and sometimes succeeds.

Questions on the Play

1. How many distinct plots do you find in the play?
2. If you had three leading male actors in a company you were directing, to which characters would you assign these actors?
3. Why does Rosalind's undoubtedly qualify as the leading role?
4. Divide the characters of the play up among the plots that you mentioned in answering question 1. Do any of the characters cross from one plot to the other? How does Shakespeare connect the plots, so that the play will be a unity?
5. Does Shakespeare leave any questions unanswered at the end of the play? Are any points not cleared up?
6. Has the plot any elements of unplausibility? Did you notice these in your first reading of the play or your first attendance at a performance, or did they occur to you later?
7. How has Shakespeare managed to keep the play constantly interesting? Mention some of the devices that he employs.
8. Was Rosalind justified in concealing for so long a time from her father the fact that she was in the forest?
9. Should Orlando have become so readily reconciled to his brother? Does the reconciliation of the two dukes take place too rapidly?
10. What speeches in the play did you like best? Why?
11. What, in your judgment, is the most poetical passage in the play?
Questions on the Photoplay

1. Was the play clearer after you had seen it than when you read it?
2. Mention some respects in which a movie director can secure important and striking effects that no stage manager can produce.
3. What in your judgment were the outstanding excellencies of Miss Bergner as an interpreter of the role of Rosalind? In what respects did she particularly fit the part?
4. Mention some scenes in which Miss Bergner appeared in which her dramatic art was especially delicate, or her reading of the lines of the play particularly excellent.
5. Did you get from Miss Bergner's interpretation of the part of Rosalind a new idea of the latter's character? Did she seem more plausible? more real? more likable?
6. Mention others in the cast who did particularly well. Describe their interpretation in some detail.
7. In your judgment, was any part of the play left out that should have been retained? Why? Remembering that in all productions of the play (probably even in Shakespeare's time) some parts are omitted, tell what sections of the drama you would cut if you were directing a performance.
8. Comment on the stage sets. Which was most impressive? Most beautiful? To what degree did they fit into the character of the play? What were some particularly good camera shots?
9. Describe some unusual properties that were employed.
10. Suppose Shakespeare were able to come back and witness a performance of this version of his play. Would he be displeased or delighted at the way in which it was done? Explain.
PART FOUR: Suggested Reading

FIVE OTHER ROMANTIC COMEDIES BY SHAKESPEARE

The Two Gentlemen of Verona
A Midsummer-Night's Dream
Much Ado About Nothing
Twelfth Night
The Tempest

TWO GOOD EDITIONS OF THE PLAY

John W. Cunliffe and George Roy Elliott: AS YOU LIKE IT
Sir Arthur Quiller-Couch and John Dover Wilson: AS YOU LIKE IT

SHAKESPEARE AND HIS TIMES

J. Q. Adams: The Life of Shakespeare
George Brandes: William Shakespeare
Edward Dowden: Shakespeare
R. G. Moulton: Shakespeare as a Dramatic Artist
Sir Walter Raleigh: Shakespeare
Henry T. Stephenson: Elizabethan People and Shakespeare's London
THE CAST

Rosalind .................. ELISABETH BERGNER
Orlando ................... Laurence Olivier
Banished Duke ............ Henry Ainley
Celia .................... Sophie Stewart
Touchstone ................ Mackenzie Ward
Jaques ................... Leon Quartermaine
Silvius ................... Richard Ainley
Duke Frederick ............ Felix Aylmer
Corin .................... Aubrey Mather
Adam ..................... Fisher White
Dennis ................... George Moor Marriott
Oliver ................... John Laurie
Charles ................... Lionel Braham
Le Beau .................. Austin Trevor
Amiens ................... Cavin Gordon
1st Lord ................ Cyril Horrocks
2nd Lord .................. Ellis Irving
3rd Lord ................ Lawrence Hanray
Phoebe ................... Joan White
Audrey ................... Dorice Fordred
William ................ Peter Bull
Guards ................... { W. H. Clark
{ A. H. Scott
{ G. Hall
{ G. Lawrence
Pages ................... Muriel Johnson
Hisperia .................

PRODUCTION CREDITS

Produced and Directed by .......... Paul Czinner
Story by .......................... William Shakespeare
Scenario by ....................... R. J. Cullen
Photography .................... Hal Rosson
Costumes by .................. { John Armstrong
{ Joe Strassner
Musical Direction by ............. William Walton
Settings by ................... Lazare Meersom
Production Manager .............. Robert J. Cullen

A Twentieth Century-Fox Release
A GUIDE TO THE DISCUSSION OF

DANIEL BOONE

Prepared by
W. PAUL BOWDEN
East Orange High School

General Editor
MAX J. HERZBERG

Recommended by the Motion Picture Committee of the Department of Secondary Education of the National Education Association for Class-room Discussion

EDUCATIONAL AND RECREATIONAL GUIDES, INC.
William Lewin, Managing Editor

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin's monograph on *Photoplay Appreciation in American High Schools* (Appleton-Century).

An expansion of the curriculum units may be found in the new *Course of Study in Motion-Picture Appreciation*, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational Recreational Guides, Inc., 125 Lincoln Ave., Newark, N. J., at 50c a copy.

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Assortment of ten Guides, $1.00; single copies, 15c.

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FOREWORD

Daniel Boone in his own lifetime became a legendary personage, and the imagination of America continues to play around his character. Perhaps our epic poet, when he arrives, will produce a Booniad to rival the poems of older nations; and in the meantime literary artists of various kinds, in poem and play and novel and now at last in photoplay, are building up a rounded conception of the man.

Such artists, no matter in what medium, face immediately the problem: how closely shall we adhere to history? Deviation is inevitable; the degree of deviation is debatable. Debatable it has become in the case of the photoplay to which this is a Guide, and because the departures from history made by the script-writer, the director, and the producer are marked and evident, it appeared to some members of the Advisory Committee (although not to the majority of them) questionable whether this photoplay should be recommended for classroom study.

As a matter of fact, the very inaccuracies of which the picture is guilty offer a fine opportunity for class discussion. Mr. Bowden in his Guide has made note of several departures from the facts of history and has provided suggestions for stimulating debate on the extent to which history may be disregarded in the production of a work of art. Discussion on this point need by no means be confined to the history class-room. In English class-rooms too the question may be raised, and instances drawn from the historical plays of Shakespeare and the historical novels of Scott, as well as from more modern authors.

The diversity of opinion in the committee on this point may be illustrated by citations from the statements of two members. One wrote: "The photography is superb, and the drama is certainly retained in a stirring presentation. The liberties that are taken do not seriously impair the presentation of early pioneering." The other member urged: "Historically it is faulty; and from the standpoint of characters it is over-fictionized."

What teachers will find most worthy in the picture is the fact, expressed in the statement of still another member of the committee, that the play is one that "awakens patriotism by showing the difficulties American pioneers had to overcome."

MAX J. HERZBERG

Weequahic High School, Newark, N. J.
George O'Brien as Daniel Boone and George Regas as Black Eagle in the RKO Radio Picture of Pioneer Days
A GUIDE TO THE DISCUSSION OF

DANIEL BOONE

PART ONE: INTRODUCTION

There are several vital facts one should remember when he goes to see a motion picture. He is on his way to see a story told in a series of photographs. Beautiful descriptions in prose will be translated to the film by an artistic mixing of light and shadow. This is the cameraman’s contribution. Striking characterizations will be presented by a skillful director guiding a group of trained artists. It will be fantasy; but the spectator must see it as realism, must live the scenes. When he leaves, if he has seen a worthwhile picture, he will have a mood to enjoy, a lesson to mull over, or a beautiful character to emulate. From this world of fantasy must come some practical contribution even if that contribution be simply sincere enjoyment.

With these things in mind we go to see DANIEL BOONE. The picture will present an historical character. A man “whose inner nature,” according to Lanier, “always urged him toward untrodden spaces.” A man who said of himself that he was “ordained of God to settle the wilderness.” We shall demand that the picture give us an accurate account of this man’s personality and character. We shall not expect the picture to present all the history of the period, nor all the fascinating, exciting moments of Boone’s life. Perhaps the picture will be purely historical; perhaps it will give us a panorama of the high lights of Boone’s wanderings; perhaps it will take us into the romantic legend that clings about Rebecca Bryan, Boone’s wife; perhaps it will turn from the historical and legendary to give us in its own way a picture of the man who was Daniel Boone.

Let us, then, not condemn too harshly if the picture is not always as scenically beautiful as we should like. Its locale has been called “the dark and bloody ground.” Let us not be too demanding of the actors if they fall below our expectations occasionally. Let us not require every fact to be historically accurate. History does not always offer action. Let us, rather, demand that the spirit of the picture be the spirit that made the American pioneer invincible, and that Daniel Boone, emblematic of that spirit, be truly the Great Hunter.
PART TWO: THE MEN: THEIR LIVES

I. Simon Girty

Simon Girty, known as the "Great Renegade," was born in 1741 near the present city of Harrisburg, Pennsylvania. While he was still a boy, his father was killed by an Indian in a drunken frolic. John Turner, a friend of his mother, revenged his father's death and then married Mrs. Girty. Later his mother was burned at the stake by the Indians who held Simon and his two brothers, James and George, captive.

During the Revolution Girty was appointed a lieutenant and joined the Whig party. On March 28, 1778, however, he deserted. Girty frequently led Indian war parties and was noted for his savagery and cruelty. He took part in the battles of Bryant's Station, Blue Licks, and Fallen Timbers. He was finally forced to flee for refuge to the Mohawks. He seemed to delight in torturing prisoners and was present in 1782 when Colonel William Crawford was burned at the stake.

In 1784 Girty married Catherine Malott, a prisoner. Later, disgusted with his drunkenness and brutality, she left him. Thirteen years later she returned to him, however, when Girty, ill and totally blind, desperately needed a nurse. He died in 1818.

II. Daniel Boone

Daniel Boone's mother was a Welsh Quaker; his father an Englishman. Daniel was the third or fourth of six children and was born on Owaten Creek about eight miles southeast of the present city of Reading, Pa., August 22, 1734.

His was a real pioneer family. His father had purchased a wooded tract of land, and had cleared his own farm. Daniel was brought up in the mountains about his home. He was the hunter of the family from the time his father gave him a rifle at the age of twelve, and he soon became famous as a marksman. He stalked and studied intensively the birds, animals, and friendly Indians near his home. While he never attended school, receiving his meager education from his mother and a sister-in-law, the knowledge of nature and of the character and customs of the Indians gained here enabled him later to make his great contribution to the winning of the West.

When Daniel was sixteen, his father and a brother and sister were expelled from the Friends because the young people had married non-Quakers. His father refused to disown his children. The family moved to North Carolina two years later and settled on the upper Yadkin. Daniel acted as scout and hunter for the family on this trip and helped clear land for the new farm (1751).
Boone's first encounter with hostile Indians came when he served as a wagoner under Edward Bruce Dobbs, an aide to Braddock (1755). He was present at the bloody massacre which concluded that march, but escaped. During the time spent with the army, however, Daniel met John Findley whose tales of the excellent hunting in Kentucky led Boone to plan a trip into that country.

Somewhat subdued by the defeat in his first battle Daniel returned to the Yadkin. Here he had met Rebecca Bryan and had fallen in love with her, and here he was now married by his father, a justice of the peace, in 1756. Little is known of Rebecca Bryan. Legend paints her as a very romantic figure won when Daniel mistook her eyes for a deer's while hunting and missed when he shot at her. We do know that she was a true border woman capable of playing a man's part when necessary. She very wisely permitted Daniel to wander at will. That she was a real companion and stood by her husband is evidenced by the fact that he considered her death many years later the greatest tragedy of his life.

In 1759 when the threat of Indian warfare became acute, Daniel took his wife and two small sons, Tom and Israel, to Virginia, but returned to Sugar Tree Creek in North Carolina a short time later. This is the only record we have of the Boone family retreating when danger threatened.
On May 1, 1769, Boone, John Findley, John Stewart, Joseph Holden, James Mooney, and William Cooley set out to explore Kentucky, Squire Boone remaining in Carolina to harvest the crops. An earlier attempt made by the Boone brothers and Hill in 1767 had failed; the new attempt was successful. For nearly two years Daniel and his brother, who had joined him, hunted and explored in Kentucky. Most of the original party had returned to Carolina after the first few months. John Stewart was killed, the first white man to be slain in Kentucky; Daniel at one time was captured by Shawnees and escaped; and the brothers had nearly a thousand dollars' worth of furs stolen by Indians during this time. When they finally returned to the Yadkin, they had selected the site for their settlement. Boone, however, was not the first to explore Kentucky. History records the trips of at least six others, and Harrodsburg was settled two months or more before Boonesborough.

On September 25, 1773, Boone sold his farm and with a party of friends set out for Kentucky. At this time his family was composed of four sons and four daughters. While camping on the Clinch River in the Cumberland Gap, a party of young men led by his son, James, became lost returning from a nearby settlement, and all were killed by Shawnee warriors. This tragedy disheartened all except Daniel Boone, who urged that they go forward. The party scattered, and the first attempt to lead a group of settlers into this new region failed.

The Boones found a deserted cabin on the Clinch River and lived there. The next year Daniel was commissioned by Virginia to recall a group of surveyors who had gone to Kentucky. During his service in Lord Dunmore's War which followed, Boone won much of his fame, and his name became well-known throughout the colonies as a scout and hunter.

In 1775 Richard Henderson, a speculator, bought Kentucky from the Cherokee Indians. Boone was present at Sycamore Shoals when the purchase was made. On March 10 Boone and several picked men began to cut the famous Wilderness Road. The settlement, Boonesborough, was located where the Otter Creek flows into the Kentucky. Henderson knew, of course, that Kentucky belonged to Virginia and that his title was illegal.

Boonesborough was built in a square with a block house forming each corner. There were about thirty log cabins in all. Each house had one room and was about 75 by 50 feet in size. Only the block houses had more than one story, and in each of those the second floor extended about two feet over the first. This enabled defenders to fire down on an attacking enemy. There were two gates to the fort.

Having established the colony, Boone returned for his wife and family. The trip was made entirely on foot or on horseback. Provisions were taken from place to place on pack-horses. Mrs.
Boone, by this trip, became the first white woman to reach the bank of the Kentucky River.

Following the beginning of the Revolutionary War this settlement was constantly harried by Indians, but there was no concerted attack. At one time Boone and several others rescued Elizabeth Calloway, Frances Calloway, and Jemima Boone, who had been captured by Indians. Boone himself was wounded in another skirmish in 1777.

The following year the colony was cut off from Virginia and supplies by the Indians, who made travel by the Wilderness Road impossible. Boone and some companions decided to go to a nearby salt lick to obtain some salt by boiling the water. While hunting Boone was captured by a party of Shawnees under the Girty brothers. The Indians demanded that he lead them to the party at the salt lick before they attacked Boonesborough. Knowing Indian nature, Boone was comparatively sure that they would postpone the attack on Boonesborough if they captured his companions. He, therefore, took them to the lick. The Indians, as Boone hoped, then decided to return to Detroit over the bitter objections of the Girtys. A council of war was held to decide whether Boone and his companions should be killed or taken back as prisoners and sold to Lieutenant-Governor Hamilton, who had offered rewards for both prisoners and scalps. The vote favored turning them over alive by 61-59. Boone was later adopted by the Shawnee chief, Black Fish, partly because he made himself so agreeable to the Indians on the trip north and partly because of his fame. When four months later he learned of a proposed attack on Boonesborough, Boone escaped and ran most of the distance to carry the warning.

The attack was actually made in August, 1778, it was led by Lieutenant Dequindre and the Girty brothers, James and George. Dequindre demanded that the colonists surrender. Opposed by over 400 men, the colonists asked for time to consider and quickly stocked the fort with water. The siege lasted for ten days. Heavy rains made fire useless, and the Indians withdrew when a tunnel they were digging from the river bank to the fort caved in during the night preceding the tenth day. This, it seems, is the siege used as a basis for the picture DANIEL BOONE. After the siege Boone returned for his wife, who, believing him dead, had returned to Yadkin.

In 1782 Boone led a rescue party to Bryan’s Station when it was besieged by Simon Girty and a party of Indians. Boone warned the pursuing party of danger, but was overruled. The result was the ambush and massacre at Blue Licks, and the colonists were badly defeated. Boone’s brother, Edward, and his son, Israel, were killed in this battle.

In 1798 the last of Boone’s holdings in Kentucky were sold for taxes. Daniel, homeless, burdened by debts, despairing of ever
seeing justice done him, set out by flat boat in wrath and bitterness for a settlement in Missouri called St. Louis. Here he was given a tract of 800 acres of land by the Spanish in the Femme Osage District. In 1800 he was appointed Syndic or magistrate for this section.

The last few years of his life were spent hunting in the winter and visiting with his sons and friends in the summer. During the War of 1812 he was frequently in danger from Indian war parties. In 1813 his land title was confirmed through the help of the Kentucky legislature. Rebecca died just before this confirmation. In 1819 his portrait was painted by Chester Harding. At the age of eighty-two he was seen hunting in Nebraska, and tradition has it that he hunted as far west as Yellowstone Park.

On September 21, 1820, he died at the home of his son, Nathan. His request to be buried beside Rebecca on the bank of a small stream was honored. In 1845, however, both were moved to Frankfort, Kentucky.

PART THREE: THE MAN’S PERSONALITY

A true pioneer in birth and training; Daniel Boone grew up to be a “tall, spare, sinewy man, with eyes like an eagle,” according to Theodore Roosevelt’s description.

Henry W. Lanier has described a pioneer as a “man whose eyes and ears are as sensitive as a photographic plate. He is one to whom every track, call, noise, or weather sign tells a story. He seems leisurely, stupid; but he acts with lightning speed in a crisis. It is natural for him to face bravely bodily hardship and dangers, though he seldom takes needless risks. One of his keenest pleasures, however, is in working out a desperate chance when necessary. He is absolutely self-reliant and proud of his ability, and he is a shrewd judge of men. One cannot read a biography of Daniel Boone without feeling that his actions illustrate these characteristics. He was truly the living personification of Cooper’s Leatherstocking or Hawkeye.

We can best describe his character and personality by quoting his biographers and those who met and talked with him.

Colonel Boone conducted the company under his care through the wilderness with great propriety, intrepidity, and courage; and was I to enter an exception to any part of his conduct, it would be on the ground that he appeared void of fear and of consequences—too little caution for the enterprise. But let me, with feeling recollection and lasting gratitude, ever remember the unremitting kindness, sympathy, and attention paid to me by Colonel Boone in my distress. He was my father, my physician, and friend; he attended me as his child, cured my wounds by the use of medicines from the woods, nursed me with paternal affection until I recovered, without the expectation of reward. (Felix Walker, after being wounded in battle).

His large head, full chest, square shoulders, and stout form are still impressed upon my mind. He was (I think) about five feet ten inches in
height, and his weight say one hundred and seventy-five pounds. He was solid in mind as well as in body, never frivolous, thoughtless, or agitated; but was always quiet, meditative, and impressive, unpretentious, kind, and friendly in his manner.

The stature and general appearance of this wanderer of the western forests approached the gigantic. His chest was broad and prominent; his muscular powers displayed themselves in every limb; his countenance gave indication of his great courage, enterprise, and perseverance; and when he spoke, the very motion of his lips brought the impression that whatever he uttered could not be otherwise than strictly true. (Audubon).

PART FOUR: DISCUSSION

As we open this discussion, remember that one must keep his mind free from prejudices and must treat all factors fairly. In every case where a point is opened to discussion ask yourself, "Why was that done that way? Did the result justify the means?"

I. History

DANIEL BOONE digresses from history in numerous places. For a few minutes put yourself in the producer’s place.

The Dictionary of American Biography, edited by Allen Johnson and Dumas Malone, and Appleton’s Cyclopaedia of American Biography, edited by James Grant Wilson and John Fiske, both state that Simon Girty was occupied as lieutenant on the Whig side in the American Revolution until his desertion March 28, 1778. Since the picture apparently uses the 1775 expedition as the basis of the picture, Boone and Girty were at that time fighting on the same side. Why did the producer select him as the leader of the opposition? What was gained by having one man lead? What
motivation was gained by having Boone whip Girty out of Yadkin? Was the historical Girty as despicable as pictured? What was gained by having Girty lead attack on the boys’ camp by the Ohio River? By having him lead attack on Boonesborough? What is meant by unity in a motion picture? Girty according to the sources mentioned above died a blind, rheumatic, dissipated man. What is gained by having Boone drown him? How did the youngster’s death contribute to this scene? Do you believe the drowning more dramatic? too melodramatic? a more or less just fate? a fate to be dreaded more, or less, than his real death? a contributing factor to the character drawn of Boone?

Daniel and Rebeca (Bryan) were married in the spring of 1756. This was nearly eighteen years before Boone left Yadkin for Kentucky. When the party left in 1773 five families accompanied the Boones, and if every family was as large as Daniel’s, the caravan must have been of imposing dimensions. For, beside James and Israel, Daniel had by this time six sons and daughters. Why did the movie make Daniel a younger man? What is gained by the Marlowe, Virginia, Boone triangle? Was the name changed to Virginia to indicate a departure from historical accuracy? Was the picture more interesting because of this love element? How else could the love element be introduced? Would a more mature Boone be as interesting? as dramatic a figure? Do you believe the scene of Boone urging the settlers forward over the body of his slain son would be as dramatic and as effective as his urging his party on by the graves of the three boys? Why? Why not? Would Boone’s counsel and leadership seem more natural if he were depicted as a man of middle age? Would his feat of running to Boonesborough be more or less dramatic? Does the Boone in the picture fit the descriptions quoted in the biographical unit? Can you think of any other actor who would have done as well? better? Do you think there was too much of the “Wild West” attitude in some of these scenes? Explain and illustrate your points.

Again we read: “Leading their pack horses and driving a few cattle ahead of them, they journeyed cheerfully westward.” Why does the producer have a wagon train instead of a line of pack horses? Are covered wagons more dramatic? more spectacular? more truly inkeeping with historical pioneering? Does the picture lose interest because the journey is generally over level ground? Could the trip by pack-horse have been made as effective? What difficulties would arise in filming a suitable mountain trail?

The setting for Boonesborough and the attack are the most historical spots in the picture. Was the use of the waltz appropriate? Were the tools, the dress, the actions in keeping with the times? Why was the tunnel incident omitted? Did it lack dramatic effect? Was the fire more frightening and impressive for audience? Would the Indians’ silent stealing away have been less climactic than the pursuit of Girty? Were his missing Boone
and hitting the boy plausible? Was Boone's manner of leaving the stockade following the battle effective? Explain.

Again, history tells us that Virginia, not condemning them to suffer utter loss, voted the proprietors a grant of two hundred thousand acres in Kentucky. Does the picture give a fair interpretation of Virginia's politics? Why were the changes made? When the settlers left where were they going? What was to become of Boonesborough? Boone finally lost his property in Kentucky and eventually went to settle in Missouri, but he went with only his own family. Would such an ending be effective? Explain. Which ending do you believe to be more emotionally moving? more true to Boone's contribution to history? more dramatic? fairer to all concerned?

II. Story

Why was the settling of Boonesborough selected as the theme of the picture? Is this chapter most typical of Boone's life? Skinner has said that Kentucky is in itself a memorial to Daniel Boone. Do you agree? Why? How does the Boone of the picture measure up to Lanier's standards of a pioneer? How does he measure up to the descriptions of Boone? What is the purpose of the church scene? atmosphere? character? setting? Every successful picture must have a conflict. What is the conflict or conflicts in DANIEL BOONE? How is the conflict introduced? the hero? the heroine? the villains? What sort of person is Marlowe? What is the first indication of his laziness? What is the purpose of Jerry in the picture? Virginia describes Boone as a dreamer. Was he? Is "dreaming" beneficial or a waste of time? Explain. Sir John speaks of him as a "man of imagination." How do imagination and dreaming differ? How is your sympathy for Virginia built up? your distrust of Marlowe? Why was Girty brought to the commissioner and freed? What events build up your confidence in Boone's character and ability? Is Boone sincere in his speech about Girty's life, etc.? Why not have Girty hanged? Why does Marlowe go along? What is Virginia's attitude toward Marlowe at this point? toward Boone?

Is Boone's escape effectively done? Does the rock throwing incident seem natural? In the original script Boone was supposed to ride to the stockade. Is the picture more effective? Is the attack a sufficiently dramatic climax? Could it have been made more exciting? Why doesn't Girty shoot Boone as he comes out of the gate? Why is Jerry killed? Why is Girty killed? Would his escape have been effective? Could it have contributed to the pressing forward spirit? What is the spirit of the final scene?

III. Photography, lighting, directing, etc.

Explain the meaning of each expression and give as many illustrations as you can:

cut—such as Indians to canoe to bank to boy at stake.
effective contrast—such as slaying of pioneer vs. church scene.
parallel action—such as Boone’s pursuit of Girty and pioneers’
preparation for departure.
long shot—such as looking at site of Bonesborough.
angle shot—such as looking down at Indian village.
silhouette—such as cattle against sky.
dissolve—such as from settlement to governor’s mansion.
fade-out—such as at end of picture.
fade-in—such as at beginning of picture.

Mention some places where there was effective lighting, such as
Jerry’s tear-streaked face in the rain, the forests, etc. Where
were there artistic sets, such as some of the canoe scenes? What
devices did the director use to tie the different parts of the picture
together, such as shooting fire arrow for first title scene and the
fire arrows at end, etc.? Mention places where subtle speeches
were made, such as Marlowe and the commissioner’s conversation.
How many different methods were used for fade-outs and dissolves,
such as wagon blotting-out picture, etc.? What scenes supplied
comedy relief? List the places where a child’s psychology was
evident in Jerry’s actions and words, as in the conversation with
Virginia about Boone. Note the frequent effective use of the
stockade gates as a frame. What was purpose of the actors’ fre-
quently looking up towards heaven? Did you think the sky scenes
effective, artistic, beautiful? What elements do you believe go to
make up pioneer spirit? How was each portrayed in the picture?

IV. A New Angle

Before closing the discussion let us look at the picture from
a different point of view. Let us suppose that the producer meant
to make the picture symbolic of the pioneer spirit. Let us suppose
that the characters, acting, and sets are only meant to symbolize
that spirit. His opening statement is that the picture is not his-
torically accurate. One wonders, then, if one should look for his-
torical flaws. What symbolized the hardships of the pioneer? the
reason for his going ever forward? his emotions: love, admiration,
hate, courage, trust, sorrow, etc.? his reward at journey’s end?
What is symbolic of Indian character? treachery? fair and unfair
treatment? admirable traits? Which of Daniel Boone’s traits of
character and personality are symbolized by the actions of the
character Boone? What character would you select as most sym-
bolic of pioneer womanhood? pioneer manhood? Could Virginia
be symbolic of Boone’s ideal wife? Remember she called him a
“dreamer,” and his dreams of settlement had led him to the beau-
tiful Blue Grass section of Kentucky. Do you leave the picture
with more knowledge of pioneer life? more respect for his strug-
gles? a desire to learn the facts of Boone’s contribution to the
winning of the West? Have you been given anything worthwhile
to think about?
PART FIVE: READINGS

Abbott, John S. C.: Daniel Boone, the Pioneer of Kentucky
Adair, James: The History of the American Indians, etc.
Adair, James: English Chickasaw
Bassett: Short History of the United States
Bassett, John S.: The Regulators of North Carolina
Beard: Rise of American Civilization
Bogart, William Henry: Daniel Boone and the Hunters of Kentucky
Bruce, Henry A.: Daniel Boone and the Wilderness Road
Buchan, John: The Path of the King (see "In the Dark Land")
Butterfield: History of George Rogers Clark
Butterfield: History of the Girty
Doyle, John Andrew: United States History, vol. 1
Draper: King's Mountain and its Heroes
Faris: On the Trail of the Pioneers
Flint, Timothy: The First White Man of the West or the Life and Exploits of Colonel Dan'l Boone
Foreman, Grant: Cherokee Indians
Hale, John P.: Daniel Boone, Some Facts and Incidents not Hitherto Published (pamphlet)
Hanna, C. A.: The Wilderness Trail
Henderson, Archibald: Conquest of the Old Southwest
Herdman, Marie Louise: The Story of the United States
Hough, Emerson: Way to the West
Lanier, Henry W.: Book of Bravery, Second Series, p. 21
McClung, John A.: Sketches of Western Adventure
Rainey, George: The Cherokee Strip (pamphlet)
Rauck, George W.: Boonesborough
Roosevelt, Theodore: The Roosevelt Book, p. 57
Roosevelt, Theodore: The Winning of the West
Skinner, Constance L.: Pioneers of the Old Southwest
Thwaites, Reuben Gold: Daniel Boone
Walker, Thomas: Journal of an Exploration in the Spring of the Year 1750
White, Stewart Edward: Daniel Boone
Winsor, Justin: The Westward Movement
THE CAST

George O'Brien .................................. Daniel Boone
Heather Angel ................................... Virginia
John Carradine .................................. Simon Girty
Ralph Forbes .................................... Stephen Marlowe
Clarence Muse .................................... Pompey
George Regas .................................... Black Eagle
Dickie Jones ..................................... Jerry
Huntley Gordon .................................. Sir John Randolph
Harry Cording .................................... Joe Burch
Aggie Herring .................................... Mrs. Burch

PRODUCTION CREDITS

An RKO Radio Picture

Produced by ..................................... George A. Hirliman
Directed by ..................................... David Howard
Screen Play by ................................... Daniel Jarrett
Story by ......................................... Edgecumb Pinchon
Supervising Editor ............................... Joseph H. Lewis
Photographed by ................................. Frank Good
Film Editor ...................................... Ralph Dixon
Art Director ..................................... Frank Sylos

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A GUIDE TO THE STUDY OF THE PHOTOPLAY
BASED ON TENNYSON'S POEM
THE CHARGE OF THE LIGHT BRIGADE

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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FOREWORD

In the case of The Charge of the Light Brigade, as has happened with one or two other photoplays, a preliminary Guide has appeared, from the able pen of Prof. Charles Swain Thomas of Harvard University. In this the background material of the play, particularly as connected with Lord Tennyson’s famous poem on the subject, is carefully and completely outlined; and stimulating questions are likewise provided. Students will undoubtedly find this of great value.

It was felt, however, by the Previewing and Advisory Committees working in conjunction with the Photoplay Committee of the Department of Secondary Education that some additional material, based on the photoplay itself, might be useful, and this Guide is the result. An attempt has been made, so far as possible, to keep the two Guides distinct, and to make the present outline for study one that supplements Professor Thomas’s valuable material. For most part the emphasis has been laid in the following pages on the way in which cinematographic conditions affect problems of history and of fidelity to a classic. In the questions that follow in Part Two the emphasis is upon the acting and (in a simple fashion) on the technique of the cinema. For additional matter students are referred to Professor Thomas’s Guide.

The Charge of the Light Brigade is an impressive motion picture, with some extraordinary scenes and some examples of fine acting. This undoubted excellence of the photoplay makes all the more significant and worthwhile a discussion, such as is suggested, of the question: How far may screen authors go in dealing with history? Is there a cinematographic license that corresponds to the traditional poetic license? In discussing this subject students will obtain a clearer idea, undoubtedly, of the nature not merely of the art of the screen, but of all art.

Max J. Herzberg

Weequahic High School, Newark, N. J.
Stormed at with shot and shell,
While horse and hero fell,
They that had fought so well
Came through the jaws of Death
Back from the mouth of Hell.
All that was left of them,
Left of six hundred.
A GUIDE TO THE STUDY OF THE PHOTOPLAY
BASED ON TENNYSON'S POEM
THE CHARCE OF THE
LIGHT BRIGADE

PART ONE: PROBLEMS of the PHOTODRAMATIST

In order to understand fully both the merits and the defects of a powerful photoplay like THE CHARGE OF THE LIGHT BRIGADE, it is necessary, first of all, to go back of the picture to its very inception and ask ourselves what problems confronted the script-writer or photodramatist when he undertook (in this case two in collaboration undertook) the task of preparing a motion picture based on Lord Tennyson's famous poem.

Obviously, the poem is not enough. In itself it fails to supply sufficient elements to make a motion picture that will run the required length of time. It offers merely some striking hints, some exciting suggestions.

For, in the first place and most importantly, the story it provides is merely an incident; it is not a plot. In the actual picture the famous charge occupies, after all, only a comparatively small portion of the entire action of the photoplay; and no matter what treatment may have been given the poem, no matter how it might be regarded or altered, the charge could still take only a few minutes.

Then, in the second place, characters in the dramatist's sense of the term are lacking. True, there are six hundred people (not to mention the Russians and the rest of the British, French, and Turkish armies) on the scene, but nobody is named, one soldier is indistinguishable from another, they are all heroes and all the same. It was a grand mass performance in which these brave men engaged, but on the screen, despite the tremendous effect of the masses of cavalry sweeping forward, care is taken to let important individuals stand out. Dramatists know that audiences are primarily interested in individuals, not in indiscriminate groups.

Furthermore, the scene, for the dramatist's purposes and especially for the photodramatist's purposes, is too vague. The motion picture excels in magnificent background effects; to see such effects is often one of our main purposes in going to a motion-picture theater. But Tennyson did not find it necessary or important to work out this background in detail. For one thing the English public for which he was writing was familiar with the background. They knew all about
the Crimean War, which (as we shall see) had aroused much controversy and had brought about a great political upset. They had been reading about the war, and were sufficiently familiar with the setting; Tennyson did not have to tell them about it. Moreover, a poem works by rapid suggestion more frequently than by direct description. In the motion picture, however, we have become accustomed (perhaps to too great a degree) to the exact portrayal of backgrounds and to marvelous scenic effects.

Still contemplating the poem, the Hollywood dramatists would perceive another difficulty. All drama is conflict: between two persons, two ideas, two groups, two motives, two opposing forces of whatever kind. In the poem there is an obvious and powerful conflict: the conflict of war. Russia is fighting the allied forces of England, France, and Turkey; the charge of the Light Brigade is an incident in that war. There is therefore the conflict between the heroically if decidedly foolish cavalry in full gallop and the devastating guns of the Russians. Is this enough of a conflict to make a drama? The answer is, definitely and emphatically, no. People do not come to the theater to see armies fighting, although battles may be a part of the dramatic action. Especially at the present time, with the horror and aversion for war that marks all truly civilized peoples and with the hatred for militarism that is part of the creed of democracies like ours, a mere war will not do at all on the screen.

What audiences like is a conflict between two individuals. They want definite and distinct persons in the play, loving, hating, misunderstanding one another. The conflict is best appreciated when it is between such persons rather than between two vague groups of nations at war.

Finally, and in direct connection with the point that has just been made, there is the question of motivation. An audience is profoundly interested in the motives that impel the characters of a play to act as they are shown acting. The whole structure of the plot depends on such motives and, in the best plays, arises naturally out of them. In great tragedy, for example, the catastrophe at the close, the doom that overwhelms the hero and often all who have any connection with him, proceeds inevitably and inexorably out of what Aristotle called a "tragic flaw" in his character, which motivates his actions in such a way that his destiny cannot be turned aside. Motivation is the logic of dramatic action; the best plays have the clearest motivation.

What would the script-writer working on The Charge of the Light Brigade find as he searched for motivation in Tennyson's poem or in the historical facts that formed its basis? Here is the answer, and a crucial one it is:

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Some one had blunder'd.

Some one had blunder'd. From the dramatist's standpoint that motivation is practically impossible. One cannot base on a blunder a
play culminating in a pitiable and tragic action like the charge of the Light Brigade. There is no logic there. The audience will leave the theater baffled, frustrated, unsatisfied. If the “noble six hundred” had to meet such a magnificent disaster the reason—on the stage—had to be a better one than a blunder of some unnamed person. Unfortunately, in war such blunders occur all the time, and men are sent forward by stupid leaders to certain death for no good purpose. But on the stage—except when there is to be a deliberate exposure of the senselessness and folly of war—such blunders cannot be used dramatically. There had to be a better reason for the charge than that “some one had blunder’d.” The charge had to be performed on somebody’s careful decision, with full awareness of the consequences.

These were the important factors in the situation with which the screen dramatists—Michel Jacoby and Rowland Leigh—had to concern themselves. It is of significance to note how they dealt with them.

First of all they enormously expanded the plot. In order to do so, they apparently went to work on the history of the particular group of soldiers who participated in the famous charge. As was then and is now practically always the case, British regiments at some time serve in India, at that time as it is today, the chief jewel in England’s imperial crown, the principal source of its wealth, a training-ground for its military and civil forces alike—and always and ever a tremendous problem, a racial and religious volcano likely to erupt at any moment.

So the dramatists went back to India, and placed the principal action of the photoplay there. It was next their task to individualize the soldiers of the Light Brigade and to find among them suggestions for the kind of dramatic action that audiences love. They looked, too, for possible sources and means of conflict and for some motivation that would later on fully explain the great charge.

As a matter of fact, they even complicate the conflicts and the motivation, as is the way of plot-makers in either fiction or drama.
They provide a conflict (1) between England and Russia, since they show a Russian official helping an Indian ruler in the latter’s rebellion; (2) between the members of the Light Brigade and the Indian ruler, shown as later joining the Russians during the Crimean War, by having him massacre ruthlessly the wives, children, and fellow-soldiers of the members of the Light Brigade; (3) between a pair of brothers, in love with the same girl; and it is because the brother whom the girl does not love wishes to take himself out of the way that a further motivation is furnished for the forged military order that precipitates the charge.

What does all of this do to the actual facts on which the poem was based by Tennyson? It is evident enough that it practically destroys them, and that the photoplay has little of what is called historicity. The charge of the Light Brigade occurred during the Crimean War, which extended from 1853 to 1856, and took place largely in the Crimea, a peninsula of southern Russia. Nicholas I, czar of Russia, was greedy to annex large portions of Turkey and used as a pretext the need of protecting Christian minorities under the rule of the sultan. To the latter’s aid came England and France. The war was waged with great inefficiency, and the allied soldiers suffered terrible hardships. In their midst, it may be mentioned, appeared that noble figure, Florence Nightingale, whose labors to relieve suffering among soldiers inspired the organization, a generation later, of the Red Cross. Some English leaders courageously criticized the war itself and the way it was being conducted, and brought about the fall of the cabinet that had entered on the war. Several great battles were fought, and ultimately Russia was defeated. But rarely has England waged war more inefficiently.

Of all this the picture shows little. The action is concentrated for most part in India, and the thin connecting-link between India and the
Crimea—the participation of Surat Khan in the war on the Russian side, particularly at the moment when the charge takes place—is one that does not exist in actual history. Moreover, the very incident which inspires the deep hatred of the Light Brigade for Surat Khan and their determination to seek revenge is unhistorical. Apparently, the screen-dramatists found their material for these episodes of conflict between the natives and the British in certain happenings that took place after the Crimean War—in the disastrous Indian Mutiny of 1857. Particularly, they utilized one of the most tragic events of that Mutiny: the horrible massacre of Cawnpore, in July of that year. Never did the British show to better advantage than in the way in which the rebellion in India was met; they revealed themselves as truly a great people. The Charge of the Light Brigade throws a clearer light on the nature of British rule in India than on the Crimean War, and is well worth seeing just for this section alone. Some of the scenes in India are magnificent—in some respects superior to the thunderous charge with which the picture terminates.

It may be inquired: What shall be the attitude of a critically minded audience in the face of these changes? Shall they be approved or disapproved?

Two attitudes may be taken. One group will say that the screen-dramatists were wrong to make such radical alterations of history, and that the motion picture should have confined itself to the Crimean War, the general outline of Tennyson’s poem, and the happenings on which that poem was based. This group insists, in other words, that a photoplay must be faithful to history, that a screen version of a literary classic must be faithful to the classic. A cogent and persuasive statement of this view is set forth in Walter Barnes’s recently published monograph, The Photoplay as Literary Art.
The point of view of the other group is different. This viewpoint—
represented, for example, in Allardyce Nicoll's recent book, *Film
and Theater*, and in an excellent article by Gilbert Seldes in the October
17, 1936 issue of The Saturday Review on “The Vandals of Hollywood”—
insists with Shakespeare that “the play’s the thing.” In other words,
what an audience goes to a motion-picture theater to see is, generally
speaking, not a view of history nor yet a literary classic, but an entertain-
ting and stirring play.

The object of the photodramatist must, therefore, be to prepare a
good photoplay, even if in the process historical facts must be altered
or ignored, and even if a classic must in great measure be transformed
in the cinema version. Those who hold this view point out that such
has always been the procedure of creative literary workers in dealing
with their material. Today, for example, we regard Shakespeare with
such reverence that we assume that naturally and as a matter of course
he could do as he pleased in writing his plays. But in his own lifetime,
when he was merely one of a number of more or less noted playwrights
working for a theater at which the high-brow critics like Sir Philip
Sidney were still sneering as crude and vulgar, many persons possibly
looked at the matter differently. Perhaps Shakespeare too was criti-
cized for not adhering rigidly to history in his chronicle plays, and for
so drastically altering his sources when he used certain Roman plays
for his *Comedy of Errors* or when he turned that dull poem, Arthur
Brooke’s *Romeus and Juliet*, into what we now recognize as a great
tragedy.

It is the belief of this second group of critics that one must judge a
photoplay like *The Charge of the Light Brigade* not by the fidelity
with which it presents history or with which it brings a literary classic
to the screen, but rather by its success as a photoplay. One must ask:
Are the characters alive? Would they really act in the way shown?
Is the plot plausible? Is there too much sentimentality? Do the parts
of the action cohere naturally? Is the conflict represented a genuine
or an artificial one? Has the play scenes of impressive photographic
value? Does the play grip one and hold one in pleasurable suspense?
Is it worth recommending or worth seeing again?

*Their but to do and die*
PART TWO: SUGGESTIONS for DISCUSSION

Matters of Fact
1. Pronounce Crimea—Crimean. Tell where the Crimean Peninsula is. Give the dates of the Crimean War. Who participated? What were some of the battles of the war? How did it end?
2. What details of life in India does the picture give?
3. How does the picture utilize the pageant of army life? Did you like the army scenes? Does the American Army conduct its routine differently?
4. What geographical facts did you learn from the picture?
5. What do you learn about politics from the picture?

Plot and Character
1. Do you think Elsa should have made up her mind earlier? Are the dramatists showing a type of woman more common in the Victorian era than today?
2. How is the motive of revenge utilized in the film?
3. Would a gentleman and a soldier like Major Geoffrey Vickers really forge a military document as he is shown doing in the picture?
4. Why is most of the action shown in India?
5. Who is the villain of the piece? Would you regard the leopard shown early in the picture as symbolic in some senses of the villain?
6. Are there any good fighting men among the natives of India? Does the picture show these men?
7. Comment on the British soldiers shown in the film.
9. What use is made of the British flag in the action?
10. Was the picture faithful in showing cannon to right and left and in front of the Light Brigade?
11. Is war usually a matter of personal quarrels, or is the cause usually a deeper one? Mention several wars and give the underlying causes.
12. Would you say that the plot of this photoplay is too sentimental?
13. Mention some instances of self-sacrifice shown in the film.
14. Does the play teach the horror of war? Is too much fighting shown?
15. Is the picture at any time too horrifying and cruel?
16. Should the play have continued, in order to show what happens to Elsa and Perry?

Cinema and Spectacle
1. Discuss the fashion in which the “blunder” of the poem by Tennyson has been transformed into a dramatic motive (see Part One).
2. Is it legitimate for a screen dramatist to alter history?
3. Should a photoplay be seen as a version of history or of a classic or as a photoplay?
4. Mention some standards by which a photoplay may be judged, and apply them to The Charge of the Light Brigade.
5. How does the play rise to a climax?
6. How often is suspense introduced by breaking off the revelation to Geoffrey that his brother and Elsa are in love?
7. By what other devices is suspense introduced?
8. Note the numerous stretches in which not a word is spoken by any of the characters shown, although there may be sound effects of course. In what sense is it true that this is especially “good cinema?”
9. Note in the charge scene the rhythmic alternation of cannon and charge, cannon and charge. Note too that the alternation constantly speeds up. What effect does this produce?
10. Mention some examples of the following technical devices: dissolves, flash-backs, mass action, close-ups, comic relief. Are they effectively and cleverly used?
11. Mention some fine pictorial effects (for example, the winding caravan effect at certain points). What are some scenes that couldn’t possibly be shown except on the screen?
12. Note the continuous music that accompanies the action. Is this effective? Explain. Is there too much noise at any point?
13. Did you note any slang of today in the dialogue?
14. Compare this photoplay with that called Lives of a Bengal Lancer. Compare it with The Last of the Mohicans. Do some details in the picture recall certain Wild West and American Indian pictures that you have seen? Explain.
15. In what other plays or stories that you recall is there a conflict of brothers? Can you think of a play by Shakespeare in which two pairs of brothers are in conflict?
16. What in your opinion is the outstanding performance of the play? Why?
17. Comment on Olivia De Havilland’s performance. In which scene did you like her best? Was her role a difficult one? What
18. Which had the more difficult role, Errol Flynn (Geoffrey Vickers) or Patric Knowles (Perry Vickers)? What makes you think so? Comment on the performances given by these two actors.

19. Why may Henry Stephenson (Sir Charles Macefield) be regarded as having given a particularly fine performance? Mention others whom you liked.

20. Which bit of dialogue particularly pleased you? Why?

Reading Suggestions

1. Read of course Tennyson's other poem of the Crimean War, *The Charge of the Heavy Brigade*. Why is this not so famous as the other?

2. Rudyard Kipling is the most vivid portrayer of life in India as lived by British civilians and soldiers. Read his poems, particularly the collections *Barrack-Room Ballads* and *Departmental Ditties*, and these stories: *Soldiers Three, Plain Tales from the Hills, Under the Deodars, The Phantom Rickshaw and Other Stories*, and, particularly, *Kim*.

3. There are good brief accounts of the Crimean War in the *Encyclopedia Britannica*, in Carl Becker's *Modern History*, in Daniel C. Knowlton and S. B. Howe's *Essentials in Modern European History*, and in J. S. Schapiro's *Modern and Contemporary European History*.

4. Read, too, the story of Florence Nightingale in Lytton Strachey's *Eminent Victorians*.

5. A famous story of the Indian Mutiny is Flora Annie Steel's *On the Face of the Waters*.
PART THREE: TWO REVIEWS—EAST and WEST

(1) From a Review of the Charge of the Light Brigade by Welford Beaton in The Hollywood Spectator, October 24, 1936.

Hal Wallis, Hollywood's premier producer of big and important pictures during the past twelve months, adds to his imposing list another that will be acclaimed by the world as one of the finest creations the screen has to its credit. With the able assistance of his associate, Samuel Bischoff, who followed the production through from the inception of the idea to its realization on the screen, he has taken an incident in military history, put it in a fictional setting, and given us a bit of film entertainment that is physically massive, heroically thrilling, and emotionally appealing. Writers, director, and cast acquitted themselves brilliantly.

Belonging to an age when war was deemed glorious, the charge of the Light Brigade was merely a military fragment which goes down in the history of wars as a blunder committed by someone whom a searching inquiry failed to identify, but which was immortalized as a brilliant exploit by the pen of a great poet. Alfred Tennyson gave the incident cinematic value, but when they undertook to put it on the screen, the makers of the picture faced the interesting problem of having to work backward from the known end of whatever story they eventually would write. As history itself has failed to discover the motivation of the death-strewn charge, the producers motivated it with fiction which history, in its ignorance, can not prove is not fact.

The spirit of revenge is advanced by the picture as the reason for the disastrous charge. The massacre of the women and children of a British garrison is authentic history which the picture takes the liberty of presenting as prompting the act of revenge. It ascribes the massacre to a wholly fictional Indian potentate who was influenced by a Russian officer striving to lessen British prestige in that sector of its far-flung empire, a license that is justified by history, which records that Russia was active in that manner at the time.

Cinematically it was necessary to make the famous charge a logical exploit that the audience would wish to see succeed. Right nobly does the picture achieve that end. Mere conquest of territory would not achieve it, for an audience today would not be interested in a purely material conflict which happened so long ago. But the massacre is reason enough to make the audience approve the revenge motive. When the gallant little troop gets the order to advance, your heart and your hopes go with it. From the beginning of the advance there is something deadly, menacing, heroic in the mere fact of the horses' walking, the straight lines they maintain as they move steadily forward to kill in revenge for killing. And when they charge, when "Cannon to right of them, cannon to left of them, cannon in front of them volleyed and thundered," you get a thrill seldom experienced in a motion-picture theater. For all that the sequence is presented on a scale of great magnitude, you never lose sight of its intimate human appeal, never forget its significance as an element of the personal record of people in whom you have become interested.

The manner in which Michel Jacoby and Rowland Leigh, working closely at all times with Sam Bischoff, have woven a personal narrative which builds logically to the stunning climax, is a splendid example of intelligent screen-writing.


The Freres Warner, bless 'em, may not give a hang for history, but they do know how to turn out a smashing and spectacular adventure film. "The Charge of the Light Brigade" is the 1936 model of "Lives of a Bengal Lancer." Like its magnificently melodramatic predecessor, it is a virile and picturesque saga of blood and empire in India, with the usual treacherous Amir lurking in one corner, the immaculately heroic Lancers in another, and the middle ground a vivid splash of leopard hunts, native uprisings, and outpost massacres.

Do we hear a startled protest that the cavalry charge celebrated by Alfred,
Lord Tennyson occurred in Crimea, not in Sirustan? Hear it we do and we hasten with the reassuring word that the Warners, bless 'em again, have not been caught napping over a book of movie boners. They have remembered it, although barely in the nick of time, and they have managed, with an engaging air of credibility, to transfer their Amir and their Lancers to the field of Balaklava for as gripping and glorious a spectacle as the screen has provided this year. That cavalry charge is its own excuse; we can marvel at it and revel in it, no matter by what bootstraps the Warners dragged it in.

Still, it must be conceded that the Warners stretched the bootstraps to the limit. For reasons of their own, they have invented the Surat Khan of Suristan, who, losing a handsome annuity from Her Majesty’s government, has entered a secret alliance with Russia on the eve of the Crimean War. Realizing that England, with troubles enough on the Continent, can be harried by an uprising on the Indian frontier, the Amir leads several minor forays and then wipes out an inadequately manned border outpost, killing men, women, and children. To avenge this massacre the Twenty-seventh Lancers dedicate themselves, and the opportunity comes at Balaklava when their young commander, Major Vickers, learns that Surat Khan is with the Russians, whose artillery and cavalry command the heights.

Meanwhile, over the whine of bullets and the blare of bugles, there has been a triangular romance between the handsome major, his younger brother, and the commandant’s daughter. Defeated in his suit and fired by the memory of the Chukoti massacre, the major forges an order for the Light Brigade to attack. “Our objective,” he tells his men, “is Surat Khan.” And a picture, which already might have been accounted a larruping action tale, crashes into its spectacular climax when the gallant 600, spread across a flat valley rimmed with enemy batteries, charges with sabers forward and lances leveled through a deadly thunder of cannon and rifle fire. Tennyson described the charge and the Warner cameras have photographed it just that way. It’s a sight to see.
THE CAST

Major Geoffrey Vickers .............................................. Errol Flynn
Captain Perry Vickers ............................................ Patric Knowles
Elsa Campbell ............................................................. Olivia de Havilland
Surat Khan ................................................................. C. Henry Gordon
Premna's Mother ........................................................ Princess Baigum
Subahdar-Major Puran Singh ........................................ J. Carroll Naish
Sir Warrenton ............................................................ Nigel Bruce
Lady Warrenton .......................................................... Spring Byington
Sir Harcourt ............................................................... E. E. Clive
Colonel Woodward ...................................................... Lumden Hare
Captain Randall .......................................................... David Niven
Cornet Barclay .......................................................... Walter Hare
Arab Chieflain .......................................................... Chief Thunder Cloud
Sir Charles Macefield .................................................. Henry Stephenson
Major Jowett ............................................................. G. P. Huntley, Jr.
Major Anderson ........................................................ Colin Kenny
Wazir ....................................................................... George Regas
Cornet Pearson .......................................................... Charles Sedgwick
Colonel Campbell ....................................................... Donald Crisp
Prema Singh ............................................................. Scotty Beckett
Count Volonoff .......................................................... Robert Barratt
Mrs. Jowett ................................................................. Helen Sanborn
Colonel Coventry ......................................................... Gordon Hart

PRODUCTION CREDITS

Original Story by ......................................................... Michel Jacoby
Screen Play by .......................................................... Michel Jacoby
and Rowland Leigh
Producer ................................................................. Hal Wallis
Director ................................................................. Michael Curtiz
Cameraman .............................................................. Sol Polito
Art Director .............................................................. Jack Hughes
Supervisor ............................................................... Sam Bischoff
Film Editor ............................................................... George Amy
Technical Adviser ..................................................... Captain E. Rochefort-Johns
Special Photographic Effects ........................................ Fred Jackman
Musical Arrangements ................................................ Dr. Ernst Toch
GUIDE TO THE STUDY
OF THE SCREEN VERSION OF SEAN O'CASEY'S
THE PLOUGH AND THE STARS

Prepared by
FREDERICK HOUK LAW
Stuyvesant High School, New York City

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

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin’s monograph on Photoplay Appreciation in American High Schools (Appleton-Century). An expansion of the curriculum units may be found in the new Course of Study in Motion-Picture Appreciation, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational & Recreational Guides, Inc., 138 Washington Street, Newark, N. J., at 50c a copy.

A new monograph (64 pages) on The Photoplay as Literary Art, by Dr. Walter Barnes, is also now ready. Single copies, 50c.

Additional copies of this Guide may be ordered from Educational and Recreational Guides, Inc., at the following rates: Single copies, 15c; 2 to 10 copies, 10c; 11 to 99 copies, 5c; 100 to 999 copies, 3c.

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Assortment of ten of these issues, $1.00; single copies, 15c.
FOREWORD

The Irish, to an extent that no other people equals, have throughout their history displayed a remarkable combination of two qualities: excitement and poetry. Dramatic—often melodramatic—events are constantly occurring in Ireland; and while they are happening and certainly as soon as they are over, the vivid imagination of the Celt covers them with a glittering and beautiful patina of romance.

No Irish writer need, therefore, go beyond the bounds of his own land to find highly adequate material. Conflict, sacrifice, tragedy, comedy, human values of all kinds, these lie ready to hand; and for characters he can find everywhere a multitude of men who by nature hit hard and talk beautifully. Patriotic Ireland has recently brought about a rebirth of the ancient Gaelic spoken for centuries in Ireland, but nowhere in the English-speaking world is English speech so vigorous, so melodious, so rich in the idioms that make good poetry and drama as it still is in Ireland.

Sean O'Casey is one of the latest of Irish playwrights to bear witness to the richness of his heritage and to the strength of the Celtic Renaissance. Born in 1884, he was for many years a common laborer who educated himself; he was fifteen before he learned to read and write. He insists, in fact, that education is a hindrance to a dramatist, especially education in formal dramatic technique. He was, however, an ardent playgoer, and in time submitted manuscript after manuscript to the directors of the Abbey Theater, Dublin. At last he succeeded in winning a production; and his successive plays have interpreted the lamentable recent wars in Ireland with striking success.

Dr. Law, in dealing with the photoplay based on THE PLough AND THE STARS, has experimented with a Guide largely in the form of a catechism. Teachers will undoubtedly find his suggestions eminently practical as they discuss with students this thrilling and romantic production.

MAX J. HERZBERG

Weequahic High School, Newark, N. J.
The First Attack: Barbara Stanwyck as Nora Clitheroe, Bride of the Irish Revolution, in the RKO Radio Screen Version of Sean O'Casey's Play, "The Plough and the Stars."
GUIDE TO THE STUDY OF THE
SCREEN VERSION OF SEAN O'CASEY'S
THE PLOUGH AND THE STARS

I. THE STRUGGLE FOR IRISH FREEDOM

Discuss this section with pupils before they see the picture.

A skull and some bronze implements of the period of 2,000 B.C. were dug up in 1933 not far from Tara, the ancient chief city of Ireland. The events of that early period of Irish history are lost in the past. Legend says that every section of the land was ruled by its own king, and that the many kings acknowledged the headship of a greater monarch who lived at Tara. Of this ancient day the Irish poet, Thomas Moore, wrote:

The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls,
As if that soul were fled...
No more to chiefs and ladies bright
The harp of Tara swells;
The chord alone, that breaks at night,
Its tale of ruin tells.

Proud of their ancient race and language and history the Irish, for many centuries, have fought stubbornly for their land and its independence.

Beginning in the 8th century the Norsemen harried the coasts for some 200 years. Then there arose the great Brian Boru, who conquered the invaders, made himself King of Ireland, and died in battle in 1014. Over 150 years later the Normans invaded the island and divided its land among Norman nobles, thus beginning an age-long struggle over ownership of land. In various centuries English invaders waged most relentless war, even the Puritan Cromwell landing 10,000 soldiers and killing 2,000 Irish at Drogheda. Continued wars, harsh laws, and famines led to frequent rebellions. In 1846 and 1847 such starvation conditions existed that 1,500,000 persons left Ireland, many of them emigrating to America.
From century to century ineffective rebellions brought tragedy and sorrow, but intensified the hope of Irish freedom. The brilliant student and orator, Robert Emmet, in 1803, gained from Napoleon Bonaparte a promise to aid in liberating Ireland; his attempt at revolution failed quickly and Emmet went to his execution. His tragic and romantic story is not unlike the story told in the play.

A hundred years later the organization called “Sinn Fein” (Gaelic for “Ourselves Alone”) aimed to restore not only the Irish freedom of the past but also the use of the ancient Gaelic, spoken everywhere in Ireland up to the 16th century.

At the time of the World War help was again promised by a foreign power, this time by Germany. On Easter Sunday, 1916, an uprising was undertaken by the Sinn Fein and the Citizen Army. Some 2,000 citizens took possession of public buildings in Dublin and proclaimed a Republic, with a provisional government headed by Padriac Pearse. The vessel carrying arms from Germany was captured, as was a leader of the rebellion, Sir Roger Casement, who landed from a German submarine. In a week’s time British forces under Sir John Maxwell put down the rebellion, the British losing 377 men and the Irish over 1,000. Fifteen of the leaders, including Sir Roger Casement, were executed, and 3,000 persons were arrested for complicity.

The ultimate result of the uprising was, however, the present freedom of Ireland.

This striking episode in Irish history is presented in graphic detail by the motion picture.

II. THE STORY TOLD BY THE PICTURE

*Discuss with pupils the various episodes of the story.*

1. What do the opening scenes of the picture reveal?

They give vivid presentations of Dublin streets as they were in 1915 in the period of the World War. Especially, they give us sympathy with the common people, the poor and the unfortunate. They introduce the principal characters, and present their differing attitudes in life: Nora Clitheroe and her love of beauty and refinement; Jack Clitheroe and his relations with the Citizen Army; Peter Flynn and his irritability; The Covey and his satire; Fluther Good with his quick temper; Maggie Gogan and her sick daughter Mollser; Bessie Burgess, whose son is with the English forces. The opening scenes stress all the intimate human relationships and thus throw interest on persons. Here, too, we learn that the Citizen Army is to be mobilized by order of General Connolly.
2. Why is so great emphasis laid on the affection between Jack Clitheroe and his wife Nora?
   His wish to please her on her birthday; her wish to keep him from the danger of joining in an uprising against government; and the sincerity and happiness of their love for each other, all unite in arousing deep interest in the two leading persons of the story.

3. What is the first really startling dramatic event?
   The arrival of Captain Brennan with General Connolly's summons to Clitheroe to serve as Commandant in the Citizen Army. That summons reveals the fact that Nora, in an effort to save her husband, had burned a previous message.

4. What do the next scenes do for the picture?
   They show the excitement of the Dublin streets as men march away to war, and at the same time they indicate the sorrow and anxiety of the women who are left at home.

5. What spirit is awakened in the meeting on Dublin Square?
   The torchlight procession, the music of bands, the waving of banners, and the fiery words of the orator arouse that fervor that makes men willing to fight and die for their homeland.

6. What is the attitude of the people as a whole?
   Far from united. The conversations and arguments that follow the meeting on Dublin Square show such varying interests and beliefs that the success of the uprising is seen to be in doubt.

7. What striking contrast is developed by the scene in church?
The peaceful and happy scenes in the church and near by are followed immediately by the signing of the Proclamation of the Irish Republic, the taking of the Post Office, the making of a barricade, and the first shots of the uprising against British rule.

8. How is the Tricolor made a part of the story? The Tricolor, becoming more and more shot-torn as day succeeds day, emphasizes and explains the stirring battles that took place on the Dublin streets.

9. How is the sound of cannon made prophetic? The increasing boom of the big guns, heard in the midst of rifle and machine gun fire, foreshadows the defeat of the uprising, and consequent danger to all who took part in it.

10. How is interest in persons made intense? Nora Clitheroe, faithful in the extreme, risks her life in the war-torn streets in an effort to find and help her husband. From time to time Jack Clitheroe appears in the midst of desperate fighting; finally, he volunteers to go on an almost hopeless errand to other besieged positions.

11. How is the disorder of the times made emphatic? People are shown looting the shops, intent on their own selfish purposes rather than on a common cause.

12. How is romantic interest made especially appealing? Against great odds Jack Clitheroe makes his way through the shot-ridden streets and once again encounters his wife. She pleads with him to remain with her but he leaves her, to carry on his errand in full performance of his duty.

13. How is home pathos made strong even in the midst of battle? While all the city is in the confusion of fighting, Mollser Gogan dies, leaving her mother and her friends heartbroken.

14. How is new suspense given in connection with minor characters? Peter Flynn, The Covey, and Fluther Good, having taken refuge in Bessie Burgess’ attic, are endangered because a sniper fires from the roof overhead.

15. How does the action increase near the end of the picture? Jack Clitheroe climbs to the rooftops, makes a desperate flight across them, and finally enters the attic where his friends have gathered, and there once more meets his wife. Since there is every indication that he will be captured the interest becomes especially great.
16. What is the moment of final suspense?
When the presence of weapons and accoutrements is likely to betray Jack Clitheroe to his enemies, Nora hides the arms in the dead girl's coffin. Again and again it appears that one of the soldiers who have entered the room will investigate and find the weapons.

17. What is the last grim tragedy of the picture?
The execution of the wounded General Connolly.

18. What marks the conclusion of the picture?
The hauling down of the Tricolor; the announcement that the uprising is over; and the comforting sound of church music and church bells.

III. CHARACTER STUDIES BASED ON THE PICTURE

Ask pupils to tell which of the expressions in parenthesis apply best to the person after whose name they occur. The ones italicized are the correct choices.

1. Nora Clitheroe (vindictive; loving; faithful; patriotic; self-sacrificing; stolid; quick-witted; cruel; scholarly; intensely feminine)

2. Jack Clitheroe (daring; wise; selfish; brutal; loving; self-sacrificing; quiet; slow; morose; self-controlled)

3. Fluther Good (young; eager; alert; responsive; learned; excitable; self-important; sarcastic; amiable; heroic)

4. The Covey (enthusiastic; melancholy; socialistic; aged; impulsive; satirical; independent; heroic; a born leader; critical)

5. Bessie Burgess (determined; sharp-tongued; witty; cool; tempestuous; a devoted patriot for Ireland; good-hearted; gleeful; hysterical; sagacious)

6. Maggie Gogan (sad; nervous; talkative; well-read; inquisitive; vengeful; bitter; motherly; far-sighted; refined)

7. Mollser Gogan (sprightly; fantastic; unhappy; robust; appealing; pathetic; sensitive; stern; pitiable; furious)

8. Peter Flynn (excitable; orderly; hasty; embittered; self-important; shrewd; gentle; merciless; masterful; merry)
9. General Connolly (hard-hearted; dignified; courageous; changeable; sincere; forgiving; stormy; determined; weak)

10. Padriac Pearse (selfish; patriotic; kind; determined; dignified; carefree; hasty; hard; demanding; sincere)

IV. EPIGRAMS IN THE PICTURE

Ask pupils to explain why the following epigrammatic statements are true:

1. “Many a good one was reared in a tenement house.” — Mrs. Gogan.

2. “There’s no such thing as an Irishman—or an Englishman—or a German or a Turk. We’re all only human beings.” — The Covey.

3. “You’d wonder whether the man was makin’ fun o’ the costume—or the costume was makin’ fun o’ the man.” — The Covey.

4. “There’s a power o’ women that’s handed over sons an’ husbands to take a runnin’ risk in the fight they’re wagin’.” — Mrs. Gogan.

5. “And thousands are dead! . . . What was it all for?” — Nora.

V. SOUND AND CAMERA EFFECTS

Call to the attention of pupils the following remarkable effects:

1. How is the Tricolor of the Irish Free State, “The Plough and the Stars,” made especially symbolic?
   At the very opening of the picture the Tricolor is shown waving; throughout the battle scenes it appears, becoming more and more shot-torn; at the close of the picture the Tricolor is hauled down.

2. What do the street scenes do for the picture?
   They represent the great population of the city and all the hurried activities of daily city life. The extremely realistic presentation forms a kind of background against which we realize the principal characters more clearly.

3. What is the effect of the exterior and the interior of houses in the tenement house district?
   The poor streets, the old houses, and the simple rooms, as well as the humble nature of the persons who take part in the story, all arouse sympathetic interest.

4. What unusual sound and camera effects are produced in the
pictures of the evening meeting on Dublin Square?
The marching of soldiers; the music of bands, especially
the music of bagpipes; the flaring of torches; the intensity
of the speaker; the rapt looks of the listeners.

5. Why are certain scenes of the picture laid in church and in a
pleasant park?
The peace and happiness of those scenes contrast sharply with
the battle scenes that follow, and thus increase emphasis.

6. What scene is given the solemn dignity of historic resolution?
The dimly-lit scene in which the leaders of the struggle for
freedom solemnly proclaim the Irish Republic. The restraint
and quietness of presentation make the scene unusually
powerful.

7. What are some of the notable details of sound and camera
effects in the battle scenes?
Lancers with spurs and sabres jingling, and lances seen
in the sunlight; rifle volleys; rearing horses; running
people; machine gun fire; wounded men; a woman trying
to protect a baby; broken plaster; breaking glass; the boom
of big guns; and the Tricolor flying over all the mad con-
fusion.

8. What pictures relieve the tragic effect?
The scenes of looting the shops, tragic enough in themselves,
but given a kind of humor by the over-zealous efforts of
the looters.

9. Why are some of the scenes shown at night?
Dim lights, shadows, sudden flashes of brightness; and the
sounds of distant firing of guns, all intensify the emotion.
10. What is symbolized by the music and the bells at the very end of the picture?

In the words of Jack Clitheroe: "What they said with their blood won't die." As he foretold, the persons of the story lived to see Ireland free, the Treaty of December 6, 1921, granting the Irish Free State independent parliamentary powers. To that great event the uprising presented in the picture had contributed greatly.

VI. THE MAKING OF THE PICTURE

Tell pupils about the care and forethought that went into the making of the picture.

1. On what actual facts is the picture based?

On the events of the Irish uprising in 1916. These events are presented with the greatest possible adherence to details. Padriac Pearse and General Connolly are historic characters.

2. On what literary work is the picture based?

On the famous play, The Plough and the Stars, by Sean O'Casey, a leading Irish playwright who lived in Dublin during the stirring events shown in the picture. He himself took part in the uprising of 1916, and thus he wrote with the deepest sympathy. The play had unusual success in Ireland and throughout the United States. After its first production in 1926 it was selected as one of the "ten best plays of the year." Among other noted plays by Sean O'Casey is Juno and the Paycock.

3. Who wrote the scenario for the picture?

Dudley Nichols, who, with one of the producers, Cliff Reid, and the Director, John Ford, introduced Irish drama to American motion pictures and won the Academy Award with the picture, The Informer.

4. What other motion pictures has John Ford directed?

The Informer, Mary of Scotland, The Prisoner of Shark Island, Steamboat Round the Bend, Judge Priest, Arrow-smith, The Lost Patrol, The Black Watch, Air Mail, Seas Beneath, Men Without Women, Three Bad Men, The Iron Horse.

5. What care was taken to make the picture true to facts?

In addition to following the details of actual history the directors made the most careful studies of Dublin streets and buildings of the time of the period concerned, examining photographs, plans and sketches, and interviewing persons.
6. How were players found for the Irish roles?
Seven Irish actors who had played in the famous Abbey Theatre in Dublin were brought to Hollywood to play the parts of Fluther Good, Peter Flynn, Padriac Pearse, Captain Brennan, Lieutenant Langon, Bessie Burgess, and Maggie Gogan.

7. Who was chosen to play the part of the heroine, Nora Clitheroe?
Barbara Stanwyck, whose work in many previous pictures has been marked by the highest ability. She has played with high success in A Message to Garcia, So Big, Night Nurse, Mexicali Rose, Miracle Woman, Bitter Tea of General Yen, The Bride Walks Out, and many other pictures.

8. Who was selected for the part of the hero, Jack Clitheroe?
Preston Foster, who played once before with Barbara Stanwyck in Annie Oakley. His unusual ability has been shown in many pictures, especially in The Last Days of Pompeii, Elmer the Great, The Arizonian, Strangers All, The Man Who Dared, Dangerous Crossroads, and notably in the Irish play, The Informer.

9. Who plays the part of the sick child, Mollser Gogan?
Bonita Granville, a twelve-year-old child who made a high reputation in These Three, Ah Wilderness, and Cradle Song.

10. Who takes the role of General Connolly, the martyr of the uprising?
Moroni Olsen, who played John Knox in Mary of Scotland, and has appeared in many other plays, notably in M'iss, Seven Keys to Baldpate, and The Three Musketeers.
VII. A READING LIST

Tell your pupils that they will find the following books well worth reading:

(1) BOOKS ABOUT THE HISTORY OF IRELAND
Francis Hackett: *Story of the Irish Nation.*
James Stephens: *The Insurrection in Dublin.*
Shaw Desmond: *The Drama of Sinn Fein.*
L. Paul-Dubois: *The Irish Struggle and Its Results.*
L. McManus: *White Lights and Flame.*

(2) BOOKS ON THE IRISH THEATER
F. Bickley: *Synge and the Irish Dramatic Movement.*
M. Bourgeois: *Synge and the Irish Theater.*
Ernest Boyd: *The Contemporary Drama of Ireland.*
Dawson Byrne: *The Story of Ireland's National Theater.*
Lady Augusta Gregory: *Our Irish Theater.*
Thomas MacDonagh: *Literature in Ireland.*
A. E. Malone: *The Irish Drama.*
E. B. Watson and Benfield Pressey, Editors: *English and Irish Plays* 2 volumes.
C. Weygandt: *Irish Plays and Playwrights.*

(3) A LIST OF PLAYS BY SEAN O'CASEY
*The Shadow of a Gunman* (1923).
*Juno and the Paycock* (1924).
*The Plough and the Stars* (1926)
*The Silver Tassie* (1927)

![The Tragic Death of Mollser.](image-url)
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Erin O'Brien-Moore ................... Rosie
Neil Fitzgerald ...................... Langon
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A GUIDE TO THE STUDY OF

MAID OF SALEM

Prepared by
FREDERICK H. BAIR
Superintendent of Schools, Bronxville, N. Y.

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

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin's monograph on Photoplay Appreciation in American High Schools (Appleton-Century). An expansion of the curriculum units may be found in the new Course of Study in Motion-Picture Appreciation, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational & Recreational Guides, Inc., 138 Washington Street, Newark, N. J., at 50c a copy.

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A GUIDE TO THE STUDY OF

MAID OF SALEM

PART ONE: THE HISTORICAL BACKGROUND

Of all the cruel, ignorant, and sinister superstitions that have crawled forth, like serpents, from the sub-cellars of man's mind, none is more ancient in its origins, more widely spread among the peoples of the earth, or more indefensible in its brutality than the illusion concerning witches and witchcraft.

Few superstitions have been more tenacious in their hold upon the folk-imagination. Like the Bogie and the Vampire, the Witch has her origins in fear, fear which in turn has its roots in the childishness which abides in the most modern of men. From the records of the ancient Hebrews down to Professor Hugo Muensterberg, writing at Harvard in 1915 of The Psychological Underworld, down indeed to the present hour in the hexes of Pennsylvania, this terror has left its slimy trail across the pages of history and lurked in the subterranean cesspools of men's nature. Just recently a charge was made that "black magic" was again being practised in England and Scotland, another sign of Europe's spiritual sickness. It is rooted in fear, but it stems in malice and flowers (if so poisonous a weed may be said to flower), in mob hysteria, violence, and death.

The term "witchcraft" applies to the general belief in the casting of spells, and grows naturally out of the tendency of primitive and untutored people to believe the accidents and episodes of ordinary living the working of demons or supernatural influences. As to method, the operation of the spells is thought to occur most commonly in the absence and entirely without the knowledge of the victim, being worked through some detached part of him—nail parings, hair, cast-off garments, even pets or domestic animals; and the evil effect communicates itself, in some occult and disastrous way, to the person, family, or possessions of the person bewitched. In Scriptural times insane or unbalanced persons were thought of as being "inhabited by devils," and some remnant of this idea persists in the common expression "He acts as if he were possessed." Says The World Book:

"The witches were supposed to assemble, riding through the air to the place of meeting (See Macbeth, Act I, Scenes 1 and 3) and vie with each other in committing foul deeds and profaning Christian practices. They were supposed to have the power to transform themselves into animals to escape detection, to be accompanied by familiar spirits whom they called by name and who did their bidding. They were accused of having children by these demons, thus breeding monsters." ¹

¹ Quotations from The World Book Encyclopaedia are used here by permission of, and by arrangement with, the publishers, W. F. Quarrie and Company, Chicago.
Bearing in mind how, in the belief of even a rational person today, events and things sometimes shape themselves with a perversity which seems somehow deliberate and malevolent, it seems small wonder that, to simple natures, exasperated and easily terrorized, the conviction grew that "the devil's in it."

Nor is it difficult to understand how the notion came to prevail that this immortal Devil might be working through some mortal enemy, and it is the most natural thing in the world that the victim, caught in the toils of a black web of magic with which he felt himself powerless to deal, should identify with savage relief the human agent of his woes, and set about to wreak vengeance upon her with a sort of holy unction. What is a little hard for the modern mind to take in is the curious tangle of bigotry, "religious" zeal, malice, and hysteria on the part of the mob, and childish almost imbecile incredulity on the part of responsible leaders and judges. And what is hardest of all and most important for the present-day boy and girl to realize is that some remnants of this primal fear and superstition lurk in the most enlightened of their acquaintances and in themselves, that such animalisms may still burst forth in contemporary society, that their morning newspaper is very likely to carry some story of the appearance of such.

"Every man, when he makes a decision," says James Harvy Robinson, in effect, in his Mind in the Making, "takes into council an ape, a cave-man, a modern, and a god; and what those four determine, that he does." It is the prime business, indeed, of mankind to see that the ape and the cave-man shall not prevail over the modern and the god, in the shape of hexes, Black Legions, hooded orders or World Wars to the torture and humiliation of individuals, the shame of our States and the wrecking of our civilization. We must all strive to root out prejudices and superstitions in ourselves.

The extent to which this hideous superstition found vent in the folk murder of the innocent, the aged, and the helpless ought to be realized by those who would view Maid of Salem with understanding. Quoting again from The World Book:

"Historians estimate that 100,000 persons perished under the charge of witchcraft between the middle of the sixteenth and the middle of the seventeenth centuries ... The use of torture was unlimited, and the confessions thus extorted added to the belief in the reality of the crime. In the sixteenth, seventeenth, and eighteenth centuries ... outbreaks of accusations of witchcraft arose from time to time in Germany, England, France, Spain, and Italy, while the last occurred in Salem, Massachusetts, and is the great blot on Puritanism ... While (Salem) bears the greater burden in connection with this delusion in the United States, there were persecutions also in other parts of Massachusetts and in Connecticut and Virginia. In Salem the persecutions were largely due to the misguided zeal of Cotton Mather, famed as a colonial preacher and orator ... He stirred the people to frenzy in 1692, a time when belief in witchcraft was abating in Europe. Nineteen people were put to death after conviction as witches, and over 150 suspected persons were in prison when the public conscience turned to saner views a few months later. No further persecutions shamed the American colonies."
Of the immediate backgrounds of the Salem eruption, Professor Reuben Gold Thwaites\(^2\) has the following to say in *The American Colonies (Epochs of American History)*:

“There was general despondency in Massachusetts in 1692, the result of four small-pox epidemics which had quickly followed one another, the loss of the old charter, a temporary increase in crime, financial depression, and general dread of another Indian outbreak. The time was ripe for an epidemic of superstitious fear. All at once it broke out with great fury in the old town of Salem. Despite the protest of Cotton Mather and other prominent clergymen, who, though believers in witches, condemned unjust methods of procedure, a special court . . . was hastily organized (1692) by the governor and council for the trial of the accused. Lieutenant-Governor Stoughton, who presided over this extraordinary tribunal, was in active sympathy with the fanatics who conducted the prosecution. The witnesses were chiefly children and the testimony the flimsiest ever seriously received in an American court of justice. But the judges, though sober and respectable people, were as deluded as the people; while the frenzy lasted, nineteen people were hanged for having bewitched children in the neighborhood, and one was pressed to death because he would not plead. Of the hundreds of others who were arrested, two died while in prison.”\(^3\)

James Russell Lowell, in his *Essay on Witchcraft* presents us with the essence of the thorough treatment of the Salem affair by Charles W. Upham, with some wise and illuminating comments of his own:

“The influences of outward nature, of remoteness from the main highways of the world’s thought, of seclusion, as the foster-mother of traditionary beliefs, of a hard life and unwholesome diet in exciting or obscuring the brain through the nerves and stomach, have been hitherto commonly overlooked in accounting for the phenomena of witchcraft. The great persecutions for this imaginary crime have always taken place in lonely places, among the poor, the ignorant, and, above all, the ill-fed.

“One of the best things in Mr. Upham’s book is the portrait of Parris, the minister of Salem Village, in whose household the children who, under the assumed possession of evil spirits, became accusers and witnesses, began their tricks. He is shown to us pedantic and something of a martinet in church discipline and ceremony, somewhat inclined to magnify his office, fond of controversy as he was skillful and rather unscrupulous in the conduct of it, and glad of any occasion to make himself prominent. Was he the unconscious agent of his own superstition, or did he take advantage of the superstition of others for purposes of his own? The question is not an easy one to answer. Men will sacrifice everything, sometimes even themselves, to their pride of logic and their love of victory.

“Any one who has watched or made experiments in animal magnetism knows how easy it is to persuade young women of nervous temperament that they are doing that by the will of another which they really do by an obscure volition of their own, under the influence of an imagination adroitly guided by the magnetizer. The marvelous is so fascinating that nine persons in ten, if once persuaded that a thing is possible, are eager to believe it probable, and at last

\(^2\) Thwaites, in *his Epochs of American History, The American Colonies*, says: “From King John down to 1712, innocent lives were constantly sacrificed in England on this charge; in the year 1661 alone, one hundred and twenty were hanged there. It was therefore no new frenzy which broke out in Massachusetts. In 1648 Margaret Jones was hanged as a witch at Charlestown; in 1656 the sister of Deputy-Governor Bellingham, for being too subtle in her perception of what was occurring around her, suffered the same fate; in 1688 an Irish washerwoman named Glover went to the gallows because a spiteful child said that she had been bewitched by the poor creature.”

\(^3\) Quotations from Thwaites’ *The Colonies* are here by permission of, and by arrangement with, the publishers, Longmans, Green and Company, New York
cunning in convincing themselves that it is proved. But it is impossible to believe that the possessed girls in this case did not know how the pins they vomited got into their mouths. Mr. Upham has shown in the case of Anne Putnam, Jr., an hereditary tendency to hallucination, if not insanity. One of her uncles had seen the Devil by broad daylight in the novel disguise of a blue boar in which shape, as a tavern sign, he had doubtless proved more seductive than in his more ordinary transfigurations.

"A great deal of light is let in upon the question of whether there was deliberate imposture or no, by the narrative of Rev. Mr. Turrell of Medford, written in 1728, which gives us all the particulars of a case of pretended possession in Littleton, eight years before. The eldest of three sisters began the game, and found herself before long obliged to take the next in age into her confidence. By and by the youngest, finding her sisters pitied and caressed on account of their supposed sufferings while she was neglected, began to play off the same tricks. The usual phenomena followed. They were convulsed, they fell into swoons, they were pinched and bruised, they were found in the water, on the top of a tree or of the barn. To these places they said they were conveyed through the air, and there were those who had seen them flying, which shows how strong is the impulse that prompts men to conspire with their own delusion, where the marvelous is concerned. The girls did whatever they had heard or read that was common in such cases. They even accused a respectable neighbor as the cause of their torments. There were some doubters, but 'so far as I can learn,' says Turrell, 'the greater number believed and said they were under the evil hand, or possessed by Satan.'

"But the most interesting fact of all is supplied by the confession of the elder sister, made eight years later under stress of remorse. Having once begun, they found returning more tedious than going o'er. To keep up their cheat made life a burden to them, but they could not stop. Thirty years earlier, their juggling might have proved as disastrous as that at Salem Village. There, parish and boundary feuds had set enmity between neighbors, and the girls, called on to say who troubled them, cried out upon those whom they had been wont to hear called by hard names at home. They probably had no notion what a frightful ending their comedy was to have; but at any rate they were powerless, for the reins had passed out of their hands into the stern grasp of minister and magistrate. They were dragged deeper and deeper as men always are by their own lies.

"That the girls were really possessed, seemed to Stoughton and his colleagues the most rational theory,—a theory in harmony with the rest of their creed, and sustained by the unanimous consent of pious men as well as the evidence of that most cunning and least suspected of all sorcerers, the Past,—and how confront or cross-examine invisible witnesses, especially witnesses whom it was a kind of impiety to doubt? Evidence that would have been convincing in ordinary cases was of no weight against the general prepossession.

"In one respect, to which Mr. Upham first gives the importance it deserves, the Salem trials were distinguished from all others. Though some of the accused had been terrified into confession, yet not one persevered in it, but all died protesting their innocence, and with unshaken constancy, though an acknowledgment of guilt would have saved the lives of all. This martyr proof of the efficacy of Puritanism in the character and conscience may be allowed to outweigh a great many sneers at Puritan fanaticism." 4

Persons viewing MAID OF SALEM will naturally be curious to know what was the reaction following the climax presented in the drama.

4 Quotation from Lowell's Literary Essays used here by permission of, and by arrangement with, the publishers, Houghton Mifflin Company, Boston.
Of this, Professor Thwaites again gives an admirable and brief account:

"By the following year, the craze had exhausted itself, and there was a general jail delivery. Many of the children afterwards confessed to the falsity of their testimony. Samuel Sewall was one of the trial judges. He afterwards, while standing in his pew in the Old South Church at Boston, had read at the desk a public declaration expressing his deep repentance that he had been in such grievous error, and asking the congregation to unite with him in praying for the forgiveness of God. Cotton Mather, however, attempted to vindicate himself by the statement: 'I know not that I have ever advanced any opinion in the matter of witchcraft but what all the ministers of the Lord that I know of in the world, whether English or Scotch, or French or Dutch, are of the same opinion with me.'"

PART TWO: QUESTIONS ON HISTORICAL BACKGROUND

1. Define or describe the belief in witchcraft. How were witches supposed to operate? To what primary human emotion can the belief be ascribed? What other elements of human nature help to explain the conduct of persons and communities holding this belief? Illustrate from the photoplay.

2. How ancient is the belief in witchcraft? In what geographic, racial, or national areas has it manifested itself? Give as many examples as you can, and name as many superstitions akin to witchcraft as occur to you from the folk-lore and history of the various peoples of the world. Give whatever figures you can showing how many persons were killed as witches.

3. Is the belief in witchcraft totally extinct in the world? In the United States? What elements akin to those which supported the belief in witchcraft, if any, persist in you? In the United States? In what geographic and social areas would you most expect an appearance of such primitive beliefs? What should be the individual and social attitude and action toward such survivals?

4. Where in great literature has the belief in witchcraft been used? Will some members of the class volunteer to read to the rest some of the famous examples of such uses? (See Bibliography.)

5. Were outbreaks against witches in the American colonies confined to Salem? What elements in the nature, religious beliefs, and immediate conditions of the Puritans of Massachusetts contributed to the Salem witchcraft epidemic? With these conditions fully understood, are your feelings towards the people of Salem more those of indignation and contempt or of pity? Support your attitude by specific references either to history or to the play. Did the Salem outbreak result in any positive good?

6. Be prepared to estimate the fidelity with which the photoplay follows the historical facts as given in the section on Historical Background.

7. Describe in your own words what actually took place in Salem before and at the trials. Characterize from a modern point of view the charges, the evidence, the instigators, the judges, the verdicts and the executions. In what ways has our society improved in these
1 What were the consequences of Ann's spiteful lies?

2 How does the photoplay build sympathy for Roger?

5 Was dancing a Puritan custom? What were some Puritan customs?

6 How did Puritan costumes differ from those of today?

9 Look up the word dilemma. What dilemma confronted Barbara?

10 Of what was Barbara accused? What fate had befallen her mother?
3 How important was the church in the Puritan village? Explain.

4 What was the consequence of wearing the gay bonnet in church?

7 How did the colonial kitchen differ from one of today?

8 What were the consequences of Ann's acting "bewitched"?

11 What effect was Director Frank Lloyd trying to get in this scene?
MINIATURE STILLS FOR NOTEBOOKS: MAID OF SALEM – SERIES 7
Prepared by Educational and Recreational Guides, Inc. See Lower Right-Hand Corner

1. What were the consequences of Ann's spiteful lies?
2. How does the play develop sympathy for Roger?
3. How important was the church in the Puritan village? Explain.
4. What was the consequence of wearing the gay bonnet in church?
5. Was dancing a Puritan custom? What were some Puritan customs?
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7. How did the colonial kitchen differ from one of today?
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9. Look up the word dilemma. What dilemma confronted Barbara?
10. Of what was Barbara accused? What fate had befallen her mother?
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matters? Do you feel there is still room for improvement? If so, how?
8. What was the reaction following the Salem craze? Compare the public statements (and their characters as revealed by them) of two famous leaders in Massachusetts Colony who were influential in the affair.
9. Of what word is Salem an abbreviation? How many Salems are there in the United States?

**PART THREE: THE TECHNICAL PRODUCTION**

*The Story Behind The Story*

Bradley King—a woman, incidentally—has been a student of early New England lore for many years. She is an experienced and successful screen writer, but *Maid of Salem* is the first story she has written of Puritan days and witchcraft.

*Research*

The producer, Frank Lloyd, himself took charge of research work for *Maid of Salem*, beginning by visiting Salem and the reproduction of Salem Village as it stands today. In Puritan days there were two Salems. Salem Town, on the seacoast, had a population of about 1,600 and is the modern Salem. Salem Village, where most of *Maid of Salem* takes place, was a farming community of 200 souls located seven miles inland. It is now called Danvers.

These and many other facts were supplied to Mr. Lloyd and his staff by the Essex Museum in Salem. Additionally, he brought back pictures and descriptions of costumes, detailed plans and photographs of the old Puritan houses and other buildings, and reproductions of many implements such as hearth spits, candle-making machines, stocks, forges and furniture of every description.

A bibliography of more than one hundred volumes was scanned by Mr. Lloyd's research staff. Many of these books are first editions obtained from the famous Huntington Library in Pasadena, California; some, including authentic histories of Salem witchcraft, are the only copies in existence.

From the diaries and wills of Puritans were obtained many important details of daily life, clothing, and habits. All furniture and other "props" were reproduced by Paramount craftsmen in the studio shops.

*The Screen Play*

The preparation of the screen play fell to Miss King, Durward Grinstead, and Walter Ferris under the supervision of Producer Lloyd and his associate, Howard Estabrook. Mr. Grinstead, who at one time was a member of the American diplomatic corps in Germany, is a historical novelist and lecturer. He was reared in Massachusetts, where he became interested in Salem, and he is recognized as an authority on the period. Mr. Ferris was chosen by Mr. Lloyd for his skill at writing dialogue.
The Producer-Director

Frank Lloyd, renowned as the only three-time winner of awards of the Academy of Motion Picture Arts and Sciences, chose MAID OF SALEM because of his characteristic preference for stories of powerful drama.

Mr. Lloyd's first directional award was for "Divine Lady" in 1928-29. He won the award again in 1932-33 for "Cavalcade" and last year "Mutiny on the Bounty," which he also directed, was named the best production of 1934-35.

A native of Glasgow, Mr. Lloyd has been identified with the theater and screen since he was fifteen years old. He has been in Hollywood for twenty-three years. He bears little resemblance to the movie director of fiction. He is low-voiced and never reveals irritation. He is, incidentally, one of the best actors in Hollywood and has no trouble in showing players the exact effects he wants them to produce for the cameras.

The Production

The sixty-nine separate departments that compose Paramount's studios were coordinated into a single unit to place MAID OF SALEM before the cameras. Designers drew more than fifty water-color sketches of Puritan costumes, while the art department under Hans Dreier prepared sketches for some seventy-five exterior and interior sets. At least two of these sets were of extraordinary proportions—the reproductions of Salem Town at the Paramount ranch near Hollywood and of Salem Village on the location set near Santa Cruz, California, three hundred and seventy-five miles north of the home studio. Blueprints were prepared for the larger sets and from these detailed plans were drawn.

To care for the production company of one hundred and fifty people on the three-weeks location trip to Santa Cruz, a huge camp was built near the set. The men of the troupe lived there while the women were placed in Santa Cruz hotels. The camp was composed of a tent-house city and dining hall, the tent-houses being outfitted with hot and cold running water, shower-baths, electric lights, and other modern conveniences.

Locations

Two location trips, one long and one short, were involved in filming MAID OF SALEM. The long trip was to Santa Cruz and was made by the entire company. A site was chosen by Mr. Lloyd on a farm four miles from Santa Cruz because it reproduced almost exactly the countryside around Salem. In order to keep the orchards and fields suitable for filming, Mr. Lloyd bought the entire crop of apples, pears, and corn on the two-hundred-and-fifty-acre farm, and the owner let the fruit and fields remain unharvested. Salem's village green, a three-acre lawn, was composed of squares of lawn donated by Santa Cruz residents, since there was not sufficient time to plant and grow the grass.

The trips to Paramount ranch for scenes involving Salem Town were made daily from the studio. Climax scenes of Gallows Hill also were taken on the ranch, where an elevation was found almost exactly like the original hill near Salem. For these scenes some 2,000 extra or
atmosphere players were used, and the job of bringing them to and from the set was one of Hollywood’s biggest transportation problems in recent years.

Sets
Not only were Paramount’s facilities in Hollywood taxed to build interior sets in the studio sound stages, but a crew of fifty spent several weeks in Santa Cruz building Salem Village, and an even larger number of carpenters and designers was busy at Paramount ranch to reproduce Salem Town. The biggest problem was not in building the houses and other structures, but to make them appear old and weather-beaten. This aging process required almost as much time as did the construction itself, and infinitely more care. The total area of exterior sets exceeded forty acres, while interior sets were built in seven different sound stages. In addition to the two town exteriors, a sailor’s shanty was built on a picturesque bluff overlooking the sea at Carmel, an artists’ colony a few miles from Santa Cruz. Scenes with principals involved were filmed in the shanty.

The biggest single structure was the Salem Village meeting house. The town tavern and the Puritan courtroom were among other large sets.

Properties
The thousands of properties needed were, for the most part, reproduced from models brought back by Mr. Lloyd from Salem—candle-making machines, spinning wheels, dishes and table implements, spits operated by weights like an old-fashioned clock, outdoor bakeries, forges, anvils, stocks and all manner of items handed down from the beginnings of American civilization. Blunderbusses and other weapons were obtained from the Paramount gun room, which maintains a very complete collection.

Costumes
Making costumes for two thousand extras in the climax scenes was a routine task for the professional wardrobe experts. After Mr. Lloyd had approved the color sketches for principals’ costumes, the experts set to work constructing at least two of each. This was necessary to allow for periodic cleanings and for the virtual destruction of some clothes in storm and fight scenes. Each of the forty or more principal characters had at least two different kinds of costumes for everyday and Sunday wear, and in the case of the leading players there were as many as six costumes. Thus the principals each had at least four complete outfits, including hats, coats, dresses, shoes, stockings, and other accessories.

The Cast
An experienced and gifted cast was selected for Maid of Salem. More than five hundred players, including two hundred children, were given screen tests. Claudette Colbert was the choice for the leading role because, primarily, the story had been chosen and written for her. With Miss Colbert in mind, Mr. Lloyd had been seeking a strongly nationalistic and deeply dramatic story with good romantic elements. When Miss King showed him her original story, he knew
at once that it was the type of story that he had been seeking. The choice of Fred MacMurray for the leading male role was a happy one.

With the two leading roles determined, Mr. Lloyd still faced a gigantic casting job. The bulk of the parts went either to elderly persons or young children. Inasmuch as the two supporting leads were almost as important as the starring roles, Mr. Lloyd spent weeks seeking just the right players. Gale Sondergaard, who had made a success in her first screen role as Faith in *Anthony Adverse*, was chosen for the main feminine supporting role, that of Martha Harding. Harvey Stephens was chosen as the ideal player to appear opposite her, as Dr. John Harding.

Bonita Granville, the child who played so effectively the role of the vicious youngster in *These Three* was selected as Ann Good, supported by Bennie Bartlett and Virginia Weidler.

**PART FOUR: QUESTIONS ON THE TECHNICAL PRODUCTION**

1. Knowing what you now do of the history of the Salem witchcraft craze, do you feel that the producer-director did a careful and effective piece of work in preparing for and filming his story? What fanciful and romantic elements has Miss King introduced which were absent from the events as they actually occurred? Why do you think she did so, and do you think that she was justified? What would the picture be without its love story? Do you think the story gains or loses by the violent deaths of Jeremiah and Dr. John? Justify your opinions by specific references to the tale. Are there any significant changes you would make if you were telling the story or filming the picture?

2. What scenes of the picture made the most powerful impressions upon you? What human characteristics and emotions does the picture portray? Make one list of the noble characteristics and emotions shown, with examples. Make another list of the baser ones, similarly with illustrations.

3. What effects does the photoplay secure which would be impossible in a stage-play? What effects, if any, might be secured in a stage-play that would be impossible in a photoplay? Do you believe that pictures have improved in recent years? If so, in what ways? In what ways would you criticize certain types of photoplays and their producers adversely? In what ways do you look for further improvement, if any?

4. What specific research went into the building of this film? Name as many details as you can think of. Indicate with specific detail the scale on which the work of producing the film was carried out, including locations, sets, properties, and costumes. What is your judgment concerning the care given to the choice of the cast?

5. What social uses are served, in your opinion, by the showing of such a photoplay as *Maid of Salem*? Should such films play a larger or smaller part in the work of classes in English and social studies in American schools? Give illustrations of other films with which you are familiar which could be discussed to advantage by students in the high schools. Name other subjects that might be filmed with advantage to the schools.
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   (Scott Foresman).


PRODUCTION CREDITS

Producer-Director ................................................. Frank Lloyd
Associate Producer .............................................. Howard Estabrook
Author ................................................................. Bradley King
Screen Playwrights ................................................ Walter Ferris,
                                                          Bradley King and Durwald Grinstead
Cinematographer .................................................. Leo Tover, A.S.C.

THE CAST

Barbara Clarke .................................................... Claudette Colbert
Roger Coverman .................................................... Fred MacMurray
Dr. John Harding ................................................... Harvey Stephens
Martha Harding ..................................................... Gale Sondergaard
Ellen Clarke, Barbara’s Aunt ...................................... Louise Dresser
Jeremiah Adams ..................................................... Halliwell Hobbes
Nathaniel Goode ................................................... Edward Ellis
Mrs. Abigail Goode .................................................. Beulah Bondi
Tituba ................................................................. Madame Sultewon
Rebecca, Nurse ...................................................... Lucy Beaumont
Mr. Cheeves ........................................................... Donald Meek
Mrs. Cheeves .......................................................... Kathryn Sheldon
Rev. Samuel Parris ................................................... Ivan Simpson
Thomas Ezekiel Bilge ............................................... E. E. Clive
Goody Sarah Osborn ................................................ Zeffie Tilbury
Giles Cory ............................................................. Tom Ricketts
Ann Goode ............................................................. Bonita Granville
Timothy Clarke ...................................................... Bennie Bartlett
Nabby Goode ........................................................ Virginia Weidler
Mercy Cheeves ...................................................... Barbara Nelson
Mary Watkins ........................................................ Rosita Butler
Miles Corbin ........................................................ Sterling Holloway
Tithing-Man ............................................................ Brandon Hurst
Village Marshall ...................................................... Russell Simpson
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF JULES VERNE'S
MICHAEL STROGOFF

Prepared by
FRANCES TAYLOR PATTERTON
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General Editor
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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

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin's monograph on Photoplay Appreciation in American High Schools (Appleton-Century). An expansion of the curriculum units may be found in the new Course of Study in Motion-Picture Appreciation, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finers Films Federation and published by Educational & Recreational Guides, Inc., 138 Washington Street, Newark, N. J., at 50c a copy.

A new monograph (64 pages) on The Photoplay as Literary Art, by Dr. Walter Barnes, is also now ready. Single copies, 50c.

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Mutiny on the Bounty
Maid of Salem
Captains Courageous
Romco and Juliet
As You Like It
A Midsummer-Night's Dream
The Green Pastures
The Prisoner of Shark Island
The Last of the Mohicans
Nine Days a Queen (Lady Jane Grey)
Charge of the Light Brigade
The Good Earth
Servant of the People

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A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF JULES VERNE'S
MICHAEL STROGOFF

I THE AUTHOR

1. Can you give the nationality of the author of MICHAEL STROGOFF?
2. Name four or five of the books he has written.
3. Which of these have you read?
4. With what type of story is he usually associated?
5. Is the book on which this film is based characteristic of the author's other literary work?
6. Was the author alive at the time when the events recorded in this story were taking place?
7. Which of his books give you the impression that he is intimately acquainted with sea-craft? Do you know whether or not he ever went to sea?
8. Can you compare him with any author writing today who combines the results of modern scientific research with romantic narrative?

II THE STORY

In the year 1870 the Tartar hordes of Siberia revolt against Russian rule. They are led by the traitor, Ivan Ogareff, formerly a colonel in the Russian army. The Tartars have cut the telegraph line, leaving the forces of the Grand Duke isolated at Irkutsk. Military orders must be sent him by courier. Michael Strogoff, a captain of the Imperial Guard, is chosen to carry the despatches under the name of Nicholas Korpanoff, merchant. A traitor in the palace immediately sets a woman spy, Zangarra, to follow him.

On the train to Nijni-Novgorod Michael finds Zangarra, Cyril Blount, a British war correspondent, Eddie Packer, an American correspondent, and Nadia, a young Russian girl traveling alone. Zangarra makes an effort to attract Strogoff, but he is more inter-
Anton Walbrook, who plays the title role of MICHAEL STROGOFF. Does Walbrook wear this uniform in the film? In what scene?
ested in Nadia. At Nijni-Novgorod Zangarra meets Ogareff at a gypsy camp. Rather summarily he sends her back with his aide, Vassily, to take the boat to Omsk and get Strogoff's papers en route.

At the government bureau Strogoff finds Nadia in tears. She must get to her father, who is ill at Omsk, but officials have denied her a passport. Strogoff arranges with the police to allow his "sister" to accompany him.

On the boat Strogoff rescues Zangarra from a bear which has escaped from a troupe of entertainers. Zangarra sends for him to come to her cabin in order to thank him. Vassily wants to assassinate him to get the papers, but Zangarra hesitates to kill the man who has just saved her life. She will get the plans later by strategy.

Strogoff, suspicious, slips off the boat with Nadia at the next landing and proceeds by carriage. At a post house a traveler, Ogareff, disputes Strogoff's right to the only available horses. Neither knows the identity of the other. For the safety of his mission Strogoff refuses to fight over the horses—nor over a cut from Ogareff's whip.

Strogoff and Nadia, continuing their journey in a peasant cart, are being ferried across the river near Omsk when a Tartar band attacks them. Strogoff, badly wounded, is knocked overboard. Nadia is taken prisoner. A sheepherder pulls Strogoff unconscious from the river. When he comes to after several days he starts feverishly for Omsk.

At Omsk, now in the hands of the Tartars, Ogareff, furious at Zangarra and Vassily for letting Strogoff escape them, orders a thorough search of the city. Strogoff, going to an inn to secure a horse, is joyfully recognized by his mother, who lives in the town. He denies he is her son. But soldiers try to seize him. He escapes. The Tartars take his mother prisoner. His pursuers gain on Strogoff. He burns the military plans and keeps only the letter to the Grand Duke. He is captured.

Ogareff gives Zangarra a beautiful string of pearls, telling her she must identify Strogoff among the prisoners. She denies that he is there. Ogareff orders Strogoff's mother to be flogged. Strogoff, unable to witness this sight, rushes to her defense.

Ogareff puts Zangarra on a horse. In ten minutes his soldiers will have orders to shoot her on sight. She delays to find that Ogareff intends to blind Michael. She gives the executioner the pearls as a bribe to feign executing the sentence.

Thinking him blind, Ogareff sets Strogoff free. Zangarra overtakes him as Nadia leads him away. She has secured two horses for them. After they have gone she attempts to mount her own horse but falls, shot by Vassily.

Ogareff presents himself to the Grand Duke at Irkutsk as Michael Strogoff. He gives false information as to the Tartar
attack. He has arranged to ignite the oil which the Tartars have poured on the river as a signal for the attack. As the flames burst forth, Nadia, separated from Michael, arrives at the Palace and confronts Ogareff. He is about to kill her when Strogoff leaps upon him and, after a frantic fight, kills him. Strogoff establishes his identity with the Grand Duke, leads out the army and routs the Tartars. He marries Nadia and is honored by the Czar.

III THE PLOT

1. If you have read the book on which the film is based, list some of the changes made in adapting the story to the screen.

2. Were there any points in the plot as filmed which you felt were not well motivated?

3. Do you think some explanation should have been given as to why Strogoff allowed Nadia to consider him blind? We know why he told his mother he was _not_ blind. Should we have been told why he told Nadia he _was_ blind? Did you think he was blind, or did you think he was not blind, when he confronts Ogareff in the palace? Do you think the point was left obscure in order that the audience might be surprised, with Ogareff, when he sees? Was the surprise worth sacrificing plot clarity?

4. In the book it was the tears which rose in Michael’s eyes at seeing his mother for the last time that saved his sight by causing a protective vapor to form between the optic nerve and the white heat of the metal. On the screen his sight is saved by Zangarra’s bribe to the executioner. Discuss this change. Which plot device do you think is the stronger? Which the more cinematic?

5. Jules Verne did not have Strogoff’s mother die when her son is blinded. Can you assign any reason for the change that is made in the film version? Has her death dramatic or emotional value? Or does it, perhaps, simplify the plot? Would you prefer to have her live?

6. Do you think it should be explained why Strogoff did not burn the letter to the Grand Duke when he was burning the military plans? Did you think he was careless in allowing the letter to fall into Ogareff’s hands? Do you think it would have helped if the letter had been thrown on the screen to show the audience that it contained no important information?

7. Did you feel that Nadia’s father was dropped too completely from the story? You will remember it was established in the beginning that she was willing to risk the hazards of travelling alone in a war zone because he was ill. Yet we hear nothing more of him. Apparently she makes no effort to see him at Irkutsk. Is this the case in the book? Was there a stronger reason than illness for their separation? How does Jules Verne complete the episode?
8. In the book it was Nadia whom Michael rescued from the bear, and the background was the Ural Mountains, not the boat. Can you see good plot reasons for these changes?

9. Did you find the so-called comedy relief furnished by Blount and Packer amusing? Or did you feel that they intruded on some of the more serious moments? For instance, a dramatic scene in the action occurs when the Russian forces are routed by the Tartars. But these scenes are turned into comedy by cutting from the battlefield to the two reporters who are witnessing the battle through a spy-glass. The Englishman is dictating an account while the American is supposed to be taking it down. But he has lost his pencil and the audience is distracted by his humorous antics while he tries to find another. The climax of the scene is not the tragic defeat of the Russian but the comic wrath of the Englishman when he finds that his report has not been recorded. This moment is capped by another comic climax when a couple of ferocious Tartars take the two comedians prisoners. Do you think it was wise to cut from serious scenes of bloodshed to the slapstick performance of these two minor characters? Do you think that comedy and tragedy should be so closely interwoven? What was your impression of the scene? Regret at the losses of the Russian army? Or amusement at Blount and Packer? Did the clowning of the two reporters tend to distort a serious situation in the plot into a merely humorous episode?

10. Do you think that a better wrought plot would have given these two comedy characters something to do in the story besides being funny? Can you suggest any bit of action that they might have performed to carry forward the plot? Do you think it is to the advantage of a story to have every character affect the development of the story in some way? Or is it enough for a comedy character to be merely "present"? Did Jules Verne find any better way than the picture employs of linking the two comedians to the plot?

IV THE CHARACTER VALUES

1. What qualities in the character of Michael Strogoff do you especially admire?

2. Can you name scenes in which he best displays these qualities?

3. Would you say that this is a story which shows growth of character, or the testing of virtues already possessed?

4. Does Nadia change in any way, either for better or for worse?

5. Would you say that Nadia remains as steadfastly good throughout the story as Ogareff remains steadfastly evil?

6. Does the character of Zangarra improve or deteriorate?

7. Can you name three motives which might explain Zangarra's conduct in shielding Strogoff?
ILLUSTRATIONS FOR BOOK REPORT

These stills may also be traced or adapted by pupils.

Prepared by FRANCES TAYLOR PATTERSON

1. What assignment was given to Michael Strogoff in this scene? What promises did he make?

2. What palace is pictured in this scene? What camera range used here?

3. What property in this scene influences Strogoff in his determination not to quarrel?

4. What did J. N. Ermolieff, producer of the French version, contribute to the American version?

5. What is the effect of the answer of Strogoff’s mother on Ogareff? On Zangarra?

6. What does this character—real life once a Russian wrestler—do to advance the plot?
Can you distinguish the camera, the microphone, and the various types of lights?

Can you name these two characters? For whom does the one on the left mean death?

What does this close-up accomplish that could not be accomplished in a medium shot?

What important aid to action is going on in this picture? Is it a specialist's job?

What information has the audience not possessed by Strogoff, to lessen the horror of this scene?
ILLUSTRATIONS FOR BOOK REPORT: MICHAEL STROGOFF—SERIES 8

These stills may also be traced or adapted by pupils in making lantern slides for classroom or assembly projects.

Prepared by FRANCES TAYLOR PATTERSON, Instructor in Motion Pictures, Columbia University.

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11. What information has the audience not possessed by Strogoff, to lessen the horror of this scene?

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8. What elements in the scene when Ogareff hits Strogoff with the whip convince you that Strogoff is no coward? What pictorial means explain away his seeming cowardice?

9. What qualities did Strogoff show in his relation to his mother?

10. If you felt that, for the good of his mission, he was right in denying her at the inn, do you feel that he should not have given himself away when Ogareff threatens to beat her? How would you distinguish between these two moments? In both, his duty to Russia remains unchanged. How has his duty to his mother altered? What is the impulse that prompts him to deny her in the first scene but to acknowledge her in the second?

11. Do you think cruelty is too realistically presented in the picture? Are there any scenes that you would eliminate as too inhuman?

V THE PRODUCTION

MICHAEL STROGOFF illustrates an interesting problem in production. The story had been filmed abroad. The battle sequences were made with the cooperation of the Bulgarian government. For a whole month ten thousand soldiers and cavalrymen, commanded by their own generals, put themselves at the disposal of the film company. They went through the elaborate tactical operations of charge and attack while cameramen filmed the action. Locations closely resembling the Siberian steppes and rivers were found and used as backgrounds. Both a German and a French version were made. Anton Walbrook had the leading role in each.

The French film was bought by RKO. But as it stood it was a foreign language film. If it were to be released in the United States it would have to be "dubbed." That is to say, a sound track carrying the dialogue in English would have to be substituted for the sound track carrying the dialogue in French—a difficult and expensive process. But there were many feet of film, location shots, battle scenes, and pictures of mass action in which no words, either English or foreign, were spoken. Therefore, instead of "dubbing" the sound track, it was decided to remake the more intimate action scenes and splice them into the very valuable European footage which could not be duplicated. As a connecting link between the foreign version and the remake, Anton Walbrook was brought to Hollywood to re-enact the role of Michael for the new production.

There are three ways of telling the scenes that were filmed abroad.

1. The scenes are all general shots. No character can be identified by name.

2. No English is heard. The cries of the crowd are either without words or in a foreign tongue.
3. There is a slight difference in the quality of the lighting. The American photography has more tonal contrast, the shadows are deeper. The foreign photography has less contrast of light and shadow.

In view of these unusual circumstances, will you discuss the following points:

1. Do you think the footage of the two films was cleverly blended?
2. On looking back, can you recall any scenes which you think were characteristically European? Could they have been equally effective if taken in Hollywood?
3. Did you notice any interesting camera angles in the first scenes of the picture, all of which were filmed abroad?
4. Could you detect any difference between the foreign and American photography?
5. Could you detect the difference between characters who were Russian by birth and characters who were Russian by make-up?
6. Can you compare this picture with any other picture that you have seen which had large sequences filmed abroad?

VI THE TECHNIQUE

1. Did you notice at the beginning of the picture that the credit titles are dissolved against the white flag of Imperial Russia with its doubleheaded eagle? Do you think that was a good way to prepare for the introductory title which definitely establishes the place and the period in which the story takes place?

2. Are you familiar with the form in which the story is arranged in order that the director may take the scenes? That form is called the continuity or shooting script. The continuity of MICHAEL STROGOFF begins in this way:

FADE IN
FOREWORD: SIBERIA—1870. The savage Tartar hordes have risen again—but this time with unprecedented success. Mercilessly cutting down a helpless peasant population, the barbarians threaten to make this vast territory their own.

DISSOLVE

EXT. SIBERIAN COUNTRYSIDE (STOCK)—DAY

1. EFFECT SHOT. A lone Tartar horseman silhouetted against the sky as he waves a cruel-looking sabre around his head.

2. LOW ANGLE SHOT. GUNNING UP, of Tartar horseman with horn, silhouetted against sky as he raises his horn to his lips.

3. MED. SHOT section of Siberian countryside with foliage in f.g. waving in breeze as if in answer to bugler's signal.
4. SHOT of Tartar horseman as he blows horn.

3. Can you define the terms used in the script? If not, here are some definitions:

   a. The FADE IN corresponds to the curtain of the theater. Technically, it is the gradual increase of light on the frame of the picture, beginning with the zero point until full illumination is reached. It is used to introduce new scene sequences and to bridge time lapses.

   b. The DISSOLVE is the effect got by double exposing a strip of film. One scene seems to emerge out of another. A DISSOLVE is very much like the accidental superimposition of two pictures on a Kodak film which has not been turned after the previous exposure.

      The DISSOLVE has several uses. It is used to make what are called atmosphere shots; that is, scenes which establish a locale, but in which no story action takes place. Dream sequences and visions are introduced by the DISSOLVE. It often indicates what people are thinking or wishing. It may introduce retrospective sequences—things that are not actually happening but are being recalled. Like the FADE, it may be used to bridge time lapses and make a smooth transition between scenes where the action is not continuous.

   c. GUNNING UP means that the scene is to be taken by the camera tilted upward from a position lower than that of the thing to be photographed. The term SHOOTING UP is sometimes used instead. Notice that the moving picture camera has a good many terms in common with the gun. The camera must be "loaded"; the top box is the "magazine"; a scene is "shot."

   d. The MEDIUM SHOT means that the camera is to be placed at normal distance from the thing photographed. It suggests the range of the camera, whereas LOW ANGLE SHOT suggests the position of the camera. Other camera ranges are: LONG SHOT, WIDE ANGLE SHOT, MEDIUM CLOSE SHOT, and CLOSE UP.

   e. The FOREWORD is an explanatory sub-title used when there is some special theme or period or background that must be established in order that the audience may follow the picture without confusion.

   f. STOCK SHOT means a strip of film on which stock locations have been photographed, such as the Statue of Liberty, the Eiffel Tower, the Brooklyn Bridge. There are firms dealing exclusively in stock footage, but most studios keep a supply on hand. In this case STOCK means footage on hand from the foreign production of the film bought by the studio.
4. In which of its uses is the DISSOLVE employed in the above-mentioned scenes?

5. How many bits of information are established by the FOREWORD? List them.

6. Do you recall how some of the characters were introduced in this picture? What substitute has the sound film found for the old silent-picture method of introducing characters by sub-titles? How was the audience given the information that Michael Strogoff was the courier's name?

7. How would you describe the tempo, or pace, of the picture? Was that pace consistent throughout? Was it appropriate to the type of story being told?

8. In general, would you say that the technical presentation of the picture was smooth? Was there anything about it that disturbed you?

**VII THE CAST**

1. If possible, read the description of Michael Strogoff given by Jules Verne at the beginning of Chapter III. Does Anton Walbrook fit this description? If you cannot, or have not, read the book, do you consider Walbrook a good choice for what, in your opinion, a courier should be?

2. Do you consider that an actor speaking broken English creates the illusion of a foreigner? Actually if the story were taking place in Russia, all of the characters would be speaking Russian. No one would be speaking English with a foreign accent. Would it have been better if all the cast spoke broken English or all the cast spoke pure English, one or the other? Did it annoy you that Strogoff and Ogareff talked like foreigners while Nadia and Zangarra, also supposed to be Russian, were English-speaking actresses?

3. Have you seen Margot Grahame in any other picture? Can you compare her performance as Zangarra with her performance in *The Informer*? Do you think her make-up, the plucked eyebrows and so on, was appropriate for a Russian girl in 1870?

4. Can you compare Elizabeth Allan's performance as Nadia with her performance as David's mother in *David Copperfield*?

5. Can you compare the performance of Akim Tamiroff as Ogareff with his performance in *The General Died At Dawn*?

6. What qualities did Fay Bainter bring to the delineation of Strogoff's mother? Have you ever seen her before?

7. Are the roles of Eric Blore and Eddie Brophy always comic? Can you name any other picture in which they appear?

8. Which of the so-called character actors would you consider most effective?

9. Are there any other screen personalities that you would have preferred to see playing the parts in this film?
VIII THE HISTORY

1. Can you give any facts about the Czar Alexander II for whom Michael Strogoff carried his despatches?
2. Do you know what relation he was to the last Romanoff ruler?
3. Can you tell anything about affairs in the other countries at the time when the events in the picture were taking place? In France? In Germany?
4. What sovereign was ruling in England?
5. Who was President of the United States?
6. To what flag do the Tartars hold allegiance today?

IX THE GEOGRAPHY

1. Are you clear about the relative positions of Russia, Siberia, Tartary, and Turkestan? If possible, read Chapter II of the book—"Russians and Tartars."
2. What mountain range did Michael Strogoff cross in going from Russia in Europe to Siberia? Do you remember what Verne says the name signifies? If possible, read Chapter X.
3. In 1870, when the action of the story takes place, one travelled to Siberia by post-chaise. How does one get there today?
4. Did the picture arouse in you any desire to travel in these lands?
5. Have you any information about the steppes?

X THE VOCABULARY

1. Were there any words in the vocabulary of the picture which were new to you?
2. Can you define?
   a. Emir
   b. Ruble
   c. Kopeck
   d. Vodka
   e. Verst
   f. Samovar
   g. Steppes

XI OTHER BOOKS BY JULES VERNE

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A Tour of the World in 80 Days
Journey to the Center of the Earth
A Trip to the Moon
The Mysterious Island
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Michael Strogoff .................................................. Anton Walbrook
Zangarra ................................................................. Margot Grahame
Nadia ................................................................. Elizabeth Allan
Ogareff ................................................................. Akim Tamiroff
Strogoff’s Mother ................................................... Fay Bainter
Cyril Blount .......................................................... Eric Blore
Vassily ................................................................. Paul Guilfoyle
Czar Alexander II ................................................... Paul Harvey
Grand Duke Vladimir ............................................... William Stack
Eddie Packer .......................................................... Edward Brophy
Passport Official ..................................................... Frank M. Thomas
Shepherd’s Wife ...................................................... Helen Jerome Eddy
Innkeeper ............................................................... Michael Visaroff

Tartar Chieftains ....................................................
{ Francis McDonald
{ Matthew Betz

Czar’s General ........................................................ Oscar Apfel
Gypsy Women ........................................................ Margaret Armstrong
Czar’s Aide ............................................................... Leonard Ceeley
Cart Driver ............................................................. Dewey Robinson

THE PRODUCTION CREDITS

Producer ............................................................. Pandro S. Berman
Associate Producer ................................................. Joseph N. Ermolieff
Director ............................................................... George Nicholls, Jr.
Author ................................................................. Jules Verne
Screen Playwrights ......................... Mortimer Offner, Anthony Veiller, and Ann Morrison Chapin
Musical Director .................................................... Nathaniel Shilkret
Art Director .......................................................... Van Nest Polglase
Cinematographer ..................................................... Joseph H. August, A.S.C.
A GUIDE TO THE STUDY OF THE
METRO-GOLDWYN-MAYER SHORT FEATURE ON THE
ADOPTION OF THE UNITED STATES CONSTITUTION

SERVANT OF THE PEOPLE

Prepared by
ERNEST D. LEWIS
President, Department of Secondary Education
National Education Association

General Editor
MAX J. HERZBERG

This Photoplay Has Been 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.

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin's monograph on *Photoplay Appreciation in American High Schools* (Appleton-Century). An expansion of the curriculum units may be found in the new *Course of Study in Motion-Picture Appreciation*, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational & Recreational Guides, Inc., 138 Washington Street, Newark, N. J., at 50c a copy.

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SERVANT OF THE PEOPLE

SERVANT OF THE PEOPLE is a stirring photo drama. In striking pictures, it tells of the immediate conditions which led the American people to send representatives to Philadelphia to strengthen the crumbling government of the time. It tells of the arduous task before the famous Convention. It visualizes the “fathers of the Constitution” in the picturesque colonial dress of that era as they labored through the long summer of 1787 to produce a body of laws that would assure liberty, safety and permanent welfare to the nation.

How well they succeeded may be judged from the fact that this document made for 3,000,000 people now protects the liberty of 130,000,000; that the document which held together, in 1787, thirteen weak states scattered along the Atlantic seaboard, now holds together forty-eight states and possessions of imperial extent and power. Slight wonder that the English statesman, Gladstone, was led to exclaim, with great enthusiasm: “The Constitution of the United States is the greatest work that was ever struck off at a given time by the brain and purpose of man.”

Although SERVANT OF THE PEOPLE is dramatic, the story revealed is essentially true to history. To appreciate it to the full, one should know something of what happened before and after the “fathers of the Constitution” undertook their difficult task.

BEFORE SEEING THE PICTURE

How far had the Americans gone in their ideas of government and politics before the close of the Revolution? They had, of course, a fierce love of liberty of the sort that led Patrick Henry to say, “Give me Liberty, or give me Death.” They were profoundly convinced that they possessed all the rights of Englishmen secured by them
through centuries of determined struggle. They had developed some feeling of union through the years preceding the outbreak of the war, and they had arrived at some definite ideas about constitutional government.

It is well to reread the story of the long drawn-out struggle from 1776 to 1783 to establish an independent nation. The canon superimposed on a map of thirteen states along the Atlantic seaboard which is the opening picture of The Servant of the People calls to mind revolutionary annals. The winding road, with broken weapons of warfare, brings visions of the tramping of soldiers from the time the embattled farmers fired "the shot heard round the world" until the defeated red-coats surrendered at Yorktown. The martial music of the photoplay aids the imagination in reconstructing this historic past.

But back of this martial story is the more prosaic account of the slow development of colonial union and constitutional government. Separated by forests and with few means of communication, the colonies would have felt little urge for union but for the troublesome Indians. Beginning with a confederation of New England colonies in 1643, groups of colonies came together at frequent intervals to make plans for defense. Perhaps the most important of these was the Congress of Albany, which assembled in New York on the eve of the momentous struggle known in America as the French and Indian War.

Mounting dissatisfaction with the rule of Great Britain was, however, the most compelling cause for united action. The Stamp Act Congress, representing nine colonies, gave written expression to colonial opposition to the Stamp Tax levied by the British Parliament. The First Continental Congress boycotted English trade.

The Second Continental Congress commissioned George Washington commander-in-chief of the American armies and pronounced in the Declaration of Independence those principles of government that have ever since formed a part of every American's political creed: "We hold these truths to be self-evident, that all men are created equal, and that they are endowed by their Creator with certain inalienable rights; that among these are Life, Liberty, and the Pursuit of Happiness." It was finally compelled to assume sovereign powers and become the actual government of a united America. This momentous event occurred on May 10, 1775.

Of equal importance with this story of colonial union here so briefly told, is that dealing with the development of constitutional government. The idea that there was something in every government superior to the decrees of rulers and superior, indeed, to the ordi-
Servant of the People

nary law, was an inheritance of the colonists from their British ancestors. Something of the sort had existed in England from the time the Magna Charta was forced from King John in 1215.

In America the colonists built up slowly this conception of constitutional rule. Beginning with the "Fundamental Orders of Connecticut," and with the Massachusetts Charter which, with modification, is the constitution of the present Bay state, political ideals were wrought into the fabric of the fundamental law. Thus, in colonial times the way was prepared for the Constitution makers of 1787.

INTERESTING READING

John Fiske: The American Revolution, ch. xvii.
Pageant of America, Volume VI, for illustrations and maps to brighten up the pages of history.
E. E. Sparks: The Men Who Made the Nation, ch. i.

THE CRISIS IN AMERICAN AFFAIRS, 1783-1787

The Americans had won on the battlefield. The jealous states held together long enough to win the war. Could they continue to co-operate long enough to bring about political unity and national security? The answer was long in doubt. So serious was the situation that these few years from 1783 to 1787 have long been called, quite appropriately, the "Critical Period in American History."

Before it expired, the Second Continental Congress had drawn up a constitution, ratified by the states and called "The Articles of Confederation of the United States of America." The use of the word "confederation" tells the story of the "Critical Period." As the word indicates, the union created was merely a loose one of sovereign states, each of the sovereigns refusing to brook a superior. Their rivalries, described so dramatically in the photoplay, foredoomed the Confederation to trouble.

Obvious defects of the constitutional document added to the difficulty. It failed to create a national executive to curb the lawless states. Congress, paid and controlled by the separate states, had no power to levy taxes and no power to enforce laws. Changes were, moreover, practically impossible, since the Articles provided that the
unanimous consent of all the states was necessary to make amendments. This defect proved, in practice, to be the most serious of them all. It was never possible to get all of the states to agree to accept amendments to those important provisions which weakened the union. Conditions in the country, therefore, gradually grew intolerable.

As the weaknesses of the Confederation became more and more apparent, individual citizens urged that a national convention should be held to take measures to improve the situation. The states of New York, Massachusetts, and Virginia formally recommended such action; and finally, in 1786, a meeting of representatives of several states at Annapolis, Maryland, under the leadership of Alexander Hamilton, called for a federal convention to meet the second Monday in May, 1787, "to make improvements in the Articles of Confederation to be ratified by all the states." The Congress of the Confederation rather grudgingly submitted the proposal of the Annapolis Convention to the respective states. It was careful, in submitting the proposal, to emphasize the fact that the consideration of amendments to the Articles of Confederation was to be the only business of the Convention.

Meanwhile, national leaders again turned to Washington for advice. His mail was filled with letters from men who had been closely associated with him in other hours of trouble. Delegates from Congress visited him in his retreat in Mount Vernon. To them all he urged that the national government be strengthened.

It was well something was being done because the nation was bankrupt; foreign commerce was ruined; civil war was raging in several states; threats of secession were frequently heard.

INTERESTING READING

Max Farrand: *Framing of the Constitution*, pp. 21-224.
Albert Bushnell Hart: *American History as Told by Contemporaries*, III, pp. 191-194 (Shay's Rebellion).
Andrew C. McLaughlin: *Confederation and Constitution*, ch. iii.

QUESTIONS ON THE PHOTOPLAY

Is the first picture adequate in bringing to mind the story of the Revolution?
Can you think of other pictures that might have been used for the same purpose?
By what means does the dramatist show that the returning Revolutionary soldiers were in a hopeful mood?

What means are used to prepare the audience for unhappy days ahead?

Does the ballad music of Revolutionary times add to the effectiveness of the first pictures? (Other ballads may be found in Stevenson, *Poems of American History*.)

Are the costumes and furnishings of the colonial period adequately portrayed?

What pictures are used to show the weaknesses of the "Critical Period"? After reading the books mentioned above can you think of other scenes that might have been introduced to make the story more realistic?

Does the photoplay give a vivid account of the helplessness of the Second Continental Congress? After reading the references above, do you think such a picture would have improved the photoplay?

Do the speeches and pictures adequately prepare the audience for the demand for a federal convention?

How does the conference at Mount Vernon show the respect in which Washington was held?

**THE CONVENTION AT WORK**

It was no surprise that, after the call for a federal convention was ratified by the states and chosen representatives met at Philadelphia, the members by unanimous vote turned to Washington to preside over their deliberations. The hero of the War for Independence was still the man of the hour to whom the nation turned in time of trouble.

Surrounding Washington was a group of unusually able men. Some were college men, most of them trained in the study of law and government, many had served the national government in previous years, and all were men of the highest character as well as ability. Their training and character may help to explain the outcome.

Their labor began with an address by Washington. Brief though it was, it raised the discussion to a high plane. It sobered and inspired the delegates. "It is too probable that no plan we propose will be adopted," he said. "Perhaps another dreadful conflict is to be sustained. If, to please the people, we offer what we ourselves disapprove, how can we afterward defend our work? Let us raise a standard to which the wise and the honest can repair; the event is in the hand of God."

Despite the sobering effect of this speech, bitter antagonisms marked the work of the delegates during the hot summer months
1 When did the Revolution end? What indications do these soldiers give that the war is over?

2 These men are printing money. What makes a piece of paper money?

5 Why did the Articles of Confederation fail to weld the states into a strong nation?

6 What five great Americans helped to make the Constitutional Convention a success?

9 The presence of what character in this scene suggests an important issue of the Convention?

10 How would you describe in a sentence the greatness of the Constitution?
When debtors ignore the law, what harm do they do themselves?

What great services did James Madison perform in the Constitutional Convention?

What did Washington want the Constitution to achieve for America?

What qualities of Washington made people turn to him constantly for help?

What were some of the conflicts at the Convention Franklin sought to compromise?
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Additional copies of this sheet of 11 miniature stills may be ordered at $1.25 a hundred, P. O. B. Newark.
of 1787. Federalists and Anti-Federalists, friends of a strong central government and advocates of state sovereignty; the large states and the small states; commercial or trade states, and agricultural states; North and South, East and West engaged in parliamentary battles. Fortunately, perhaps, the country at large was not aware of the day-by-day struggles in Philadelphia, for the Convention had voted that its proceedings should be in secret.

We, of today, know something of the decisions that almost wrecked its work, inasmuch as we have the notes of James Madison, published many years later. We know, too, that its work was finally finished only after a series of far-reaching compromises. These were laboriously worked out by the delegates, who were determined to submit to the people a document that would be a "standard to which they could repair." In this work of compromise, the veteran diplomat, Benjamin Franklin, at this time 81 years of age, played a large part. The photoplay in a delightful manner tells of the ball and party at which his diplomatic abilities were brought into full play.

Franklin was, however, many times very doubtful about the final outcome of the convention’s work; and when this outcome was no longer in doubt, he exclaimed, “I have often and often, in the course of the session, and the vicissitudes of my hopes and fears as to its issue, looked at that [he referred to a painting of a sun on the back of the president’s chair] without being able to tell whether it was rising or setting; but now, at length, I have the happiness to know that it is a rising and not a setting sun.”

This speech, and the thrilling moment when the delegates led by Washington signed the immortal document, are a fitting climax to the “story of the Constitution.”

The importance of the work of the convention can hardly be overestimated. In the words of a recent American statesman: “The Constitution of the United States is the final refuge of every right that is enjoyed by any American citizen. So long as it is observed, those rights will be secure. Whenever it falls into disrespect or disrepute, the end of orderly organized government, as we have known it for more than one hundred and twenty-five years, will be at hand.

“The Constitution represents a government of law. There is only one other form of authority, and that is a government of force. Americans must make their choice between these two. One signifies justice and liberty; the other tyranny and oppression. To live under the American Constitution is the greatest political privilege that was ever accorded to the human race.”

It is a privilege and a right that we must, if necessary, defend with our lives.
INTERESTING READING

Max Farrand: *Framing of the Constitution*, ch. v-viii and appendix (compromises).
Albert Bushnell Hart: *American History Told by Contemporaries*, III, pp. 205-228 ("Men of the Convention" and "Closing Scene").
*Pageant of America*: Vol. VIII, ch. v. (interesting material to help visualize the work of the Convention).
E. E. Sparks: *Men Who Made the Nation*.
Woodrow Wilson: *American People*, III, 60-76.

QUESTIONS ON THE PHOTOPLAY

How do the groupings, costuming, and surroundings give dignity to the various pictures of the Federal Convention at work?
What effective method was used by the authors to show the voting of the various states on the question of calling a federal convention?
How did earlier scenes prepare the way for the decision of the Convention to make a new constitution and not patch up the old one?
In what manner does the picture present the essential differences between the large and small states?
What means does the picture use to present both sides of the controverted question between the large and small states? What means does it use to show the actual compromise effected?
Are the same means used in connection with the so-called slavery compromise?
What method was employed to show the lapse of time during the convention and the progress of its work? Did the method used detract from the dramatic effect?
What great national leaders were shown in the photoplay? Can you pick out five of them?
Do you think it would have added to the historical importance of the photoplay to have made more of Hamilton?
Is the speech of Franklin "on the rising sun" a fitting climax for the photoplay?
What other possibilities for a fitting climax can you think of? Is a gradual but progressive development of the purposes and achievements of the Convention clearly presented?

AFTERMATH OF THE CONVENTION

When the delegates returned home another task awaited them. They themselves had decreed that the Constitution would be in force when nine states in constitutional conventions should ratify the work of their representatives in Philadelphia. The ninth state, New Hampshire, finally ratified the Constitution in 1788, and the new government went into effect. There was a bitter fight in several states over ratification, especially in Massachusetts, Virginia, and New York. The absence of a "bill of rights," the power granted to the president and the amount of power centralized in the national government were especially objected to. The friends of the Constitution, however, were ably organized. Hamilton, Madison, and Jay exercised a tremendous influence in supporting the Constitution by a series of papers published under the title of "The Federalist." The "bill of rights" was provided for in the first Ten Amendments to the Constitution, adopted in 1791.

The preamble of the Constitution shows how different the new government was from that created by the Articles of Confederation. "We, the people of the United States, in order to form a more perfect union, establish Justice, insure domestic Tranquillity, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and to our Posterity, do ordain and establish this CONSTITUTION FOR THE UNITED STATES OF AMERICA." The new government was to be much more than a mere "league of friendship" between sovereign states.

Though the new document provided for a strong national government, it reserved at the same time to the states many important rights and privileges. Thus Madison spoke of the new government as being "partly national and partly federal." This result was accomplished by reserving some powers to the states exclusively and delegating others to the United States alone.

The merits of such a federal system were summarized years ago by James Bryce, a famous British authority on the constitution:

1. It furnishes the means of uniting commonwealths into one national government without extinguishing their separate administrations, legislatures, and local patriotism.
2. It supplies the best means of developing a new and vast country.
3. It prevents the rise of a despotic central government, absorbing other powers and menacing the private liberties of the citizen.
4. It permits self-government which stimulates the interest of people in the affairs of their neighborhood.
5. It secures the good administration of local affairs by giving the inhabitants of each locality due means of overseeing the conduct of their business.
6. It enables a people to try experiments in legislation and administration which could not safely be tried in a large centralized country.
7. It makes it possible to stop mischief-making legislation at the state frontier, so that the whole nation is not tainted.
8. It relieves the national legislature of a part of that large mass of functions which might otherwise prove too heavy for it.

After fixing the relations between the nation and the states, the Constitution makers endeavored to establish "a government of checks and balances." Three great departments of national government were instituted: the legislative, the executive, and the judicial. But each department was given powers sufficient to protect it against the encroachments of the other two, and each acts as a check on the others. Thus, the Constitution makers attempted to secure stability to the new government. Tyranny in all of its ugly shapes was at the same time made less possible.

Other features were of great significance. The power granted to the executive, the creation of a national judiciary to settle state quarrels and to interpret the Constitution, and the means provided for formal amendments to the Constitution were outstanding provisions.

"When we consider the vast difference in so many ways between the small and mostly agricultural nation of 1787 and the great industrial nation of today, our Constitution has proved itself, combined with the political genius of our people, to have been susceptible of growth, marching along with the development of our form of civilization."

INTERESTING READING

Further increase your knowledge by reading the references given below and form some opinions regarding the place of the Constitution should hold in American political life of today.

James M. Beck, and Merle Thorpe: Neither Purse Nor Sword, ch. vii.
Herbert Croly: Progressive Democracy, pp. 23-236.
Max Farrand: The Fathers of the Constitution (Chronicles of America Series), ch. viii.
Albert Bushnell Hart: American History Told by Contemporaries, III, ch. ii.
Thomas Reed: *Form and Functions of American Government*, pp. 283-84.

After all, the best study of the Constitution is the document itself. Re-read it. It will take only twenty-five minutes. After you have read it, test your knowledge regarding some of the provisions by using the following questions. (Valuable explanations of the different sections of the Constitution may be found in A. T. Southworth: *The Common Sense of the Constitution and Leading Supreme Court Decisions*; or textbooks such as James Truslow Adams and Charles Garrett VanNest: *The Record of America*.)

**WHAT DOES THE CONSTITUTION SAY ABOUT . . .**

1. The right of women to vote?
2. The original jurisdiction of the Supreme Court?
3. The process of naturalization?
4. The writ of habeas corpus?
5. The taxing of imports?
6. The size of the army?
7. The religious qualifications of the President?
8. The residential qualifications for a President?
9. The size of the Supreme Court?
10. The right to vote?
11. The introduction of revenue bills?
12. The ratification of amendments to the Constitution?
13. The right of the people to assemble?
14. The term of office of a federal judge?
15. The method of choosing a federal judge?
16. The punishment for counterfeiting?
17. The obligation of a contract?
18. Titles of the nobility?
19. Trial by jury?
20. The form of government of each state?
21. The power to impeach the president?
22. The definition of citizenship?
23. The punishment for treason?
EVERY GOOD AMERICAN SHOULD DO THESE THINGS:

1. Read the Constitution through carefully, word for word, at least once.
2. Memorize the Preamble.
3. Each year study anew the first Ten Amendments.
4. Observe Constitution Day each year faithfully.
5. Realize and constantly acknowledge the tremendous greatness of the Constitution, the rock on which the United States stands.
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF

CAPTAINS COURAGEOUS

Prepared by
MARGUERITE ORNDORFF

General Editor
MAX J. HERZBERG

This Photoplay Has Been 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.
WILLIAM LEWIN, MANAGING EDITOR

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin's monograph on Photoplay Appreciation in American High Schools (Appleton-Century). An expansion of the curriculum units may be found in the new Course of Study in Motion-Picture Appreciation, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational & Recreational Guides, Inc., at 50c.

Teachers of photoplay appreciation will find Dr. Walter Barnes's The Photoplay as Literary Art (E. R. G. I.), Dr. Allardyce Nicoll's Film and Theater (Crowell), Dr. Edgar Dale's How to Appreciate Motion Pictures (Macmillan), Lorraine Noble's Four-Star Scripts (Doubleday, Doran), and A Motion-Picture Version of Romeo and Juliet (Random House) useful volumes.

Additional copies of this Guide may be ordered from Educational and Recreational Guides, Inc., 138 Washington St., Newark, N. J., at the following rates: Single copies, 15c; 2 to 10 copies, 10c; 11 to 99 copies, 6c; 100 to 999 copies, 4c. Subscription rate: $1.00 for 10 forthcoming issues.

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Rudyard Kipling, who was born in India and in the course of his newspaper and literary wanderings saw many parts of the British Empire and of the world outside that empire, at one time thought that he would settle down in the United States and become an American citizen. He had married an American woman, Caroline Balestier, and went to live with his bride in her native city, Brattleboro, Vermont. Here two of their children were born, and here Kipling wrote several of his most famous stories. One of Kipling's best tales is about a horse on a Vermont farm. The Kipling babies in the Vermont nursery were the first to hear the immortal stories that later were collected in the Jungle Books.

Kipling took a great interest in the hardy and courageous New England fishermen, and ultimately there came to him the plot of Captains Courageous. This book is perhaps the most enduring sign of Kipling's devotion to things American—a devotion which, regrettably, he later on lost when he returned to England to reside in a quiet Sussex village for the rest of his life.

Great story-teller that Kipling was, he spun few stories more skillfully and beautifully than he did Captains Courageous. This account of the evolution of a spoiled brat into a man is told with masterly directness and simplicity. Kipling keeps himself with admirable cleverness out of the story; he keeps life in it. One feels as one reads the book that these are events being experienced, not read in print.

The narrative of Captains Courageous is one made for the screen, and producer and director have taken full advantage of their opportunity. They have striven to render Kipling and yet to do so masterfully in another art. All those magnificent seascapes that the story could only suggest, all those realistic pictures of ships that the story gave in Kipling's adroit description are here in effective actuality. The picture is one for all lovers of the sea and of a great yarn. Miss Orndorff's Guide leads the way most pleasantly to a better understanding of the book and the photoplay.

Max J. Herzberg

Weequahic High School, Newark, N. J.
A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF
CAPTAINS COURAGEOUS

PART ONE
BEFORE SEEING THE PHOTOPLAY

I. The Story

CAPTAINS COURAGEOUS, by Rudyard Kipling, is a lively tale of the Gloucester fishing fleet. The story opens on board a trans-Atlantic liner among a group of passengers who are discussing Harvey Cheyne, aged fifteen, the spoiled, boasting son of an American millionaire. Aiming to show off before the men, he attempts to smoke a big, black cigar, which makes him so sick that he goes on deck for air. Faint and wobbly, he leans on the rail, and is washed overboard by a giant wave.

Harvey wakes up in a dory rowed by Manuel, a fisherman from the schooner We're Here of Gloucester. On the schooner, Harvey, after recovering from his plunge, makes the acquaintance of Dan Troop, a boy his own age and son of the skipper of the We're Here. Dan outfits him with dry clothes and takes him to his father, Disko Troop. With his usual swagger, Harvey tries to impress Disko with his own importance and his father's money, and demands to be taken to New York immediately. Disko explains that the We're Here is just out of Gloucester, starting a three-months' fishing cruise, and that he and his crew cannot afford to lose a whole season's catch by turning back. He offers the enraged boy ten dollars and a half a month as a member of the crew. Harvey, furious, shouts insults, and Disko calmly knocks him down. A bloody nose and a talk with Dan clears his head. He decides to make the best of the situation by accepting Disko's offer.
Thereafter the boy meets the rest of the crew: Pennsylvania, who lost his memory in the Johnstown Flood; Long Jack, a superstitious Irishman; Tom Platt, former man-o’-war’s man on the U.S.S. Ohio; Uncle Salters, Disko’s brother who attracts bad luck like a magnet; and Doc, the black cook. On the long cruise Harvey “learns the ropes,” learns to row, to fish, to trawl, to chop bait, to “dress down” the cod and herring, to steer—in short, to be a Grand Banks fisherman. He comes to know the hard work, the fun, and the tragedies of the fishing fleet, and to share the thrill of being first into port with a full cargo. He learns a good deal about character, too—honesty, for example, and the value of prompt obedience to orders, and the virtue of keeping still when there’s nothing to brag about.

By the time he is restored to his parents at the end of the summer, Harvey is no longer a spoiled brat, but a real boy with some worthwhile ideals and a deep respect for hard-working men.

II. The New England Fishermen

The sturdy schooners of the fishing fleet are sailed by seamen famous the world around for their skill and daring. Off the Grand Banks of Newfoundland, their little vessels dot the sea. The fisherman’s is a hard and dangerous life. Rowing a dory and “heaving”
a trawl is a husky man's job even in calm weather, but in stormy seas it needs almost super-human strength and endurance. The schooners are built to withstand any storms, but the tiny dories are almost helpless in a gale, and many are the tragedies at sea. Sudden fogs drift down on the Banks, and if the dories are too far from the schooner, they may be lost, and drift for days before being picked up. Dories may be dragged down by the weight of the trawls, or capsized by high waves. Big ocean liners, dreaded more than all else by the men, come tearing through the fishing grounds, and in foggy weather can cut a schooner in two without warning.

Samuel Eliot Morrison in his *Maritime History of Massachusetts* tells of seventy-eight men of the Cape Cod fleet drowned in 1837, of eighty-seven lost in an October gale in 1841, of sixty-five men and boys from Marblehead lost in the September gale of 1846, and of men lost from every New England fishing village in a fearful storm in 1851. But in spite of it all, fishermen accept the dangers of their trade, and do not worry much about them. Very few of them ever even learn to swim.

Most of the fishing is done from the dories, flat-bottomed, stubby boats about fifteen feet long. From six to twelve of them are "nested,"

![Manuel Catches a Big Fish](image-url)
A Few of the Sketches Made by Dan Sayre Groesbeck, Famous Illustrator, to Guide the Costume Designer, the Director, and the Players in Visualizing Kipling's Story: Copying or Tracing Such Sketches on Pieces of Etched Glass for Lantern Slides (Size 4 x 3 1/4), Using Colored Pencils. Makes an Enjoyable Project
A GUIDE TO CAR

5. Tell what you think of the Picture

9. Name some of the books in the same home

8. Read and make reports on units

4. Horse and make reviews of the Picture, the rest of your school's work which you can show with

3. Bring in anything you can show in the Picture, the rest of your school's work which you can show with

2. Of the above, what do you choose as the key?

1. Why do the characters behave as you would expect them to?

10. Why do the characters behave as you would expect them to?

11. What do they do?

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ILLUSTRATIONS FOR BOOK REPORTS: CAPTAINS COURAGEOUS - SERIES 5

THESE MINIATURE STILLS MAY ALSO BE TRACED, COPIED, OR ADAPTED BY PUPILS IN MAKING COLORED LANTERN SLIDES FOR CLASSROOM PROJECTS OR ASSEMBLY PROGRAMS

Prepared by Marguerite Orndorff. See Lower Right Corner
6. Organize a debate on the merits of sailing ships versus steam or motor ships. Are the latter now being used to any extent?

7. Bring in anything you can find related to ships, sailors, and fishing, and make up an exhibit which you can show to the rest of your school.

8. Read and make reports on some of the books in the list.

9. Plan and give a dramatization of one of the most interesting scenes of the picture.

10. Write a review of the picture for your school paper.

11. Have you ever sailed a boat? What special kinds of skill does handling a sail-boat involve? Is it enjoyable?

III. Test on the Photoplay*

1. What is the theme of the story?

2. Name the actors who play important parts in the picture. Can you mention any similar parts you have seen them play in other pictures?

3. Who are the chief characters in the story?

4. What changes does the screen version show in the following characters: Harvey, Dan, Mr. Cheyne, Manuel?

5. What lessons does Harvey learn from his experience on the fishing schooner?

or stowed one inside the other on the deck of the schooner. As soon as the fishing ground is reached, the dories are lowered, and the men string out over the water near the ship. They set their trawls—long, strong lines dotted at intervals with hooks, which they bait. One end of the trawl is anchored and the other is marked by a buoy. Hauling in, after the catch, the fisherman pulls the trawl over the side of the dory, flipping the fish off the hooks into the boat, and rebaiting. When the dories are filled, the men return to the schooner, where they "dress down" the fish, cutting them open, chopping off the heads, cleaning and packing them in salt. The schooner moves from place to place, hunting the best fishing grounds, and not until the hold is full and "all the salt is wet" does the skipper turn homeward after a two- or three-months' cruise.

III. Discussion

It should be interesting to have pupils read aloud some of the specially important incidents of the story, as listed below:

- Harvey's rescue by Manuel.
- His first interview with Disko Troop.
- His first experience of "dressing down."
- The "Boston Concert" in the cabin.
- The loss of Uncle Abishai's ship and its crew.
- The rescue of Jason Olley and his son.
- The incident of the Frenchman's knife.
- Crossing the continent in the private car "Constance."
- Gloucester Memorial Day.
- Which of these incidents could be used as they are in the picture?
- Which might have to be omitted?
- Which could be filmed with some changes?

Read Skipper Ireson's Ride, by John Greenleaf Whittier.

See how many of the following questions you can answer:

1. Why is Harvey on an ocean liner?

2. Which of these adjectives best describes Harvey in the opening scenes: annoying, rude, offensive, insolent?

3. What is the passengers' opinion of him?

4. What is Harvey's attitude toward his father? his mother?

5. What characteristics does Harvey show in his first talk with Disko?

6. What is the crew's opinion of Disko?
7. Name some of the things Harvey learns from Dan, from Manuel, from Long Jack.
8. Tell what you can about how deep-sea fishing is carried on.
9. Name some important parts of a fishing schooner and its gear.
10. Why do you suppose most fishermen do not think it necessary to know how to swim?
11. What does Disko wish Harvey to learn from the sinking of Uncle Abishal's schooner?

IV. Things to Look for in the Picture

Story: Does the screen story differ from that of the book? If so, do the changes improve it?

Acting: Is it natural? Do the characters behave as you would expect them to?

Setting: Are the settings appropriate? For example, does the Cheyne house look like a wealthy man's home? Is Disko Troop's home what you would expect a fisherman's cottage to be?

Music: Do you notice any musical accompaniment to the action? Does it add to your enjoyment or does it distract your attention from the picture?

PART TWO

AFTER SEEING THE PHOTOPLAY

I. Discussion

Discuss the points given under Things to Watch for in the Picture. Describe the most exciting scene. Describe the character you liked most and explain why you liked him.

Tell what you learned from the photoplay about fishing.

II. Things To Talk About and Do

1. Make a map showing the coast of New England, Nova Scotia, and Newfoundland, and chart the probable course of the We're Here.
2. Conduct a ship model contest. There are several helpful books on model building in the list at the back of this pamphlet.
3. Make a series of sketches showing the rigging and sails of various types of sailing vessels.
4. Look up the histories of some famous sailing ships, such as the Mayflower, the Constitution, the Victory, or the Flying Cloud, and give a talk before your class, or visit a large sailing vessel if you can, and report your observations.
5. Find out something about other types of ships which have special duties, such as lightships, the Coast Guard cutters, pilot boats, and yachts, and tell your class about them.
The incident of the Frenchman's knife.
Crossing the continent in the private car "Constance."
Gloucester Memorial Day.
Which of these incidents could be used as they are in the picture?
Which might have to be omitted? Which could be filmed with some changes?

Read *Skipper Ireson's Ride*, by John Greenleaf Whittier.
See how many of the following questions you can answer:

1. Why is Harvey on an ocean liner?
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3. What is the passengers' opinion of him?
4. What is Harvey's attitude toward his father? his mother?
5. What characteristics does Harvey show in his first talk with Disko?
6. What is the crew's opinion of Disko?

Dan Explains Things to Harvey
6. Name some of the locations touched or sighted on the cruise.
7. Describe a scene which showed some of the important work of the fishing vessel.
8. Describe what you considered the most amusing scene.
9. Do you think Manuel's death is necessary to the story? Would you have preferred to have him live? Why?
10. What do the final scenes between Harvey and his father tell you about these two characters?
11. What do these scenes suggest about the future of these two characters?
12. Does this picture show the fisherman's life as it really is today, or is it just a "story"?

The Fishing Fleet at Anchor

13. Does the picture make you wish to know more about life on the sea? Would you like to experience it yourself?
14. What photographic device or trick is occasionally used to give the impression of the day-by-day work on the We're Here?
15. What would you say was the most difficult scene to photograph?
16. Did you learn anything from the picture that might be useful to you? What?

IV. Books to Read

Ships and Sailors

Bridges, T. C.: Young Folks' Book of the Sea
Cartwright, Charles E.: Boys' Book of Ships
Connolly, James B.: The Book of the Gloucester Fishermen
Dana, Richard H.: Two Years Before the Mast
Daniel, Hawthorne: Ships of the Seven Seas
Fraser, C. C.: Boys’ Book of Sea Fights
Grimmage, Peter: The Picture Book of Ships
Holland, R. S.: Historic Ships
London, Jack: The Cruise of the Snark
Muller, Charles G.: How They Carried the Goods
Paine, Ralph D.: Lost Ships and Lonely Seas
Rogers, Stanley: The Book of the Sailing Ship
Slocum, Joshua: Around the World in the Sloop Spray
Sonnischen, Albert: Deep-Sea Vagabonds
Verrill, A. Hyatt: The Deep Sea Hunters
Webster, H. W. and Powers, Ella M.: Famous Seamen of America
Whiting, John D.: The Storm Fighters

Models and Model Building

Adams, Peter: Cork Ships and How To Build Them
Davis, Charles G.: Ship Models
Leitch, Albert C.: *Miniature Boat Building*  
McCann, E. Armitage: *Ship Model Making*  

**Fiction**  
Baldwin, James and Livengood, W. W.: *Sailing the Seas*  
Bullen, Frank T.: *The Cruise of the Cachalot*  
Connolly, James B.: *Out of Gloucester*  
Daniel, Hawthorne: *Seal of the White Buddha*  
Follett, Barbara N.: *The Voyage of the Norman D.*  
Hawes, Charles B.: *The Dark Frigate, The Great Quest*  
Hewes, Agnes D.: *Glory of the Seas*  
Hopkins, William J.: *She Blows! And Sparm at That!*  
Kempton, Kenneth P.: *The Loot of the Flying Dragon*  
Kendall, Oswald: *The Voyage of the Martin Connor*  
Kessler, Ramon W.: *Treasure Trove of Pirate Stories*  
Lesterman, John: *Second Mate of the Myradale, A Sailor of Napoleon*  
Lynde, Francis: *The Cruise of the Cuttle Fish*  
Captain Marryat: *Masterman Ready, Peter Simple*  
Meigs, Cornelia: *Clearing Weather, The Trade Wind*
Melville, Herman: *Moby Dick*
Nordhoff, C. B.: *The Derelict, The Pearl Lagoon*
Nordhoff, C. B. and Hall, J. N.: *Mutiny on the Bounty*
Pease, Howard: *The Ship without a Crew*
Russell, W. Clark: *The Wreck of the Grosvenor*
Sabatini, Rafael: *Captain Blood*
Sperry, Armstrong: *All Sail Set*
Stevenson, Robert Louis: *Treasure Island*
Tucker, George F.: *The Boy Whaleman*
Way, Fred R. Jr.: *The Log of the Betsey Ann*
Whitney, Elinor: *Try All Ports*

*Other Books by Kipling You Will Like*

*Kim*
*The Light That Failed*
*Plain Tales from the Hills*
*Soldiers Three*
*Puck of Pook's Hill*
*The Jungle Books*
V. Suggested Motion-Picture List

These films may be obtained for your class room:

*New England Fisheries—Cod* (Eastman Kodak Co., Teaching Division, 343 State St., Rochester, N. Y.)
Equipment for cod fishing; catching cod; preparing cod for market; annual memorial services.

*Safety At Sea* (Eastman Kodak Co.)
Safeguards to navigation: lighthouses, buoys, lightships, etc.

*Ship Ahoy!* (Kodascope Libraries, Inc., 33 W. 42nd St., N. Y. C.)
Scenes on large sailing vessels under varying conditions of wind and weather.
PRODUCTION CREDITS

Producer: LOUIS D. LIGHTON
Director: VICTOR FLEMING
Author: RUDYARD KIPLING
Screen Playwrights: JOHN LEE MAHIN, MARC CONNELLY, and DALE VAN EVERY
Musical Composer: FRANZ WAXMAN
Art Director: CEDRIC GIBBONS
Marine Director: JAMES HAVENS
Cinematographer: HAROLD ROSSON, A.S.C.
Film Editor: ELMO VERON
Recording Director: DOUGLAS SHEARER

THE CAST

HARVEY .................. FREDDIE BARTHOLOMEW
MANUEL .......................... SPENCER TRACY
DISKO ................................ LIONEL BARRYMORE
MR. CHEYNE ..................... MELVYN DOUGLAS
UNCLE SALTERS .................. CHARLEY GRAPEWIN
DAN .................................. MICKEY ROONEY
CUSHMAN ........................ OSCAR O'SHEA
PRIEST .......................... JACK LA RUE
“LONG JACK” .................... JOHN CARRADINE
DR. FINLEY ...................... WALTER KINGSFORD
TYLER .......................... DONALD BRIGGS
“DOC” ............................. SAM McDANIELS
TOM ............................. DAVE THURSBY
ELLIOTT .......................... WILLIAM STACK
BURNS ............................ CHARLES COLEMAN
CHARLES .......................... BILLIE BURRUD
POGEY ............................. JAY WARD
ALVIN .......................... KENNETH WILSON
OLD CLEMENT .......................... CHRISTIAN RUB
A GUIDE TO THE APPRECIATION OF
THE MOTION-PICTURE VERSION OF BARRIE'S

QUALITY STREET

Prepared by
WILLIAM F. BAUER

General Editor
MAX J. HERZBERG

This Photoplay Has Been 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

This study guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Dr. William Lewin’s monograph on Photoplay Appreciation in American High Schools (Appleton-Century). An expansion of the curriculum units may be found in the new Course of Study in Motion-Picture Appreciation, by Alice P. Sterner and W. Paul Bowden, a 72-page pamphlet sponsored by the New Jersey Finer Films Federation and published by Educational & Recreational Guides, Inc., 138 Washington Street, Newark, N. J. at 50c a copy.

A new monograph (64 pages) on The Photoplay as Literary Art, by Dr. Walter Barnes, is also now ready. Single copies, 50c.

Additional copies of this Guide may be ordered from Educational and Recreational Guides, Inc., at the following rates: Single copies, 15c; 2 to 10 copies, 10c: 11 to 99 copies, 5c; 100 to 999 copies, 3c.

Subscription rate: $1.00 for 10 forthcoming issues.

Photoplays for which issues of Photoplay Studies are currently available:

The Plough and the Stars  Romeo and Juliet
Mary of Scotland  As You Like It
The Three Musketeers  A Midsummer-Night’s Dream
Daniel Boone  The Green Pastures
Winterset  The Prisoner of Shark Island
Little Lord Fauntleroy  The Last of the Mohicans
A Tale of Two Cities  Nine Days a Queen (Lady Jane Gray)
Mutiny on the Bounty  Charge of the Light Brigade
Maid of Salem  The Good Earth
Captains Courageous  Servant of the People

Assortment of ten of these issues, $1.00; single copies, 15.
I. THE QUALITY OF BARRIE’S DRAMA

The critics and admirers of Barrie are many; yet among them there is a pleasing unanimity of opinion in regard to the literary and dramatic qualities of the author’s work. It will be interesting to examine the more important qualities which his admirers have found in Barrie’s work, for I am sure that, if you attend carefully, you will find all of them in Quality Street.

Enjoyment: Barrie loves the theatre; it is said that he spends most of his days in and about theatres; furthermore, he enjoys his work of writing for the theatre. Let us follow Barrie as he leaves the theatre that he loves and turns to the work that he enjoys. Can you see him now, as he draws upon the store of observations the materials from which will emerge plots and situations skilfully framed to delight his audiences everywhere; characters carefully fashioned to fit his dramatic purposes and thoroughly loved by their creator in the fashioning? Yes, Barrie enjoys the theatre; he enjoys evolving surprising plots; he enjoys creating lovable, livable characters. You and I know that at some time or other some one has said something to the effect that “nothing is quite so contagious as feeling.” What is more natural, therefore, than that everyone who sees a Barrie play and hears his lines spoken on the stage should feel a measure of the happiness with which Barrie worked in producing the play?

Characterization: One reason why people enjoy Barrie is that he is a master in portraying characters whom he presents sympathetically and cannily, if we may so describe the work of a Scot. You, as part of a Barrie audience, are sympathetic with his characters because you are made to live with them. Barrie deals in fundamentals, in emotions and motives that are common to all mankind,—to you and to me. Moved by these fundamentals, his characters are revealed to us, and, unworthy or praiseworthy, they evoke a fellow feeling that makes us see our problems in theirs, our possible triumph or defeat in theirs.

Since we recognize in Barrie’s characters our familiaris, we are pleased and at ease. It is in arousing our sympathy for his characters and in establishing our at-oneness with them that Barrie is canny; for we needs must tolerate in others those qualities that are a part of us.

Plot: It is agreed that when you enter a theater in which a Barrie play is to be presented, you are in the company of pleasant people,—your dramatist, your characters in the play, and your audience. Nevertheless even pleasant people may pall. In this instance, however, you still have the play, a play that will challenge you to anticipate an ending that invariably presents a strong element of surprise. Try to foresee the way in which Phoebe will untangle the Livvy difficulty. Try to forecast the way to denouement. The author will inevitably surprise you. The unpredictable in Barrie adds to his charm.
**Stagecraft**: Barrie, we said in a preceding paragraph, loves the theatre; furthermore, he knows the theatre,—its resources, its tricks and techniques. He likes to employ every device of stagecraft in presenting his plays. Barrie is not noted for the brilliance of his dialogue, yet his humor is never blunt. At times he is extremely penetrating. His wit occasionally flashes, but the glow lingers and one contemplates the whole scene in the light of the pleasant illumination of his lines.

To the wit of words he adds a humor or wit of situation. Characters, properties, dialogue, and consummate stage direction unite to accomplish the purpose of the moment. In a word, the dramatist has a genius for visualization. He conceives of his scenes in totality and presents a complete picture. In **QUALITY STREET**, look for the scene in which Patty encourages Susan by commenting upon soldiers' needs for maiden ladies, particularly in the matter of removing wooden peg-legs.

Try to discover, in the Patty-Susan episode, the ingredients that total a “can’t miss” laugh-provoking situation.

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### II. THE STORY

**Time**: From 1805 to 1815, the period of the Napoleonic Wars.  
**Locale**: An English village near London, and the surrounding countryside.

On Quality Street, in a quaint little English village of the early nineteenth century, live the spinster sisters Mary and Fanny Willoughby and Henrietta Turnbull. Across the street and under their watchful eyes live the Throssel sisters, our heroine, Phoebe of the Ringlets, and her older Sister Susan. A frequent visitor at the Throssel home is the dashing Valentine Brown, a physician much esteemed by the ladies of the village.

To Brown, the Throssel sisters are friends for whom he has the warmest regard; to Phoebe, Valentine Brown is the man. In his capacity of friend, Brown advises concerning the investment of half of the small fund from which the sisters derive the means to support them in a very modest fashion. The investment fails, leaving the sisters in considerably reduced circumstances. They do not, however, apprise Brown of the unfortunate result of his advice. Financial straits do not dishearten Phoebe, who is expecting Brown's proposal of marriage,—for had he not kissed her one unforgettable rainy afternoon? On a momentous occasion, Brown asks Phoebe if he may speak to her on a matter of grave importance; whereupon he announces that he has enlisted to serve in the Napoleonic Wars!

During Brown’s absence at the wars, the sisters add to their
reduced income by keeping a school for the children of the village. Phoebe ages under her new cares. Ten years pass. The war is over. The victorious soldiers, among them Captain Brown, have returned to the village. They will celebrate their return at a victory ball at the Manor House. Brown hurries to the Throsel home with tickets to the ball. He proposes to take the sisters—especially Phoebe. Entering their home, he fails at first to recognize Phoebe, no longer of the ringlets but now of the schoolmistress's cap. Shocked at the change in Phoebe, he withholds his invitations to the ball, to which he has blunderingly referred. Phoebe is embittered by his failure to recognize her and by his withholding the invitations. When he departs, she resolves that she shall be young again. She withdraws to her room and soon emerges in vivacity, ringlets, and Sister Susan's wedding gown, a gown that, years ago, was sewed in hope and laid aside with tears. Phoebe looks ten, twenty years younger. Brown unexpectedly returns. Again he fails to recognize Phoebe and is apparently overwhelmed by the charm of this alluring creature whom the alert Patty, a most competent maid, introduces as Niece Olivia, "Livvy," who has come to visit Aunt Phoebe. The invitations to the ball are immediately forthcoming. The dashing Captain Brown proffers his services as escort to Miss Livvy, with Aunt Susan to attend as chaperone.

Phoebe, although at first nonplussed at this unexpected turn of affairs, accepts, overcomes the objections of the terror-stricken Aunt Susan, and purposes to lead the dashing captain a merry pace to complete captivation and a proposal of marriage to the frivolous "Livvy." Then will Phoebe reveal her identity, refuse the proposal, and accomplish a sad revenge on the unhappy Brown.

The rest of the play we leave to Barrie and to the clever contrivances whereby watchful old maid neighbors, a "Livvy" who has become burdensome, mistaken identities, and a remorseful Captain Brown dissolve into a satisfactory ending,—when courage and happiness meet.
III. ANALYSIS OF THE PHOTOPLAY

The Theme

"Courage is the thing. All goes if courage goes. What says our glorious Johnson of courage?—'Unless a man has that virtue, he has no security for preserving any other.' We should thank our Creator three times daily for courage instead of for our bread, which, if we work, is surely the one thing we have a right to claim of Him. This courage is a proof of our immortality, greater even than gardens 'when the eve is cool.' Pray for it. 'Who rises from prayer is a better man, his prayer is answered.' Be not merely courageous, but light-hearted and gay."—Barrie

When you study a play, seek both the story or plot and the theme. Great books and plays, almost without exception, have achieved greatness not merely because they unfolded a series of stirring events or exemplified a supreme mastery of technique. They have presented, further, an important theme that transcended in significance the mere succession of incidents or situations that developed with the plot. Do you recall the theme of A Tale of Two Cities? Barrie has a theme for QUALITY STREET, a theme of which he is very fond. The theme is Courage.

We find a theme of courage running through all of Barrie's more serious work. It is the kind of courage that overcomes the obstacles of daily existence; the patient, persistent courage that endures to the end of the well fought conflict. The courage of Crichton, when faced with the necessity for evolving a new social order among a shipwrecked aristocracy; the courage of Maggie Shand when her success of her making threatened to take her man; the courage of the Little Minister when opposed by an outraged congregation; the courage of Phoebe Throssel, when straitened financial circumstances and advancing years conspired to separate from her the dashing Valentine Brown—these and many other instances are examples of Barrie's adherence to the courage theme as the fundamental upon which he built the structure of his dramas. As you see QUALITY STREET, have in mind "Courage," and note the development of the theme to the final, decisive meeting of the forces that so resolve themselves as to leave Phoebe of the ringlets and of the brave heart triumphant in her victory of love and happiness.

IV. SCREEN TECHNIQUES

Those of you who are attentive to the less obvious but extremely significant elements of artistic screen production, will find in the Barrie photoplay a rare, rather elusive quality that is delightfully
satisfying in its total impact upon a discriminating audience,—the quality of rhythm. The picture is skilfully timed. The words and movements of characters, the cutting and fading of scenes, the music and other sound effects—all are synchronized with precision and artistry. Try to feel or to recall the rhythm of QUALITY STREET. Were you aware of the well-nigh continuous musical accompaniment? Did you accept, as a matter of course, the click of croquet mallet on ball? Did you follow the band as you would follow the progress of a group of marching musicians, or did you lose them in the dramatic interest of the moment?

What is a film editor? What is his part in preparing a film for screening? Note the ease with which QUALITY STREET moves from scene to scene. Account for the smoothness of transition and for the perfect photographic continuities.

V. STAGE AND SCREEN

Whenever a photoplay presents an adaptation from book or play, a comparison of mediums—printed page or stage and screen—seems inevitable. With QUALITY STREET, the comparison is a pleasant opportunity to note the excellent work of scenarists. They have kept Barrie in atmosphere, spirit, and art. The few interpolations are obviously concessions to the limitations of the average audience. Not everyone can thoroughly appreciate the deftness and delicacy of a Barrie treatment. The Barrie enthusiast, however, will promptly "spot" those parts of the photoplay that are palpably screen business. The changes, usually in the interests of broad humor, are not in bad taste and are invariably successful in provoking the loud laugh. Occasionally a change adds to the value of the production.

The reading of QUALITY STREET will demand but little of your time. Read the play; then list and evaluate the variations introduced by Mr. Offner and Mr. Scott. Note the opening, to the accompaniment of postman’s horn and active window curtains. Determine the extent to which the augmented activities of the ser-
Title: "See no evil, hear no evil, speak no evil." Why?

Here are three ladies, all eyes and ears. Is the likeness good?

Which one of the sisters proves the more capable school teacher?

Who will soon interrupt Phoebe's solo dance? With what result?

Why do Miss Susan and Patty listen so anxiously?

Why does Phoebe wait—pectantly?
3 Describe this test of Phoebe’s courage and Susan’s loyalty.

6 What is each of these ladies doing? Study the picture carefully.

10 Why does Phoebe weep as she holds Susan’s wedding gown?

7 What circumstance has provided admirers for Phoebe?

11 Why do Patty and the former sergeant ride with a bolster?
ILLUSTRATIONS FOR BOOK REPOS: QUALITY STREET — SERIES 9

These stills may also be traced or adapted by pupils using lantern slides for classroom or assembly projects

Prepared by William F. Bauer, Director of Eng, East Orange High School, East Orange, N. J.

1. Title: “See no evil, hear no evil, speak no evil.” Why?

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10. Why does Phoebe weep as she holds Susan’s wedding gown?

11. Why do Patty and the former sergeant ride with a bolster?
geant are justified. Did you enjoy the croquet game? The punting scene? In making your comparison of stage and screen plays, be reasonable, always. Consider the whole problem of the producer. The QUALITY STREET screen play seems to satisfy, admirably, the needs of both audience and producer.

VI. THE PLAYERS

Phoebe Throssel .................. KATHARINE HEPBURN
Valentine Brown .................. FRANCHOT TONE
Susan Throssel .................. FAY Bainter
Sergeant .......................... ERIC BROLE
Patty .......................... CORA WITHERSPOON
Miss Mary ......................... ESTELLE WINWOOD
Miss Henrietta .................. FLORENCE LAKE
Miss Fanny ....................... HELENA GRANT
Isabella ......................... BONITA GRANVILLE
Arthur .......................... CLIFFORD SEVERN
William Smith .................. SHERWOOD BAILEY
Postman .......................... YORK SHERWOOD

Miss Hepburn's most recent preceding role of major importance was that of the unhappy queen in Mary of Scotland. Here she moved amid stirring, warlike events, playing a part quite remote from that of Phoebe Throssel of Quality Street. QUALITY STREET is not, however, Miss Hepburn's first venture with Barrie, for many will recall her delightful Babbie in The Little Minister.

As Susan, Miss Bainter makes her film debut. Successful on Broadway, she will attempt to achieve a comparable success on the screen. Miss Bainter supported Walter Huston in Dodsworth. Earlier noteworthy successful appearances were in East Is West and Lysistrata.

Franchot Tone, who is starred with Miss Hepburn for the first time, will be recalled for his excellent portrayals in The Gorgeous Hussy, Mutiny on the Bounty, Lives of a Bengal Lancer, and many other notable photoplays.

The Performances

Katharine Hepburn's performance as Phoebe is excellent. It is Miss Hepburn's good fortune that she possesses, in a rare degree, skill in the use of the physical means employed by an accomplished actress to convey spiritual meanings. Perfect command of eyes, facial expression, and posture is essential to a successful portrayal of the role of Phoebe Throssel; and Miss Hepburn succeeds, admirably. Her interpretation leaves nothing to be desired. Recall or listen for her reading of the line, "I could bear all the rest, but I've been unladylike." These words, when spoken by Miss Hepburn, cut through and carry a full import.
Susan is always the steadfast and loyal, if less brilliant, companion. Patty brings to her part the devotion with belligerence that we have come to demand in the family servant of years' standing. The ladies who pastime in detection are annoyingly yet funnily convincing. They provoke; nevertheless, when they sit with Miss Susan at their crocheting or knitting, they are "four dear ladies so refined that we ought not to be discussing them without a more formal introduction." The sergeant is a proper man to disturb the peace of Quality Street, where "gentlemen in the street are an event." Franchot Tone, the dashing Valentine Brown and the comprehending Captain Brown, is worthy of the Phoebe of Miss Hepburn.

VII. QUESTIONS ON THE PLAY

"In this little country town, there is a satisfaction about living on QUALITY STREET which even religion cannot give. The street is pleasantly broad and grass grown, and is linked to the outer world by one demure shop, whose door rings a bell every time it opens and shuts. Thus by merely peeping, everyone in Quality Street can know who has been buying a Whimsy cake and why."  
(Barrie's stage directions.)

Did the screen take you to Quality Street?

Questions on Character Study

1. Opening scene in the photoplay: The postman turns and goes ... Patty reappears with brush and dust pan, and clears away the mud left by the postman's boots. What kind of people live along Quality Street?

2. How do the entrance of Patty with the letter for Phoebe, the attention to the purchase of Kate Shepperon's cake, the critical observations on the recruiting sergeant, and the terrible climax to Miss Fanny's reading, immediately reveal the characters of Susan's visitors?

3. In the stage directions of both play and script, we find the following Barrie comment: "Here are Miss Susan, Miss Willoughby, and her sister Miss Fanny, and Miss Henrietta Turnbull. Miss Susan and Miss Willoughby, alas, already wear caps." Why "alas"?

4. How do the ladies of Quality Street regard "man," particularly as exemplified in the person of a sergeant who is discovered to be a follower?

5. There are times when Miss Turnbull and the Misses Willoughby try our patience. Do you, however, like or dislike them? Do they offer compensating qualities?

6. What evidences do the Throssel sisters find that Valentine Brown is "dashing" and "absolutely fearless"?
7. Describe the Valentine Brown of the days before his enlistment. Does he seem the lover or the friend?
8. Compare Phoebe of the school room with Phoebe of the ringlets.
9. Try to recall, in order, the occasions when Phoebe shows unusual courage.
10. Do you recall other occasions when Phoebe displays not only courage but also wit and resourcefulness?
11. On what occasions does Phoebe prove that she has qualities of womanliness and tenderness that must appeal to Captain Brown or to any other "masculine breast."
12. How does the character of Valentine Brown change in the course of the play? Do you find him, at the end, a lover worthy of Phoebe? Why?
13. Compare Phoebe Throssel with the modern girl. Do you think that Barrie would be equally successful in casting a heroine in the current popular mould?
14. Now that Phoebe is about to be married, what is there left to occupy the time of the three maiden ladies who live across the way?
15. Name and describe the characters that change in the course of the play. Which remain unchange? Account for the change and lack of change.

Questions on the Plot

1. The stage play opens with the interior of the Throssel home, with the ladies sewing as Miss Fanny reads. The screen play opens with postman, Patty, and peeping faces at windows. Which opening do you prefer? Why?
2. How does Barrie in the opening scenes, by the skilful manipulation of ladies, servant, sergeant, and tongues, establish the atmosphere of Quality Street and set his characters on the way to plot and complications?
3. What is the year of the opening of the play? Of the end? By what means are you able to note time and the lapse of the years?
4. Would you say that Miss Susan's remark, "I am happy that Phoebe will not be an old maid," marks the inciting moment of the play? You will recall that the observation was made to a group of ear and tongue minded ladies. Perhaps you will prefer to look further for the beginning of the action.
5. How do you know, immediately upon Phoebe's entrance, that the effect of Valentine Brown is devastating?
6. Why did the cat run away when the sergeant entered the blue and white living room?
7. What minor crisis in the home of the Throssel sisters affords Phoebe a first opportunity to prove her courage?
8. Explain the significance of the sergeant's comment, "A gentleman of the town has enlisted."
9. How do the earlier scenes of the photoplay build up an interest and sympathy for Phoebe as she approaches the moment that is expected to bring Mr. Brown's proposal?

10. Why does Phoebe feel, at first, that the loss of the money will not seriously affect her affairs and those of Susan?

11. In a scene characteristic of Barrie, Susan proffers her wedding gown to Phoebe. Do you find the situation pathetic or humorous?

12. Did Phoebe believe that Mr. Brown kissed her because her face was wet?

13. What was Valentine Brown "wishful" to tell Phoebe? What was Phoebe wishful to hear?

14. How does Phoebe emerge from the first major engagement with the forces that test the quality of her courage?

15. How may you learn, from the shot of the exterior of the Throssel home, the number of years that have elapsed since the departure of Valentine Brown?

16. Describe the changes that take place in the home of the Throssels, especially in the blue and white room.

17. How does a critical situation in the school room offer an opportune moment for the return of Mr. Brown,—in his most dashing and fearless manner?

18. Why is Captain Brown unprepared for the change in Phoebe? Do you think that Phoebe, in her letters, should have written to Brown about her struggles? If she had written, would there have been a different conclusion to the play?

19. Why does Captain Brown withhold the cards for the military ball? What is the effect of his withholding upon Phoebe? How does she, as Livvy, repay the Captain for his comments on her changed appearance?

20. What important dramatic use is made of the band?


22. Is Phoebe's motive in masquerading as Livvy a desire to punish Captain Brown for his indifference to the changed Phoebe or simply a desire to regain the happiness of Phoebe of the ringlets?

23. How far does Phoebe plan to carry her impersonation of Livvy? What two very important reasons do you find for the inevitable failure of the plan to humiliate Captain Brown?

24. The dramatic success of Phoebe's plan, to represent herself to Captain Brown as Cousin Livvy, rests upon the skill of the actress in making the character transitions convincing. Is Miss Hepburn successful?

25. How does Captain Brown use his military rank to manoeuvre the amorous young officers who lay siege to his charming Livvy?

26. Why is it most fortunate, for dramatic purposes, that Phoebe's lover is both captain and physician?
27. How does Barrie employ the circumstance of a borrowed cloak to avert a disclosure that threatens disaster?

28. At what point in the progress of his infatuation for Miss Livvy does Captain Brown experience a revulsion of feeling in favor of quiet Miss Phoebe? Of what significance to Phoebe are the drops of rain that accompany the Captain's words of reproof?

29. Tell how Phoebe was twice frustrated in her hope for a proposal. Contrast the two scenes in which a proposal was imminent.

30. Under what unusual circumstances does Phoebe learn that Brown loves her? Is she entirely happy in knowing of his love? What new danger threatens her happiness?

31. Do you think that the ruse employed to get rid of the ubiquitous Livvy is to be recommended as a practical procedure? Are you prepared, as the play nears an end, to grant Barrie some indulgence in his devising the bolster exit?

32. In the last stand that demands courage, how is Phoebe upheld by the tolerance, understanding, and wit of her lover?

33. What is the end of Miss Livvy?

SIR JAMES M. BARRIE

1860—Born at Kirriemuir, Scotland ("Thrums")
1885—Went to London
1913—Became a baronet
1922—Made Rector of St. Andrews, Edinburgh University

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Peter Pan
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Director: GEORGE STEVENS
Author: SIR JAMES M. BARRIE
Scenarists: MORTIMER OFFNER and ALLAN SCOTT
Art Directors: VAN NEST POGLASE and HOBE ERWIN
Costume Designer: WALTER PLUNKETT
Cinematographer: ROBERT DE GRASSE

AN RKO RADIO PRODUCTION
A GUIDE TO THE APPRECIATION OF MUSIC FOR MADAME

Prepared by
LEON MONES
Central High School, Newark, N. J.

General Editor
MAX J. HERZBERG

Recommended by the Motion-Picture Committee of the Department of Secondary Education of the National Education Association
SUGGESTIVE METHODOLOGY FOR TEACHING PHOTOPLAY APPRECIATION

Many roads lead to the goal of critical appreciation of photoplays. There can be no hard-and-fast rules of methodology. The following suggestions may, however, be of use.

1. Preparation: Before seeing the photoplay, it is well to distribute the study-guide leaflets and to let each pupil choose, at least tentatively, a set of questions embraced under one of the topical headings. On the basis of interest, groups of pupils may be formed into committees, with chairmen, under the direction of a student leader to whom findings are to be reported.

2. Attendance at the Theater: An ideal plan for seeing the photoplay is to let the class go to the theater in a body, with a view to discussing the picture the following day. Unless all members of a class have seen the picture, and preferably at the same time and place, participation in the discussion is hampered by variable factors beyond the teacher's control.

3. Discussion: In the junior high school three class periods usually are required for the successful discussion of a photoplay. In the senior high school two periods generally suffice. The briefer the time between seeing the film and discussing it, the livelier the discussion is likely to be. If the pupil-committee method is used, class discussion naturally follows each presentation of findings. To increase pupil participation and to stimulate cere-bration, it is advisable for the teacher to encourage argumentation and rebuttal under student leadership. In order to progress rapidly toward the objectives of the discussion, the teacher must direct the leader to steer rapidly from point to point.

4. Evaluation: At the conclusion of the discussion, it is well to have the class spend about ten minutes in filling out rating scales for judging the picture. This serves not only to secure a consensus of opinion, but also to appraise growth in the development of independent critical judgment. Suggestive rating scales for various grade levels may be found in the monograph, Photoplay Appreciation in American High Schools (D. Appleton-Century Co., New York, 1934). $1.00.
1. WE GO TO THE PLAY

We go to see Music for Madame—to see any play—to lose ourselves. People who cannot do this, the extreme introverts who are morbidly and everlastingly anxious about themselves, cannot enjoy a play. Their concern and attention are so utterly ingrown, that they cannot get away from their inbred selves to see the drama of other lives.

We go to a play to merge our lives with the lives of others. If we enjoy the play enough, we undergo the dramatic change. For the time being we forget our own personalities, our own failures, frustrations, and fears and we live vividly along with the characters of the play.

From the normal security of our own lives we may be transported into experiences of horror or terror. We may artfully be made to forget our own safeties and timidities and follow the trail to bold deeds of derring-do. We may surrender concern with the tangles and vexations of our own private problems to become absorbed in the private dilemmas of others.

At all events we start for a play on a quest for adventure. W. I. Thomas, an eminent sociologist, believes that human beings have only four dominant wishes, and one of these is for adventure. Therefore the play. But let us not think of adventure as necessarily concerned with love or battle or exploration. There is adventure in fresh laughter, in transformation of mood and attitude, in the sight of odd characters, in new whimsicalities of fancy and situation.

It is in this mood and with this attitude that one approaches a photoplay like Music for Madame, with its apt use of many opportunities for sound entertainment.

2. CAN WE LAUGH?

Psychologists agree that laughter is a great cathartic for fears, worries, and other mental bugbears. It deflates our swollen egos, unties our knotted energies, restores us to a sense of proportion, gives us peace with ourselves, and makes us better company for others.

But laughter is a response that may be cultivated; it is a type of appreciation that may be on a high or a low level.

Somehow we learn to laugh at situations of two kinds: wit and humor.

Wit is intellectual; it is the swift play and flash of mind. It is sharp, incisive, and critical. It is the surprise of smart sallies and the trigger speed of sudden retort. It is the knack of the wisecrack.

Humor is sympathetic; it is the recognition of human nature.
It is broad, kindly, tolerant. It is the incongruous that makes us laugh even when we feel deeply.

In MUSIC FOR MADAME wit and humor are combined, as in life they should be.

Though we may not consider these the most trenchant shafts of wit, we ought to be human enough to laugh at them:

Rodowsky, the proud conductor, begins orating, "I am probably the only musician . . . . . . . ."

"I wish you were," feelingly responds the weary district attorney.

The same district attorney more wearied and worried as election time draws nearer, peevishly says to the innocent Jean, "If you're a composer you'll have to face the music."

Perhaps here we laugh rather subtly at something pathetic in the attorney's feeble attempt to be funny.

Poor Flugelman, the blundering musical detective, begins, "In my own mind there is no doubt . . . . . . . . ."

And the exasperated Rodowsky cuts in, "In your mind there is no anything."

But in MUSIC FOR MADAME too we ought to appreciate the more natural humor of manners, situation, and personality. Even as we pity poor, lovable, Tonio, robbed of his voice by clever sharpers, so we laugh at his naivete and artistic simplicity. Even as we laugh at his childish conceit, we pity him for his lack of sophistication. We laugh at Rollins, the sardonic grouch of a criminal, for we enjoy the contact of the realist cynic and the buoyant enthusiast. We laugh at Kraus, even as we feel superior to him, for we are all tolerant of the eternal zany, yes-man, or stooge.

"Flat as a pancake," shouts Rodowsky to a singer.

"More flat as a pancake," adds Kraus as a coup de grace.

We ought to laugh in surrender to the many humorous situations in the play. For instance:

Jean stealing out of her battered Ford and pretending to arrive as a guest in a magnificent limousine.
Music for Madame

Flugelman lured from his guardianship of the pearls by the siren voice of a tenor.
Rodowsky of fastidious taste and artistic temperament forced by the law to listen to scores of bar-room tenors in order to identify a criminal.

In all plays we must be ready to appreciate the electric crack of wit and the human foible back of humor. We must realize that humor and pathos combine readily since they are both of the essence of tenderness. We must not let the gravity of reality or dignity weight our laughter, for laughter is consistent with the most palpable make-believe.

3. DO WE ENJOY MUSIC?

"If music be the food of love, play on," was the command of Duke Orsino.
The Duke quite surely was a little narrow.
For music can be the food of many moods and the satisfaction for many emotions.
To listen to music is to indulge in adventure, adventure in the experience of melody, harmony, rhythm, and tone.
It is best not to approach music with fixed and obstinate definitions and standards, but to remember that music is an art for the service of man's enjoyment. Music that becomes popular must have something in it that meets the needs of human pleasure. Life will fulfill itself in many ways and music with it.
The opera taught us that dramatic incident and music could be wedded for man's greater pleasure.
In Music for Madame dramatic incident, operatic melody, Italian folksong, and popular ballad are woven into one pattern. Does the combination seem inconsistent? Or does it add to our pleasure to have Tonio sing for us the vesti la giubba from Pagliacci

"But please, my benefactors, I do not understand."
"If you think it's so good, why don't you offer to produce it?"
and also the popular *I Want The World To Know*. Most playgoers will greatly enjoy the variety.

4. IS THE PLAY ORIGINAL?

Though we all know that there is nothing really new under the sun, we often pass judgment on a play by remarking, "There's nothing new in it."

We ought to understand what the creative powers of the human mind are.

The human mind has the power of re-arranging things in new combinations, of imaging the elements of life in new relations, of matching established truth into new patterns of experience. John L. Lowes, an eminent scholar, made a profound study of the poetry of Samuel Taylor Coleridge. In it he found hardly a single theme or image which Coleridge had not read or heard somewhere. The creative genius of the poet lay in his power to fashion available material into stirring new combinations. This is the highest inventive capacity of man.

What we must seek, therefore, in appraising the originality of a play, is not newness of material, but originality in conception, in artistic combination, in the pattern of people and place and mood.

Does MUSIC FOR MADAME offer novel treatment of mood, fancy, or whimsicality? Are unsuspected relations revealed between characters and the environment? Do you feel the response of some newer interest or curiosity in things as they are? Do you feel something fresh in interpretation, point of view, atmosphere? Is Tonio, for instance, an old Pagliacci singing more sophisticated songs to the tempo of newer troubles?

In short does the play succeed in presenting available material in new frames of conception?
5. IS THERE MAXIMUM VISUAL APPEAL?

Each art naturally appeals to some senses more than to others; music for instance makes its maximum appeal to the sense of hearing. The peculiar appeal of a stage drama is to a sort of consciousness of the presence in the flesh of the characters.

One great appeal of the photoplay is to the eye. The screen can present landscapes, crowds, earthquakes, storms as no other medium can. By means of close-ups it can distinctly reveal facial expressions, tricks of gesture, significant twitchings of nerve and muscles, tremors of the hand and jaw.

In judging a picture we ought to take into account whether adequate use has been made of the great screen facilities and possibilities. Has the eye been allowed to grasp the maximum of incident and setting? Is the story really told through the phenomenon of vision? In short do you get an eyeful? Apply these tests to MUSIC FOR MADAME, and note in how many instances the response is favorable.

6. THE GERM PLOT

A plot is an artfully created pattern of human experience. It consists of the interplay of a group of characters whom fate and their own wills have brought together into some sort of composite struggle or dilemma. As the characters seek to extricate themselves, they create exciting crises which come to a climax where the suspense reaches the highest pitch. Then comes the solution in which the tangle of the complication is untied, and the characters achieve some disposition of their private aims.

Here is the germ of the clever, carefully fashioned plot of MUSIC FOR MADAME:

A gang of crooks plot the theft of a pearl necklace ostenta-
tiously displayed among valuable wedding gifts. As their innocent tool they inveigle an ingenuous but ambitious tenor to steal into the mansion costumed as a Pagliacci and sing to the guests. Amid the enthusiastic applause of the guests the thieves make away with the necklace. The tenor is naturally suspected as is also a young girl composer, also an uninvited guest, who stole in on her own account to interest the great conductor Rodowsky in her music. Complications come fast. An election-minded District Attorney, a musical detective, a cold-blooded gang leader, a pair of kidnappers, an aspiring bar-room tenor, all help. Of course everything turns out satisfactorily.

7. TO WHOM WILL “MUSIC FOR MADAME” ESPECIALLY APPEAL?

MUSIC FOR MADAME affords various appeals. Children will be attracted by the obvious comedy; the allergic yes-man Kraus, the musical detective who always gets his man, Spaghetti, the Mexican tenor and his mobster kidnappers, and the caroling truck driver. But even while they are laughing at the comic antics, they will be exposing themselves to the subtle musical accompaniment and to the golden singing of Nino Martini. They will profit, however unconsciously.

People to whom operatic music is an unknown experience will feel delight at Nino's singing of Music for Madame and I Want the World To Know. But they will also hear Martini sing from Pagliacci and will hear a concert orchestra play Wagner. When the screen shows a Hollywood Bowl crowded with music lovers applauding the Wagner rendition, or an assemblage of brilliant people tense as they hear the vesti la giubba, it may well be that the "secondary learning technique" of the psychologists will come into play and arouse their greater interest in classical music.
Those who believe in the “democratizing of music,” who argue convincingly that music “should toss aside its high-hat appeal” and become a concern near to the business and bosoms of us all, will find in this picture the type of instrument for their purpose. MUSIC FOR MADAME is a sort of inclined plane toward musical enjoyment—it may lead from the enjoyment of the popular song to a wider and richer appreciation of musical artistry.

8. DOES “MUSIC FOR MADAME” TEACH ANYTHING?

A novel series of situations is introduced into the play, a series of contrasts between good and bad singing. Barrett as a screen tenor illustrates excellently the disastrous effects of singing flat notes with uninspired art. Spaghetti, the bar-room tenor, illustrates as vividly the ludicrous effect of singing a passion to tatters. Of course both are foils to focus attention on Tonio’s vocal artistry.

When Tonio sings as an artist should, one can not help settling back in a sort of relieved contentment and thinking, “That’s how singing should be done.”

This contrast between the DO’s and DON’T’s of singing results in good entertainment and may result in instruction and appreciation through example.

9. THE COMIC RELIEF

Some very sober people may perhaps fail to relish the buffoonery of Kraus, Flugelman, Spaghetti, et al. But we ought to remember that clowning is a classic and respectable element in all drama. Look up the vidusaka in Sanskrit drama, the gracioso in classic
Spanish drama, the Pantaloon in Italian drama, the clown in Shakespearean drama, and you will recall something of the privileged tradition of the stage jester.

Comic relief is a great means to a dramatist’s end, even the comic relief sometimes achieved through pure buffoonery. The audience regaled with a few moments of shenanigans settles back in better mood to respond to graver appeals.

American audiences especially anticipate and enjoy the interpolation of episodes that furnish comedy and these gay episodes do not seem to lessen their enjoyment of the grave. Even coarse and vulgar buffoonery may through the genius of the dramatist be consistently wedded to noble dramatic appeal; consider the grave diggers in Hamlet, for example.

10. SOME NOTIONS TO CONSIDER

1. Will the scene of the Hollywood Bowl crowded with music lovers at night, outdoor concert, give the spectators the urge to attend outdoor concerts and musical festivals?
2. Is Martini’s acting equal in greatness to his singing?
3. Which scenes are the most striking? The Hollywood Bowl at night? Tonio singing alone in the wood?
4. Do you prefer musical comedy with a carefully constructed plot like Music for Madame or a musical review with a succession of “numbers” strung together with only weak plot sequence?
5. Even though the play is a comedy of make-believe do we yet feel a glow of warmth at Tonio’s simple-hearted acts of gratitude and love, his singing of Jean’s own song, for instance?
6. Do you think that such pictures as Music for Madame are stepping stones in the way of musical appreciation? When will it pay a producer to offer screen versions of grand opera?
11. THE BUSINESS OF BEING CRITICS

Critics in general belong to two schools. One school believes that criticism consists in appraising the worth of an artistic product by measuring it according to certain standards. These critics, for instance, would determine the value of a photoplay by making an inventory of its theme, plot, educational value, skill in direction, acting, photography and lighting effects, setting, costumes, properties, sound and music, dialogue, social and moral worth, etc.

The other school of critics is not so sure. They believe that a play must be judged by the total impression it makes on the audience. They do not believe that the sum of the parts of the play is equal to the effect of the play itself. They believe that appreciation comes not from applying codes and standards but as the result of free choice and acceptance based upon satisfying experience. They believe that you cannot account for taste on a piece-meal basis but as a single impression of pleasure and satisfaction.

Perhaps as in so many other things the truth lies in accepting both attitudes.

Certainly criticism should not limit itself to literary bookkeeping. We should be able to enjoy a play as a complete experience, total and satisfying, without the necessity of inventorying the single items that were organized into a pattern of enjoyment.

But we should also be able when we desire to analyze and tabulate with some degree of logical and scientific accuracy the elements of an artistic experience.

Whether this point of view is valid or not, it is good fun and good profit to construct a table like the following and count up the score, giving a value, say, from one to ten for each item.
A SCORE-CARD FOR OUR PHOTOPLAY.

THE ITEM

1. The Degree of Entertainment.
   To what extent did I become interested? How great was my pleasure? Did I leave the theater satisfied?

2. The Plot.
   Did it hang together? Did it come to a good climax? Was I eager to know the solution? Did the fun, dialogue, music reinforce the story?

3. The Direction.
   Was the effect effortless, smooth, polished? Was there any jar, clash, crudity?

4. The Acting.
   Think of voice, gesture, poise, manner, cooperation with others in cast, audience appeal, intelligence.

5. Photography and Lighting.
   Any impressive or exceptional effects? Any unusual angles, scenes, perspectives?

   Think of beauty, accuracy in period, appropriateness to time and place, artistry, etc.

7. Acoustics and Sound Effects.
   Could you hear? Were effects too garish and distracting? Any exceptionally fine effects?

8. The Songs.
   Were they tuneful, rhythmic, catchy? Do you feel like humming them yourself? Will any become popular favorites?

   Were the emotional situations honest and sincere? Was there an attempt to rouse false sentiment? Were the emotional situations stereotyped?

10. Originality.
    Freshness of mood, of conception? Were there any new turns of phrase, epigrams, wisecracks, pantomimic effects, etc.

11. Special Effects.
    Any exceptional dancing, acrobatics, crowd effects, trick photography, make-up, etc.

12. Instructional By-Products.
    Any possibilities of improving taste, dress, manners, conversation, etc, in audience? Any worthwhile knowledge made available?

    Does it suggest desirable attitudes? Is the experience presented wholesome?

It is instructive for members of a group to make out their individual score-cards and then compare their ratings with proper argument.
12. THINGS YOU MAY WANT TO KNOW AND REMEMBER

**PRODUCER:** “Music For Madame” is Jesse L. Lasky’s first production under the RKO Radio banner. A pioneer in film production, Lasky started the “Jesse L. Lasky Feature Play Company” in 1914, combined it with Famous Players in 1916, and has been making pictures steadily ever since. His more recent productions include the two previous Nino Martini vehicles, “The Gay Desperado,” and “Here’s to Romance,” and “One Rainy Afternoon,” “The Gay Deception,” “Redheads on Parade,” “Helldorado,” “The White Parade,” “Berkeley Square,” and “Zoo in Budapest.”

**DIRECTOR:** John Blystone. A veteran of 21 years experience in pictures, Blystone directs his first RKO Radio film with this assignment. His recent directorial efforts include “Woman Chases Man,” “Great Guy,” “23½ Hours Leave,” ‘The Magnificent Brute,” “Little Miss Nobody,” “Gentle Julia,” “Bad Boy” and “The County Chairman.”

**STORY SOURCE:** “Music for Madame” is based on an unpublished original story by Robert Harari and Hans Kraly.

**AUTHORS:** Robert Harari is an Egyptian newspaperman and writer. This is his first screen credit. A noted scenarist since the silent era of pictures, Hans Kraly wrote the screen plays, singly or in collaboration, on many films including “Broadway Gondolier,” “By Candlelight,” “My Lips Betray,” “Black Oxen,” “Grand Hotel,” “Private Lives,” “Old Heidelberg,” and “Wild Orchids.”

**COMPOSERS:** Rudolph Friml and Gus Kahn. Friml has written scores of successful operettas, several of which have come to the screen, and many individual song hits. His operettas include “Rose Marie,” “Katrinka,” “Vagabond King,” “High Jinks,” and “The Firefly.” Kahn wrote the lyrics of the song numbers in such films as “Caravan,” “Thanks A Million,” “A Day at the Races,” “Three Smart Girls,” and “Captains Courageous.”

**THIRD PICTURE FOR FAMOUS TENOR:** “Music for Madame” brings the glorious voice of Nino Martini to the screen for the third time, following the singer’s success in his “Here’s to Romance” and “The Gay Desperado.” Rated as one of the very foremost tenors in the world today, Martini has won wide-spread popularity as a film favorite in addition to his standing as an operatic and radio star. As a struggling young singer who can’t sing for fear of disclosing his identity to the police, he has a perfectly-suited role and one that offers plenty of comedy possibilities.
**FIRST MUSICAL IN FILMLAND SETTING:** Hollywood has frequently been used as the setting for screen offerings, but this is believed to be the first musical picture with its background in the film capital. As a result, many typical Hollywood scenes are shown as the background for the musical numbers, including the picturesque setting of the world-famous Hollywood Bowl.

**REALISTIC SETS:** Art Director Van Nest Polglase and his associate, Perry Ferguson, have evolved a group of settings for the film that reveal many hither-to-ignored locales in the screen capital. These settings include the interior of a prominent film producer's home, the stages and streets of a major studio, the Hollywood hills, a big Hollywood hotel, a police station and a district attorney's office, and the noted Hollywood Bowl, a huge outdoor amphitheatre.

**MUSIC INFORMATION**

Martini sings five songs in the course of the picture. These songs and their composers are:

- **MY SWEET BAMBINA**
  - By Rudolph Friml and Gus Kahn

- **KING OF THE ROAD**
  - By Nathaniel Shilkret and Edward Cherkose

- **VESTI LA GIUBBA**
  - By Ruggiero Leoncavallo

- **MUSIC FOR MADAME**
  - By Allie Wrubel and Herb Magidson

- **I WANT THE WORLD TO KNOW**
  - By Rudolph Friml and Gus Kahn

1. **My Sweet Bambina.** This is a gay Italian-style number, with Rudolph Friml writing the music and Gus Kahn the lyrics. It is sung by Martini as he approaches Hollywood as a passenger on a transcontinental bus.

2. **King of the Road.** This novelty number is sung by Romo Vincent as the truck driver, as he is driving along the road when he has picked up Tonio Maretti and Jean Clemens. She joins in the chorus, and the musical accompaniment is that of a number of automobile horns.

3. **Vesti La Giubba.** This is the famous aria from Leoncavallo's opera "Pagliacci." Martini first sings it to an orchestral accompaniment during a wedding celebration at the home of a motion picture executive, and later reprises it over the radio during his vocal "duel" with Erik Rhodes.

4. **Music for Madame.** This is a romantic serenade, written by Allie Wrubel and Herb Magidson and supposed to be a musical number in a picture on which Martini is working as an extra. He sings the song in the deserted studio stage during the lunch hour.

5. **I Want the World To Know.** This is a romantic ballad, written by Rudolph Friml with the lyrics by Gus Kahn. It is supposed to be the theme song of Miss Fontaine's operetta, and is sung on three occasions by Martini—first as he takes a lonely walk through the Hollywood Hills, then over the radio during the "duel" and finally when he sings the leading role in the operetta at the Hollywood Bowl.
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Spaghetti ............................................. Erik Rhodes
Kraus ...................................................... Billy Gilbert
Flugelman .............................................. Alan Hale
Robinson ................................................ Grant Mitchell
Harding .................................................. Frank Conroy
Rollins .................................................... Bradley Page
Barrett .................................................... George Shelley
Truck Driver ........................................... Romo Vincent
A GUIDE TO THE STUDY OF THE SCREEN VERSION OF

STAGE DOOR

Prepared by
BARRETT H. CLARK

General Editor
MAX J. HERZBERG

Recommended by the Motion-Picture Committee of the Department of Secondary Education of the National Education Association, for Discussion by Mature Students in Schools and Colleges

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WILLIAM LEWIN, Managing Editor

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A GUIDE TO THE STUDY OF
THE SCREEN VERSION OF

STAGE DOOR

PART ONE: EDNA FERBER and
GEORGE S. KAUFMAN

A motion picture, far more even than a play produced in the theater, is the result of many kinds of collaboration; but when the play on which a picture is based is itself the result of collaboration, the sum total of collaboration is likely to turn out to be a hodgepodge—a case of too many cooks. With Stage Door we have not only a play written by two dramatists, but a screen play written by two others, not to mention the many writers, directors, and others whose suggestions were used before the film was at last ready for release. Only too often is it possible to detect the presence of too many fingers in the pie, but the film version of Stage Door stands solidly on its own feet.

Let us begin with a brief comment on the authors of the original play:

Edna Ferber, born in Kalamazoo, Michigan, in 1887, spent the earlier years of her life in the Middle West, and began her writing career shortly after serving an apprenticeship as a newspaper reporter. Though her first novel was published in 1911, it was not until some years later that she won national recognition as a writer of fiction. From the very first she has varied her literary output, turning out novels and short stories and (nearly always in collaboration) a few plays. So Big, Show Boat, and Cimarron, full-length novels belonging to the 20’s, are to date probably her most famous books.

Except for Cimarron, an Oklahoma story of pioneer days, Miss Ferber’s fiction is concerned largely with the humbler and more “realistic” backgrounds of urban life in Mid-Western cities.

It is more difficult to judge her work in the plays of which she is only part author, inasmuch as we have very little evidence as to precisely how much and what each of the collaborators contributed to each work in question. The best-known plays of which she is part author are Minnick, The Royal Family, Dinner at Eight, and Stage Door, all written with George S. Kaufman.

Mr. Kaufman (born in Pittsburgh in 1889), like Miss Ferber of Jewish parentage, likewise served his literary apprenticeship as
An especially good view of the main reception room at the Footlight Club, theatrical boarding house in "Stage Door."

a reporter, and came to New York as a young man in search of newspaper work. It was about 1915, as he writes, that he "took the course in playwriting given by Clayton Hamilton and Hatcher Hughes up at Columbia." In 1918 he wrote his first play, Someone in the House, which, like nearly all the rest of his plays, was the result of collaboration. The first of his works for the theatre to attract attention was Dulcy (1921) which he wrote with Marc Connelly. Three years later came Beggar on Horseback, also written with Mr. Connelly, one of the high spots in the modern American theater. From that day to this the Kaufman plays, including several "musicals," have proved bright features of nearly every theatrical season. The best-known among these are Minick, Strike Up the Band, Once in a Lifetime, Of Thee I Sing, First Lady, Merrily We Roll Along, Stage Door, and You Can't Take It With You.

PART TWO: COLLABORATION

It is plain that even when we are furnished with clear and authentic information on the details of any sort of artistic collaboration, the process remains something of a mystery, often even to the collaborators themselves. In the case of Miss Ferber and Mr. Kaufman, both of whom have done their best work in the theater as collaborators (either with each other, or otherwise), it is hardly possible to point out scene after scene and say, "This is Miss Ferber's," or "That is Mr. Kaufman's." We can, however, basing our judgment on the respective works of each of them, make shrewd
guesses, and in doing this add to our enjoyment in watching their plays. So, for example, we know that Miss Ferber is fundamentally interested in the more serious or tragic aspects of life as it is lived by the submerged and often helpless element in the cities—the shopgirl, the poor and struggling mother of a family, the young man or woman battling for a foothold in an unsympathetic world; whereas Mr. Kaufman's talent is used largely in the creation of satire and setting forth the more ludicrous aspects of contemporary life. It is also safe to assume that since Miss Ferber has never written by herself a wholly successful or stageworthy play, to Mr. Kaufman is due the technical work that has made the Ferber-Kaufman plays so popular in the theatre.

In the absence of absolute proof, we can safely venture to suppose that Stage Door, in its more serious aspects, is probably Miss Ferber's conception. In spite of a great deal of incidental comedy and a generous portion of satire, the play is primarily neither a satire nor a comedy. Both as a play and a photoplay it is a sympathetic study of the young American girl desperately striving to make her way in a profession that offers few chances to anyone. It is likewise (though more so in the play than in the film) a sort of declaration of faith in the art of the theater.

Compare it for a moment with that magnificent satire (written by Moss Hart and Mr. Kaufman) Once in a Lifetime, or with Of Thee I Sing (by Morrie Ryskind and Mr. Kaufman). No, Stage Door comes much nearer in viewpoint and mood to Miss Ferber's short stories and novels.

Essentially, however, it is not necessary to pick the play or the picture apart (even if that were possible) and spot this scene or that as belonging to any of the known authors; and besides, we must remember that in addition to the authors of the stage version,
Stage Door

A well-composed group in the club's parlor.

Mr. Ryskind is given credit for the screen play, and there may be anywhere from five to twenty others whose suggestions were incorporated while the screen play was being written or filmed. The wonder is not that there are so few weaknesses in the product before us, but that anything at all should come out of it.

Primarily, the picture is here to entertain and move us, and no amount of analysis, unless it helps us to enjoy what we see, is worth the undertaking.

PART THREE: THE BASIS OF THE PHOTOLEY

As I have already said, the film is based on the play of the same title, one of the outstanding successes of the Broadway season of 1936-37. It opened at the Music Box Theatre in October, 1936, a Sam Harris production, and ran until the following March. In the fall it began a nationwide tour of the road. The text is published by Doubleday, Doran & Co., and can therefore be easily procured for purposes of comparison with the screen version.

As a rule it is fairly easy to determine just what has been done to any play or novel when it is turned into a picture. If the original is a serious work of art a discriminating critic is likely to declare it has been "ruined." Only too often this is true, but occasionally we lose sight of the fact that the producer of a motion picture rarely claims, or is able, to turn a novel, or even a play, into the exact equivalent of the original. Indeed, there would scarcely be any sense in attempting that. It is not even fair to ask, for example, whether the screen version of David Copperfield faithfully reproduces the spirit and mood of the Dickens novel; the point is rather,
to what extent does the screen picture present us with something that is in itself good? It may be that the photoplay of *A Tale of Two Cities* is better or worse than Dickens; what is pertinent is that, while not Dickens as we know him between the covers of a book, it is none the less an effective thing in itself. It is obvious that no picture, lasting two hours, can possibly encompass what requires 400 to 800 or 1,000 pages of written narrative to put over. Let us, then, in judging any picture based on a novel or a play, forget for the time being the original and think of the picture. Then, once we have received the first impression, we may return for comparison to the original on which it was based.

The picture *Stage Door* might, so far as the public is concerned, be an “original”; it stands firmly rooted in a situation which we feel to be essentially true; the characters, allowing for necessary heightening of the highlights, are well delineated, and the story carries the conviction of truth.

It is interesting, once we see the picture, to turn to the play, and note the minor and major changes. There must have been several conferences among executives (or it may have been Mr. Ryskind’s inspiration) when it came to getting round the authors’ viewpoint on Hollywood as a career, contrasted with the “legitimate” theatre. In the play Terry (aided and abetted by Kingsley) refuses to be lured to the “Coast,” because she feels that the only career worth fighting for is that of an actress on the living stage; Jean, on the other hand, gives in to the glamor, and having no particular talent except of a superficial sort, succeeds in Hollywood.

Obviously, this point could hardly be made, or emphasized, in the screen version (though we must give credit to one picture company for making a picture version of that delightful; outrageous
satire on the movies, *Once in a Lifetime*), so what was done? While Terry, in the picture, persists in striving for success in the legitimate theater, her ideals are contrasted with those of her friends who prefer what used to be termed the "flowery path of ease and affluence," supported by a manager who is more interested in the young lady's person than he is in her talents. This fundamental change was introduced not only because it would scarcely do to use Hollywood as a symbol of compromise, but because being a kept woman is a commoner and more striking sort of compromise than that originally used by the authors of the play. At all events, the change is effective and legitimate.

This is only one of many changes made in the original play. Note carefully what has been done with the chief characters; and with the minor characters, too. With all deference to the authors of the play, I personally prefer the lumbermen in the picture version to their parallels in the stage version.

Incidentally, note the really dramatic scene leading up to the suicide. Here the picture technique (based, it is true, on what has been done in certain foreign films) gives us what would have been impracticable on the stage. Compare the two methods of treatment.

What of the basis of fact on which the play (and photoplay as well) is based? Essentially it is true. We know that thousands of stagestruck young people come every year to New York, most of them without talent. Even in the best of times there are some thousands of professional actors out of jobs. It is not entirely due to ignorance that these young people continue to storm the heights of Broadway: they have, most of them, been told of the hardships that await them, yet it seems that each of them believes he will get his chance. Most of them fail.

Not long ago a young and gifted manager, Shepard Traube, wrote a book called *So You Want To Go Into the Theater?* Look at
the chapter So You Want To Be An Actor, and there you will find, reduced to bald prose, the facts behind the story as told in play and film. Here again it should be borne in mind that whether the "facts" in a picture happen to be literally true or not is of little consequence, provided of course that the entire picture is essentially true. Too many pictures (and novels and plays for that matter) bear only a distant relationship to life. Nevertheless, it is doubly interesting to know that by and large Stage Door offers a fundamentally veracious background of fact.

PART FOUR: THE PHOTOPLAY

Enough has already been said of the picture derived from the Ferber-Kaufman play to enable us to dispense with a synopsis and further detailed study of its technique.

It should be clear to anyone that no pains have been spared in rendering the details of the background as authentic as possible; and the same care was evidently exercised in the selection of the cast. I refer here not alone to the "leading" players, but to those who act the less important roles, even the so-called "bits." Here we have not only casting "to type," but casting that is otherwise wholly appropriate.

The ensemble playing, which seems so natural, is particularly noticeable to anyone who happens to understand the difficulty of creating illusion in a play, of mastering the difficult effects of light and shade when several actors are on the stage at the same time. There are moments when the director's skill is even a little too much in evidence, just as when, in certain scenes of some play produced by the Moscow Art Theater, we are made slightly uncomfortable by the realization that this actor or that has achieved the superb (and questionable) distinction of doing nothing at all for

Andrea Leeds, whose performance as Kaye Hamilton is unforgettable. One of the occasional glimpses of Miss Rogers in a familiar pose.
several minutes. In other words, it may be possible to do certain things on the stage, or in a motion picture, a trifle too well. However, this point is raised rather to direct attention to one of the virtues of the screen play, than to condemn.

PART FIVE: QUESTIONS ON THE PHOTOPLAY

1. In what respects does the photoplay, by implication or otherwise, seek to discourage young people from going into the theatre?

2. Based on your knowledge of Edna Ferber’s fiction, what scenes in the film version of Stage Door might be assigned largely to her?

3. What scenes in the film version would, in your opinion, have been used in the stage version if the authors had been able to use as many stage settings as they liked?

4. Compare methods of treatment of the suicide episode in the film play, and that of the stage play.

5. Many (indeed most) pictures have reduced the elements of “strong” language, references to sex, etc., to a minimum, and in many cases weakened the theme and partly destroyed the illusion of truth. To what extent is this true of Stage Door? It will be noted that several lines in the original play have been softened or altogether cut.

6. Note the role played by Ginger Rogers. Hitherto she has been best known as a dancer. Is she well cast? Note, likewise, the particularly difficult role undertaken by Miss Hepburn, wherein she is required to act the part of a beginner; to rehearse in a “legitimate” production and play the part of a most incompetent neophyte; and then, due to high emotional stress, suddenly burst forth as an actress of great power—if not an experienced actress. Is she
entirely convincing? Comment on the skill of Menjou’s acting and on any other players who particularly attracted your attention.

7. To what extent is the advice of Catherine Luther intended to be sound, and to what extent is the character intended to furnish mere background?

PART SIX: SUGGESTED READING

1. Plays by Edna Ferber and George S. Kaufman
   - Minick
   - Dinner at Eight
   - Stage Door

2. Novels by Edna Ferber
   - So Big
   - Cimarron

3. Plays of Theatrical Life
   - The Royal Family, by Edna Ferber and George S. Kaufman
   - Trelawney of the Wells, by Sir Arthur Pinero
   - The Show Shop, by James Forbes

4. References on the Contemporary Theater, Drama, and Film
   - So You Want to Go Into the Theater? by Shepard Traube
   - Film and Theater, by Allardyce Nicoll
   - An Hour of American Drama, by Barrett H. Clark

In the manager's apartment, with Franklyn Pangborn, an excellent comedian, as the "perfect butler."
Miss Luther (Constance Collier), explaining some fine point in acting.

Terry makes desperate efforts to learn her part in the stage play.

NEWS AND NOTES FROM FAR AND NEAR

Dr. Warren D. Allen, Professor of Music at Stanford University, referring to the June, 1937, Group Discussion Guide, writes: "It is an excellent piece of work and something that is greatly needed in the preparation of the average student for intelligent understanding of music in the modern movies." Dr. Allen has distributed copies to members of the Stanford School of Education and to prominent teachers who, he says, may want to subscribe to the series.

Professor William H. Kilpatrick of Teachers College, Columbia University, writes: "Your guides are looking most hopefully in the right direction, and we are glad to co-operate with you."

Mary Allen Abbott, a pioneer in the photoplay-appreciation movement, who prepared the guides to Little Women and David Copperfield, has in preparation a guide to Tom Sawyer, which will be based on children's criteria of appreciation.

Dr. C. B. Glen, Superintendent of Schools at Birmingham, Alabama, writes that the guides have proved useful in the visual education program at Birmingham.

Trentwell Mason White, President of Curry Junior College, Boston, and a member of our advisory board in the Department of Secondary Education of the N. E. A., has just published "How to Write for a Living" (Reynal & Hitchcock, New York), a book that will interest millions of budding scenario writers.

The Rialto Theater at Louisville, Kentucky, is building good-will for itself and at the same time advancing the photoplay-appreciation movement by donating copies of the study guides to progressive teachers who are endeavoring to bring school, home, and theater together in a common cause.
Professor G. Buckland Smith of Essex, England, a leader in the movement to extend the use of the photoplay guides, recently lectured on film appreciation at the London Film School for Teachers organized by the British Film Institute.

President I. D. Weeks of the University of South Dakota endorses the photoplay guides as having "very definite educational value."

"Decency in Motion Pictures" (Macmillan, New York) is the title of a new book by Martin Quigley, head of filmdom's most comprehensive trade publishing enterprise, who can best tell the story behind the film industry's notable production code, which compels the observance of moral standards at the source. Mr. Quigley originated the idea of the code and fought for its serious application. His book is a frank, fair-minded monograph on the splendid American system of voluntary self-regulation within the studios.

"Elementary Photography," by Neblette, Brehm, and Priest (Macmillan, New York), is a copiously illustrated manual of student activity, suitable for either curricular or extra-curricular purposes in junior and senior high schools. It is an ideal text for camera clubs.

Carl E. Milliken of the Hays Office and William Lewin of Weequahic High School, Newark, were speakers at the annual convention of Maine school superintendents held last month at Castine, Maine.

Franklin F. Fielding, Vernon Adams, J. Maxwell Joice, Fred A. Marshall, and William Healy of the RKO Radio Public Relations staff are doing notable constructive work in developing a more intelligent type of community co-operation between local theater managers and teachers of photoplay appreciation.

Frances Taylor Patterson, author of the guide to Soldier and the Lady, has an interesting article on adaptation of books to films, in the current North American Review.
Mary Duncan Carter, Director of the School of Library Service at the University of Southern California, reports that our photoplay guides were exhibited to great advantage at the convention of the Cinema Appreciation League there and that "many expressed an interest in them."

Dr. C. M. Koon of the U. S. Office of Education used the guides at a summer conference at Wyoming and at Columbia University.

**Finer Films Federation of New Jersey**

If you are not acquainted with the splendid work of the New Jersey FFF, you are invited to write for a copy of the Federation's News Letter, which may be obtained from President William Orr Ludlow at Madison, New Jersey. Dr. William F. Bauer, Director of English at East Orange High School, is head of the FFF Photo-study Committee.

**A "Must" Periodical for Teachers of Cinema Art**

CINEMA ARTS is the name of a splendid new monthly magazine edited by Paul Husserl and published at 250 Park Ave., New York. Similar in size to Fortune (11 by 14 inches), Cinema Arts catches the fleeting beauty of films in its wealth of charming illustrations. Its articles carry much practical information for the rising generation of discriminating film-goers. The interest of the magazine in educational efforts toward higher standards of photoplay appreciation is evidenced by an article on the subject in the October issue. Trial subscriptions ($1.00 for 3 months) or single copies at 50c may be ordered through Educational and Recreational Guides, Inc.
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Terry Randall ........................................ Katharine Hepburn
Jean Maitland ........................................ Ginger Rogers
Anthony Powell ........................................ Adolphe Menjou
Linda Shaw ............................................. Gail Patrick
Catherine Luther ....................................... Constance Collier
Kaye Hamilton ......................................... Andrea Leeds
Randall .................................................. Samuel B. Hinds
Judith Canfield ........................................ Lucille Ball
Carmichael .............................................. Pierre Watkin
Harcourt ................................................. Franklyn Pangborn
Mrs. Orcutt .............................................. Elizabeth Dunne
Hattie .................................................... Phyllis Kennedy
Hattie’s Boy Friend ..................................... Grady Sutton
Milbanks .................................................. Jack Carson
Dukenfield ................................................ Fred Santley

PRODUCTION CREDITS

Original Play by ...................................... { Edna Ferber and
                                                  { George S. Kaufman
Screen Play by ......................................... { Morrie Ryskind and
                                                  { Anthony Veiller
Producer ................................................ Pandro S. Berman
Director ............................................... Gregory La Cava
Producing Company ................................. RKO Radio Pictures, Inc.
PHOTOPLAY STUDIES
An Organ of the Photoplay Appreciation Movement

VOLUME III SERIES OF 1937 NUMBER 8

A GUIDE TO THE APPRECIATION OF THE HISTORICAL PHOTOPLAY

VICTORIA THE GREAT

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

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
Disraeli Speaks in the House of Commons
PART ONE: THE SUBJECT

One hundred years ago, June 20, 1837, to be exact, a blue-eyed girl of eighteen ascended the throne of England. This child of an English Duke and a German princess was destined to rule her people for sixty-four years—the longest reign in the existence of the English nation. Like her famous predecessor Queen Elizabeth, Queen Victoria was to give a name to an era.

The Victorian age to the modern mind suggests primness—even priggishness in personal behavior; it suggests pompousness and stuffiness in upper-class life; it brings smiles of derision when one looks at pictures of its architectural monstrosities, with their over-dressed interiors, and the voluminous attire of its ladies of fashion. All in all it would seem to have been a very dull period in which to live, compared with our lively twentieth century.

And Queen Victoria summarized her age. Or at least so we thought until Lytton Strachey with his biography Queen Victoria, Lawrence Housman with his play Victoria Regina, and Herbert Wilcox with his photoplay VICTORIA THE GREAT raised the curtain on the true Victorian scene.

PART TWO: THE STORY

Before dawn of the morning of June 20, 1837, the Archbishop of Canterbury and the Lord Chamberlain were on their way by coach from Windsor Castle to Kensington Palace, to notify the eighteen-year-old Princess Victoria that King William IV was dead and that she was now Queen of England. Arrived at the palace, they sought immediate audience with the princess, and, in spite of the protests of Victoria's mother, the domineering Duchess of Kent, they insisted on seeing the princess alone. Aroused from deep sleep, the young Victoria came in her nightgown, bewildered, to be greeted by two kneeling dignitaries as the Queen of England.
Despite the fears of the wise old statesmen that this inexperienced girl was unequal to her great task, Queen Victoria early manifested an innate dignity and independence surprising even to her mother. One of the young queen's first acts was to inform the Duchess her mother that her bed must be removed from her mother's room. Against the maternal view, she also insisted on seeing her ministers alone.

The early years of the queen's reign were made easier for her by the Prime Minister, Lord Melbourne, who at the very first became her loyal friend and counselor.

The queen's first great public triumph was her coronation on June 28, 1838. Her self-possession and personal charm won the favor of all.

One of the first untoward events of her reign came immediately following the coronation—a Chartist demonstration outside Buckingham Palace. Facing then the reality of discontent among the poorer classes, the young queen saw more clearly the long and difficult road ahead of her.

Soon came the inevitable question of provision for succession to the throne. The problem of a husband for the queen seemed to concern everyone but the queen herself. Happily busy in her affairs of state, Victoria would have preferred to continue unmarried. Yielding, however, to the insistence of Lord Melbourne, the queen agreed to consider her German cousin, Albert, the prime minister's choice. Piqued by Albert's apparent indifference to marriage, she summoned him and his brother to visit her in London. After a stormy channel crossing, the brothers arrived without luggage (which was swept overboard) and, after many delays, were presented in borrowed attire to her youthful Majesty.
Contrary to the usual outcome of such arranged affairs, Albert and Victoria were immediately attracted to each other. Attraction rapidly grew to love, and on February 10, 1840 they were married.

From the beginning it was evident that Albert and Victoria were destined to have occasional clashes of will. The queen preferred to conduct her affairs of state in her own way. Albert, although deeply interested in matters of government and a student of political theory, was the queen's husband, and as such was legally limited in his activities to the purely domestic sphere. In the struggle of wills Albert ultimately achieved victory, and during the latter part of his life with the queen assumed an increasing responsibility as adviser and aid.

Albert was not popular, and though devoted to the welfare of England, always felt alien. His wisdom and tolerance were appreciated by the queen, but unacknowledged by her ministry.

Possibly the greatest service Albert performed for his adopted country was his successful opposition to the jingoistic Lord Palmerston. His last official act was the interception and rewriting of an inflammable dispatch to President Lincoln, which Palmerston had intended to be sent without the endorsement of the queen. In its original form this dispatch might have precipitated war with the United States in 1861.

Following Albert's death, December 14, 1861, the stricken queen retired from public life for several years. Toward the end of her long reign she yielded to pressure from her advisers, and appeared on a few state occasions. The last great demonstration of her record-breaking reign was the Diamond Jubilee on June 22, 1897, when she was proclaimed Empress of India. With tearful gratitude she acknowledged the world-wide expression of affection and loyalty, and then returned to the peace and quiet of private life. Her death came January 22, 1901.

PART THREE: SUGGESTIONS FOR PRELIMINARY STUDY

VICTORY THE GREAT is unlike most photoplays. It has no artfully constructed plot—no stock dramatic tricks of the skilled scenarist who caters to the box office. It has a two-fold purpose: to present veraciously the life story of a great English queen and her consort and to depict the high-lights of an era in British history. Yet there is drama both in the lives of Victoria and Albert and in the events of the period—drama which is the more convincing because of its actuality.

Since the period of the play is sixty years, and the film continuity takes but two hours, it is evident that important events must be suggested by a brief moment in the screen. To understand these fleeting glimpses of great happenings, it may be well to have
advance information as to some of the characters and episodes. The following questions, arranged in order of characters and events as they appear on the screen, may aid in appreciating the picture. Answers may be obtained in any good history of the times or in a biography of Victoria.

1. Who were the parents of Victoria?
2. What was her early training?
3. Whom did she succeed as England’s ruler?
4. The Lord Chamberlain and the Archbishop of Canterbury officially notified Victoria of her accession to the throne. What were their functions in the government?
5. What was the date of Victoria’s accession, and how old was she at the time?
6. What king was Victoria’s uncle? What were their relations?
7. Who was Princess Victoria’s governess?
8. Who was prime minister at this time? Was he a capable leader?
9. Who was Baron Stockmar?
10. When was Victoria crowned? Where? (If possible, see pictures of the recent British coronation ceremony.)
11. What official placed the crown on the Queen’s head?
12. What were the achievements of the Duke of Wellington? What was his nickname?
13. Did Victoria choose her own husband?
14. Who made the marriage proposal?
15. “Mr. Strauss,” a composer of waltzes, leads an orchestra in the picture. Who was he?
16. Victoria shows Albert some photographs which she calls "a new invention." When was photography invented?

17. Victoria and Albert left for their honeymoon (Feb., 1840) on a "steam carriage." Who was the inventor?

18. Who was Sir Robert Peel?

19. Explain the term "The Hungry Forties." What were the conditions in England at this time?

20. What were the "Corn Laws"?

21. What were the circumstances of the attempt on the queen's life in 1842?

22. Who was the first child of Victoria and Albert? Did he become King?

23. What great novelist was writing about the poor people of London in the 40's?

24. Sir Robert Peel says to Prince Albert, "Elected as a protectionist I go down to the House to propose free trade—What a chance for young Disraeli!" Explain this speech.

27. Another great personality appearing in the picture is Gladstone. Compare him with Palmerston and Disraeli. What were their respective offices in the government?

28. An event known as "The Trent Affair" very nearly precipitated war between England and the United States in 1861. What was this incident?

29. How many children were born to the royal couple? Were any of them, or their children, important in British public affairs?

30. What great celebration took place in the British Empire in 1897?

31. What is the relationship of the present king of England to Queen Victoria?
BEHIND THE PRODUCTION
Which of these parallels

A-l. Painting of Victoria receiving news of her Accession.
A-2. Corresponding Scene from the Photoplay.
B-1. From a Painting of Victoria's Coronation.

D-l. Contemporary Portrait of the Prince Consort.
E-1. Early Portrait of Albert in Uniform.

G-1. The Duke of Wellington (from an Early Painting)
H-1. A Contemporary Likeness of Lord Melbourne.
EXAMPLES OF RESEARCH
you consider the closest?

C-1. From an Early Painting of the Young Queen.
C-2. Anna Neagle as the Queen.

F-1. Victoria About the Time of The Jubilee (1897)
F-2. Anna Neagle as Victoria in the Jubilee Scene.

I-1. John Brown (from a Contemporary Portrait)
I-2. Gordon McLeod as John Brown in the Photoplay
BEHIND THE PRODUCTION: EXAMPLES OF RESEARCH
Which of these parallels do you consider the closest?

A-1. Painting of Victoria receiving news of her Accession.
A-2. Corresponding Scene from the Photoplay.
B-1. From a Painting of Victoria's Coronation.
C-1. From an Early Painting of the Young Queen.
C-2. Anna Neagle as the Queen.
D-1. Contemporary Portrait of the Prince Consort.
E-1. Early Portrait of Albert in Uniform.
F-1. Victoria About the Time of The Jubilee (1897).
F-2. Anna Neagle as Victoria in the Jubilee Scene.
G-1. The Duke of Wellington (from an Early Painting).
H-1. A Contemporary Likeness of Lord Melbourne.
PART FOUR: AFTER SEEING THE PHOTOPLAY

Here are suggested topics for discussion after seeing VICTORIA THE GREAT:

1. Costumes: Have any of the styles been revived in recent years? What is a “Prince Albert” coat? Is it now worn? Describe Victoria’s riding costume; her coronation robe.

2. Music: Were any of the selections familiar to you? What are Strauss’s best known compositions? What famous German song did Albert and Ernest sing? Did you know the song which Albert and Victoria sang in the honeymoon scene?

What was the song Miss Pitt sang to Albert’s accompaniment? When was the “doxology” sung? Did you recall any other musical selections?

3. Settings: Did you note the decorative details of the interior scenes? How do the interior furnishings and decorations compare with those of today? Describe the setting of the coronation. What well-known buildings appeared in the picture?

4. Properties: The railway train of 1840: describe it. The royal carriages: can you sketch them? What other interesting “props” did you observe?

5. Customs and manners: What was the form of salutation when coming into the presence of the queen? Comment on the expression “ma’am” so often heard in the picture. Is it used today? Is present day informality preferable to Victorian manners? Contrast the two periods.

6. Humor: What was the most effective comic situation? Did the humor seem forced? Did it add to or detract from the general effect? Did you like the train scene, with the coachman seated on the coach roof?

7. Characters: Are Victoria and Albert “sentimentalized”? Which is made to appear the stronger-willed?

How does Albert meet Victoria’s attempts to dominate? What kind of man is Palmerston? Contrast Gladstone and Disraeli. How does Victoria first assert her independence of her mother? How would you estimate her qualities as a ruler? Why was Albert unpopular? Contrast his good and bad points.

8. The Action: Although the play follows the actual lives of Victoria and Albert, does there seem to be a selection of events for dramatic effect? Is there evidence of an attempt to create a plot? What are the most exciting events of the play? If the characters and story of the play had been fictitious, what changes would have been made in the scenario?

9. Technical Aspects: Was the continuity easy to follow? Which close-up shots were most effective? Discuss the use of technicolor in the closing scenes. Why was it used here? Has the color process been perfected? Would the entire picture have been better in technicolor? Was the make-up effective in showing
the age of Queen Victoria? How were the effects of age achieved? Note any other interesting evidences of skill in make-up? What is your opinion of the scene showing the princes crossing the channel? Was the scene of the attempted assassination well presented? What scenes are most vivid in your memory?

10. Authenticity: You may recall that VICTORIA THE GREAT opens with this foreword: “Every incident in this film is historically accurate and true to fact.” Do you have any doubts as to historical accuracy in the presentation of any characters, scenes, or settings? Consult references to verify your questionings or confirm the authenticity of the picture.

PART FIVE: NOTES ON THE PRODUCTION

Herbert Wilcox, producer and director of VICTORIA THE GREAT, is an important figure in the British film world. Following his service in the World War, Mr. Wilcox opened a film distribution agency. Ultimately he became a successful producer and director, and has had a great part in modernizing the British film industry. He has pioneered in talking-pictures, and in “importing” American film stars. Now at the head of his own producing company, he is planning to use technicolor extensively in future pictures.

To insure fidelity to historical fact, the script writers, Miles Malleson and Charles de Grandcourt, assembled a library of source materials comprising hundreds of volumes. This library was cross-indexed, and used continuously during production.

The imposing sets, including palaces, castles, Westminster Abbey, and Parliament, both exterior and interior, must, of course, appear as they were one hundred years ago. The British authori-
ties gave permission for the free making of photographs and sketches, and in other ways made it possible to reproduce these settings as they appeared during the Victorian Era.

The century-old engine and coaches used for the honeymoon-journey of Victoria and Albert were borrowed from the L.M.S. Railways, and reconditioned for running.

By permission of the Lord Chamberlain's office, the actual carriage used by Queen Victoria on the occasion of the Diamond Jubilee in 1897, was used by Anna Neagle in the corresponding film scene.

There are fifty speaking roles in VICTORIA THE GREAT, and nearly five thousand extra and small-part players.

Anna Neagle has previously appeared in the British historical films Nell Gwyn and Peg of Old Drury. Earlier she was a musical comedy star.

Anton Walbrook, who played the prince consort, was the same age as the prince at the opening of the film, and bears a marked resemblance to the prince in build and features. He is Viennese by birth. He appeared recently as Michael Strogoff in The Soldier and the Lady, a photoplay based on a novel by Jules Verne.

An enormous collection of antique furniture and art pieces was assembled for use in interior sets. The inventory of these articles, some borrowed, some bought, and some rented, totalled over two hundred and fifty thousand dollars.

PART SIX: SUGGESTIONS FOR ACTIVITIES

Writing a scenario on some event in the lives of Victoria and Albert which was not shown in VICTORIA THE GREAT. (Ideas for this may be found in Strachey's Queen Victoria.)

Acting a scene from Housman's Victoria Regina.

Making sketches for costumes.

Making costumes for Victorian characters who appear in dramatization. (Materials for paper costumes may be secured from the Dennison Manufacturing Co., Framingham, Mass.)

Writing character studies of the notable figures in the photoplay.

Preparing a music program of selections used in the photoplay, and others popular during Victoria's reign.

Making a model of one of the palaces or castles.

Making drawings, or models, of the railway train which appears in the film.

Writing a description of Stephenson's first locomotive.

Writing a description of the earliest photographic process.

Making drawings of the carriages used in Victoria's time.

Making a comparison of a scene from the photoplay with the historical records of the event.
Making a comparison of the coronation scene in the picture with the recent coronation of George VI.

Giving written or oral reports on The Trent Affair, Chartism, or The Corn Laws (all referred to in the picture).

Contrasting the dances of Victoria’s time with those of today.

Arranging a program of Victorian dances.

Giving oral reports on the technical aspects of the picture; settings, lighting, make-up, photography, and the like.

PART SEVEN: RELATED READINGS


Housman, Lawrence: *Victoria Regina*—a Dramatic Biography. Chas. Scribner’s Sons, 1935.


Guedalla, Philip, Editor: *The Queen and Mr. Gladstone*. E. P. Dutton and Co., 1937.


NEWS AND NOTES FROM FAR AND NEAR

*New Oklahoma Course*

Following the pioneer work of the National Council of Teachers of English and of the Department of Secondary Education of the N. E. A., a committee headed by Mrs. James S. Plummer has prepared a report outlining photoplay activities, references, and objectives for English teachers throughout the state of Oklahoma. Comprehensive and specific suggestions for Grades 7, 8, 9, 10, 11, and 12 make up a flexible course that emphasizes enjoyment and the wise use of leisure time. Among the suggestions, which are the first of their kind to be included in the Oklahoma State Course of Study, Mrs. Plummer’s committee points out:
"School administrators and theater managers can be of inestimable assistance in the matter of moving-picture appreciation. Some school administrators in this state have permitted students to be dismissed during school hours to attend moving-pictures approved by English teachers or civic organizations in the town. In such cases the teacher usually sells the tickets to students in her own classes and therefore knows which students are rightfully dismissed. If such support can be given an unusual picture, the theater manager usually will make reduced prices for the students.

"Such an arrangement is ideal, for then so many students see the same picture that class discussion can be interesting to almost the entire class."

**Louisiana Council for Motion Pictures**

Under the leadership of Mrs. Albert S. Tucker and Mrs. Joseph E. Friend of New Orleans, unusually progressive work in building higher educational standards in relation to photoplays has been developed in Louisiana. The Council has won the co-operation of the State Department of Education in recommending the study of photoplay appreciation in the schools of the state. The Council is also affiliated with the Department of Secondary Education of the N. E. A., its members having joined the Department in a body, with a view to furthering the aims of the Departmental committee on motion pictures. At the last meeting of the N. E. A. in New Orleans, Dr. William Lewin lectured before the Louisiana Council.

**New Zealand, California, Illinois, Pennsylvania**

On the basis of materials sponsored by the Department of Secondary Education of the N. E. A. of the United States, the photoplay-appreciation movement is being developed in New Zealand by Dr. L. B. Quartermain. "We appreciate what you have done in your American schools," writes Dr. Quartermain, "and we appreciate very deeply, too, I assure you, your apparent interest in our attempts to do something along the same lines in New Zealand." . . . "Your own contributions in the field of photoplay appreciation are of such national importance," writes Miss Annette Glick, who runs the Visual Education Section of the Los Angeles schools, in a letter to the motion-picture committee chairman of the Department of Secondary Education of the N. E. A., "that we are most desirous of representing the study guides, together with an abstract of your thesis, as a means of introducing these to teachers. Requisitions may be placed by the schools themselves for the complete series of valuable studies." . . . "Believe it or not, I am sober. It is 2:30 a.m., and I have just sat up reading your Guide for January, 1937. Enclosed are stamps for two additional copies," writes Dr. F. G. Thiele of Galesburg, Illinois. . . . "Of considerable value in the work of the public schools of Pennsylvania," is the comment of Dr. Alan O. Dech, State Consultant on Curriculum Construction, on the photoplay guides. "Since the use of the motion pictures as an aid in making the more formal subjects functional is important, the material will be used quite extensively," reports Dr. Dech.
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John Brown ........................ Gordon McLeod
Mr. Cecil Rhodes ................... Wyndham Goldie

Scenario and Dialogue by Miles Malleson
and Charles De Grandcourt
Produced and Directed by HERBERT WILCOX

Distributed by RKO Radio Pictures, Inc.
A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF
HEIDI

Prepared by
VERNON T. SANDERS
Bronxville, N. Y., Junior 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
INTERESTING BOOKS TO READ

Do you like to read stories of boys and girls in other lands? Here is a short list. Maybe you can find some of these in your school or public library.

A Dog of Flanders—Louise de la Ramee (Ouida)—(Belgium)
Young Fu of the Upper Yentze—Elizabeth F. Lewis—(China)
Nobody's Boy—Hector Malot—(France)
Nobody's Girl—Hector Malot—(France)
Hans Brinker; or the Silver Skates—Mary M. Dodge—(Holland)
Nikita—Frances B. Phelps—(Russia)
Vanya of the Streets—Ruth E. Kennell—(Russia)
My Boys—Gustav af Geijerstam—(Sweden)
Eric and Sally—Johanna Spyri—(Switzerland)
Jorli—Johanna Spyri—(Switzerland)
A GUIDE TO THE DISCUSSION OF
THE SCREEN VERSION OF

HEIDI

PART I: ABOUT THE STORY

HEIDI was written so long ago that your fathers and mothers and even the grandparents of some of you read it with delight when they were boys and girls. And boys and girls still like to read it. The author, Johanna Spyri, loved Switzerland, her native land, and loved to write about it. Her stories have a charm and atmosphere that makes us feel that we are right on the mountain heights, in the huts, or down in the villages. The boys and girls of her stories lead simple lives, but they love the country just as she did. The stories are simple but full of deep feeling, and they are easy to understand. That is why they have been read and loved for so many years.

This story, HEIDI, is very simple. Little Heidi is brought to live with her gruff grandfather in his hut on the mountain side. After they become good friends, she is taken from him by her aunt and is brought to the city to be the companion of a little, crippled rich girl named Klara. Klara likes Heidi so much that she and her father don’t want her to go back to her mountain home. Finally, however, Heidi does go back, and later Klara gets well.

PART II: ABOUT THE MOTION PICTURE

Questions to talk over with your friends or in your class after you have seen the picture:
1. Does Shirley Temple make a good Heidi? During the picture do you forget that she is Shirley and think of her as Heidi?
2. Can you see the change taking place in Grandfather? Do you think he changes too rapidly?
3. Do you like the scene in which Old Turk butts Heidi? Do you like the chase after the monkey? Are these incidents important for telling the story? Why are they put in?
4. Do the settings make you feel that you are really in the Swiss Alps?
5. In which parts does the music bring religious feeling to the picture?
6. How do you like the excitement near the end when Grandfather breaks out of jail and rescues Heidi from her kidnappers? Is this too different from the peace and calm of the earlier part of the picture?
7. Motion pictures often cause us to feel deeply. Name a scene or incident in HEIDI that makes you feel sad: one that makes
Miniature Stills For Not

1 Does the center of your city, town, or village look anything like this?

2 Does Heidi like her Aunt De? What kind of person is her au-

5 Why, do you think, were the Dutch scenes added in the film version?

6 Does working with a person oft-

9 What is Grandfather going to do next?

10 Does Fraulein Rottenmeier really want Klara to get well?
Is Grandfather glad to see Aunt Dete and Heidi?

What had Peter told Heidi, to make her watch Grandfather so closely?

Why does the story of "The Prodigal Son" make Grandfather thoughtful?

How does Heidi use these shoes to send a message to Grandfather?

Does Klara's father understand why Heidi wants to go home?

Name each person in this scene. Tell just why each one is happy?
Miniature Stills For Nook Illustrations: HEIDI

1 Does the center of your city, town, or village look anything like this?

2 Does Heidi like her Aunt Dete? Is Grandfather glad to see Aunt Dete and Heidi?

3 What had Peter told Heidi, to make her watch Grandfather so closely?

4 Why, do you think, were the Dutch scenes added in the film version?

5 Why does the story of "The Prodigal Son" make Grandfather thoughtful?

6 Does working with a person often cause us to like him better?

7 How does Heidi use these shoes to send a message to Grandfather?

8 Does Fräulein Rottenmeier really want Klara to get well?

9 What is Grandfather going to do next?

10 Does Klara's father understand why Heidi wants to go home?

11 Name each person in this scene. Tell just why each one is happy!
PART III: ABOUT THE STORY AND THE MOTION PICTURE

If you have never read HEIDI, try to do so before you see the picture. You will understand the picture much better.

When a motion picture is made from a story many events and persons that were in the story have to be left out. If such persons did something that was important for the story some one else is given that to do. For example, in the picture Fraulein Rottenmeier teaches Klara and Heidi, while in the story a very tiresome tutor did the teaching. Also, persons and events are sometimes added in order to make the story appeal to more people. Elsa and the young pastor are persons added to this motion picture. The entire incident centered around the monkey was added, and the last part of this picture is quite different from the story in the book. Those who have read the book and know the story will find other changes.

If the motion-picture version of a story shows us many of the same persons, doing the things that they did in the book, or even similar things, and if the tone and feeling of the book is carried over to the picture, we say that the adaptation (called "the screen version") is sincere. If, on the other hand, the persons are not the same kind of people and act differently from the way they acted in the story, or if the tone and feeling is different, then we say that the screen version is not sincere.

1. Do you think that this screen version of HEIDI is sincere? Of course you will be able to give reasons for answering this question as you do.

2. In the book the mountains play an important part in the story. How important are they in the picture?

3. Name two persons who are in the story but not in the picture. Do you miss them much?

4. Which do you like better, the Klara of the story or the Klara of the picture?

5. How does this photoplay compare with others made from famous stories? Some that you will probably remember are Little Lord Fauntleroy, Treasure Island, A Dog of Flanders, Captains Courageous, David Copperfield, Scrooge (A Christmas Carol), Anne of Green Gables, Little Women, Alice in Wonderland, and Last of the Mohicans.

6. Which do you usually enjoy more, the book or the motion-picture version of the book? Which do you live with longer and think about more? Which seems more real to you?

7. Does seeing a motion picture make you want to read the book? Mention some books you have read as a result of going to the movies.
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Adolph Kramer ....................................... JEAN HERSHOLT
Andrews ............................................... ARTHUR TREACHER
Blind Anna ........................................... HELEN WESTLEY
Elsa .................................................... PAULINE MOORE
Pastor Schultz ...................................... THOMAS BECK
Fraulein Rottenmeier ............................... MARY NASH
Seesemann ............................................ SIDNEY BLACKMER
Dete ..................................................... M ADY CHRISTIANS
Klara Seesemann ................................... MARCIA MAE JONES
Peter ................................................... DELMAR WATSON
Organ Grinder ....................................... GEORGE HUMBERT

THE PRODUCTION CREDITS

Directed by ............................................ ALLAN DWAN
Associate Producer ................................. RAYMOND GRIFFITH
From the story by .................................. JOHANNA SPYRI
Screen Play by ....................................... \{ WALTER FERRIS and \{ JULIEN JOSEPHSON
Dances staged by .................................... SAMMY LEE
Photography ......................................... ARTHUR MILLER, ASC
Art Direction ......................................... HANS PETER
Set Decorations by ................................. THOMAS LITTLE
Film Editor ........................................... ALLEN McNEIL
Costumes ............................................. GWEN WAKELING
Sound .................................................... \{ GEORGE LEVERETT \{ ROGER HEMAN
Musical Direction .................................. LOUIS SILVERS
Song “In Our Little Wooden Shoes” ........................ \{ LEW POLLACK and \{ SIDNEY D. MITCHELL
Producing Company ................................. TWENTIETH CENTURY-FOX
A GUIDE TO THE APPRECIATION OF

Walt Disney's
Snow White
and the Seven Dwarfs
Adapted from
Grimm's Fairy Tales

Prepared by
WILLIAM F. BAUER, JEANETTE L. LIVINGSTON,
AND SIBYL BROWNE

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
This Guide is one of a series of aids to the critical appreciation of photoplays, for use in teaching new curriculum units to be found in Lewin's monograph on Photoplay Appreciation in American High Schools (Appleton-Century).

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FOREWORD

It has been said that folk lore enlarges the view of human life and brings the individual into closer union with his fellows, thereby teaching the fatherhood of God and the brotherhood of man. If such virtue be ascribed to folk lore, then one can readily comprehend the universality of the appeal of fable, fairy tale, and myth. Since time beyond measure, these simple literary forms have been a cherished part of man's heritage of culture. They have persisted from generation to generation, in Orient and Occident and from pole to pole. Evidently man looks upon the folk tale and finds it good.

Reasons in considerable variety have been advanced to account for both the antiquity and the prevalence of folk lore. Origins have been discovered in a tendency to seek causes for mystifying effects; in the effort of religionist or moralist to inculcate, by story or by rudimentary drama, the basic principles of orthodox living; in the earnest strivings of society, however primitive or simple, to perpetuate desirable *mores*; in an instinctive need for entertainment and inspiration.

The focal point of interest in a study of Walt Disney's *Snow White and the Seven Dwarfs*, however, is the means which the producer has devised to carry his materials. With the Disney masterpiece, the screen enacts the role of leader, bard, gleeman, minstrel, and player. To glimpse, in microscopic retrospect, primitive man crouched before his fire, intent upon a narrative of legendary prowess, and then to catch the enthusiasm of a modern audience equally intent upon the technicolor beauty of *Snow White and the Seven Dwarfs* is to span the ages in the flash of a foot of film.

The film story of the young princess and her seven dwarfs is an accomplishment of unusual artistic and sociological import. Here is a new medium whereby every appeal possible in folk lore—be it light or serious, entertaining or didactic—is made with superlative effect. *Snow White and the Seven Dwarfs* is at once delightful entertainment and archive; it is both stirring folk drama and document. Walt Disney's unique photoplay makes a happy contribution not only to the art of the screen but also to the art of gracious, kindly living.

William F. Bauer
The Prince finds Snow White: Explain the smiles and coy grimaces of the happy dwarfs. Why are they pleased?
A GUIDE TO THE APPRECIATION OF

WALT DISNEY'S

FIRST FEATURE-LENGTH ANIMATED PHOTOPLAY

SNOW WHITE

AND THE SEVEN DWARFS

PART I: THE BROTHERS GRIMM

Once upon a time, in the town of Hanau, in Hesse-Cassel, there lived two very learned brothers, Jacob and Wilhelm Grimm, who were known throughout the land for their profound studies in mythology and philology. It happened, on a bright, sunny day, that these two very learned men decided to take a mental holiday from their heavy intellectual labors and to publish the simple folk stories that they had gathered here and there or heard from time to time among the humble people of the countries in which they lived. Jacob and Wilhelm thereupon produced their volumes of Kinder und Hausmärchen, collections of stories that are known everywhere as the Tales of the Brothers Grimm.

The Tales have been beloved by generations of children, old and young. They are not, however, merely delightful and entertaining. They preserve materials of mythology and folk lore as valuable to the student of folk ways and traditions as they are charming to young children and to older children, who look back with love and “sehnsucht” to the happier days of Cinderella, Tom Thumb, Sleeping Beauty, Little Red Riding Hood, Rumpelstiltskin,—and Snow White.

It is among the Tales of the Brothers Grimm, therefore, that Walt Disney found the story that he adapted for the purposes of his first feature animated picture, Snow White and the Seven Dwarfs. Read the tale of the Brothers Grimm. When you have seen the picture, ask yourself the question: “Which was the happier, more pleasing Snow White?”
PART II: THE APPEAL OF THE SIMPLE TALE

"Then he took her to his kingdom, where they lived long and happily."

"... and there they are sitting to this very day."

"... and the prince put Cinderella before him on his horse and rode off ... and the wicked sisters were compelled to go blind for the rest of their days because of their wickedness and falsehood."

"Then the parents embraced their little Tom Thumb. And they gave him something to eat and drink and a new suit of clothes, for the old ones were soiled with travel."

"And the big, bad wolf slipped down off the roof into the great trough, and was drowned. And Little Red Riding Hood went cheerfully home and came to no harm."

"And when the wicked queen saw the beautiful bride and knew her for Snow White, she could not stir from her place for anger and terror. For they had red hot iron shoes in which she had to dance until she fell down dead." (Grimm version).

* * *

And so—almost without exception—they lived happily ever afterward, while the selfish sisters, the bad wolf, or the wicked queen perished.

Perhaps everyone longs for that mythical land where good must triumph and evil must suffer punishment. Men and women are attracted to those happy scenes of folk lore and fairy land that Walt Disney has already so delightedly provided in his Mickey Mouse, The Three Little Pigs, The Hare and the Tortoise, and others of his outstanding contributions to screen enjoyment. Through the centuries, fairy tale and fable reflected the yearning in the hearts of the humble and oppressed for the pleasant days when burdens might be miraculously lifted and a more joyous existence entered upon.

The fairy or folk tale has not, however, been without gruesome episode. The wicked sisters lose their eyes. The ogre, in fact, may have been boiled in oil. It is in his refinement of the already pleasing Snow White tale that Walt Disney has achieved a desirable film objective. He has taken one of the most appealing of the Grimm stories and deleted several episodes that might cast a shadow over the sunny progression of pleasant scenes. In the stead of the deletions, he has placed happy and pleasant incidents that build a total sequence of pleasant humor and enjoyment.

In the Disney Snow White and the Seven Dwarfs, the wicked queen is restrained in her wickedness. She is not permitted to lace Snow White so tightly as to make her suffer. She is not permitted to inveigle Snow White into using the deadly comb. She is permitted, however, to entice Snow White with the apple that brings a bewitched sleep; but from that sleep she can be awakened by the first kiss of love! And what a satisfactory awakening that was for
Snow White meets the Prince at the Wishing Well: Why does Snow White, the King’s daughter, wear tattered garments?

The Wicked Queen consults the Magic Mirror: What is the spirit of the magic mirror telling the Queen? Is she pleased?

Snow White, for the Prince, and for all of the little woods folk, who had stood by so courageously in moments of danger or stress! Furthermore, the wicked queen dies so much more easily in her fall from the cliff than she must have perished in the red-hot iron shoes of the Grimms’ contriving.

**PART III: WHY I CHOSE SNOW WHITE**

**BY WALT DISNEY**

“There are several reasons, one sentimental and the rest practical, why I decided on the folk tale, SNOW WHITE AND THE SEVEN DWARFS, as the basis of our studio’s first feature-length animated picture.

“In the first place, I can remember seeing Snow White as a play when I was a small boy. I saved some of the money I made from my newspaper route to go and see it, and I was so impressed that I could have seen it over and over again.

“But to get down to practical reasons, here they are: Snow White and the Seven Dwarfs is known and beloved in practically every country in the world. The seven dwarfs, we knew, were ‘naturals’ for the medium of our animated pictures. In them we could instill humor, not only as to their physical appearances, but also in their mannerisms, individual personalities, voices, and actions.

“In addition, with most of the action taking place in and around the dwarfs’ cottage in the woods, we realized that there were great opportunities for introducing appealing little birds and animals
of the type with which we have had success in the past. The human characters, too, were fanciful enough to allow us a great deal of leeway in our treatment of them."

* * *

The wisdom of Mr. Disney's choice is proved in the many delightful treatments that he has provided in his picture. There are rabbits, squirrels, chipmunks, several kinds of birds, tortoises, and hares. These little animals contribute to one of the most charming scenes ever pictured. This scene comes when Snow White finds the cottage very dirty and, deciding to give it the woman's touch, enlists the aid of the animals in cleaning up. Squirrels use their tails as brooms, others stack dirty dishes, and some hop up and down on the pump handle to draw water. Brightly colored birds hang clothes on the line after other animals have washed them, using the under side of the tortoise as a washboard.

It is the animals, too, who discover that the old hag who visits Snow White in the cottage is really her wicked stepmother in disguise, ready to poison her with the magic apple. And it is they who warn the dwarfs, who leap on the animals' backs and give chase to the poisoner.

* * *

Mr. Disney says further: "As far as I can say, the whole idea of making this feature crystallized in 1933, although I can't tell how long the seed of the idea had been in my mind. It wasn't long, however, before the thing was on its way. In fact, 1934 found us with a rather complete adaptation of the Grimm brothers' story, and thousands of sketches, gags, backgrounds, and character models had been worked out. By 1935, the voices for the characters were decided upon, and the detailed preparation of the story was in full swing. Every detail of each character, both as to appearance and

Snow White escapes into the forest: Explain the sad plight of Snow White.
personality, was set. Experimental animation of the characters could now begin. The animators had to draw, discard, and redraw until they had a definite feeling for what actions were right for their characters. Background artists had to experiment until the right effects were reached.

"Actual animation began in 1936, with the most expert of our artists. The picture is now complete. We believe that our audiences will take Snow White to their hearts and welcome our new black-haired heroine and her seven dwarf friends with all the enthusiasm that they accorded Mickey, Minnie, and Donald."

PART IV: THE ANIMATED INTERLUDE BECOMES THE FEATURE PICTURE

Motion-picture audiences are familiar with the Disney short subject of fable quality, for they have had the Pied Piper, Jack and the Bean Stalk, the redoubtable Mickey, and other Disney creations. SNOW WHITE AND THE SEVEN DWARFS emerges, however, as a full-length picture. As such, it is quite different from the short subjects by the same producer. There is little caricature in SNOW WHITE AND THE SEVEN DWARFS. Instead, there are drama, pathos, excitement, suspense, and careful characterization. Snow White is a charming little lady, beautiful to look at and captivating in her role of heroine. The Prince, too, becomes a real personality who, with Snow White, sings tuneful melodies as the story unfolds.

The seven dwarfs are no mere traditional figures in orthodox contour. They become engaging individuals, each with a predominant, characteristic quality that sets him apart as a distinct personality. Thus the little men are named Doc, Sleepy, Happy, Sneezy, Bashful, Grumpy, and Dopey. The little animals, too, are endowed with appealing qualities that endear them to all who observe their antics efforts and solicitude on behalf of Snow White. All are kind, lovable creatures; there is not a villain among them. When Snow White is lost in the woods, they befriend her and lead her to the haven of the little dwarfs' home. In a subsequent charming scene, they help Snow White in her task of tidying up the house of the seven small men.

SNOW WHITE AND THE SEVEN DWARFS lends itself admirably to Walt Disney's artistic and dramatic purposes. The result is a photoplay unique among the products of Hollywood. Here is a heroine who will never again be seen upon the screen. When her role in the current picture has been enacted, she leaves, never again to appear in another filming. The same truth holds for her associated players, whose single movie entrance is at once their debut
Miniature Stills For Notebook
Can You Suggest Captions
Illustrations: SNOW WHITE

Are These Disney Drawings?
Miniature Stills For Notebook Illustrations: SNOW WHITE

Can You Suggest Captions for These Disney Drawings?
and their farewell appearance. In Snow White and the Seven Dwarfs, a Disney character for the first time meets death, but the audience is reconciled to the tragedy. It is that of the wicked Queen, whom we see depart in a scene wherein punishment is sternly and justly administered.

PART V: SYNOPSIS OF SNOW WHITE AND THE SEVEN DWARFS

The little princess Snow White was so beautiful that her wicked stepmother, the queen, put her to work in the scullery. There, she thought, Snow White's beauty would be hidden from the world, and the queen could continue to be thought of as the fairest in the land. However, every time the queen consulted her magic mirror as to who was the most beautiful in the realm, the mirror always answered "Snow White."

One day when the queen looked out of a window and saw a handsome young prince admiring Snow White as she scrubbed the garden steps, she decided to have her done away with. Summoning her huntsman, she instructed him to take Snow White into the woods and slay her.

As the huntsman took the princess into the woods, his courage failed at every step. Finally, as he watched her stoop to help a little lost bird, he knew that he could never kill her. He told her of the queen's plan and advised her to go far into the woods and never return. This she did, but she became frightened as darkness fell, and, running and stumbling, she finally fell down exhausted. Friendly little birds and animals appeared and tried to comfort her. She asked them if they knew of shelter for her, and by way of reply they led her to a charming little cottage.

When she entered, she found such an untidy state of affairs that she thought the cottage belonged to children with no parents to keep it neat. She suggested to her forest friends that they help her clean house. In a little while everything was spick and span.

The cottage belonged to seven dwarfs who worked in nearby jewel mines. When they came home that evening and found lights on and the rooms tidied, they decided that some supernatural monster was in the house. They stole upstairs with picks and clubs to battle the "monster," only to find Snow White sleeping. The little men were entranced with her, all except Grumpy, a rank woman-hater. They were delighted when she asked to stay and keep house for them.

She found great happiness with her new friends and was even beginning to win over Grumpy when the Queen, consulting her
magic mirror, found that the princess was not dead but was living in a little house in the woods.

Disguising herself as a peddler woman, the queen visited Snow White and tempted her to bite into a magic wishing-apple, which she had poisoned. Snow White fell to the floor as if she were dead. The little birds and animals, recognizing the queen, went to the dwarfs and warned them that something was happening to the princess. They arrived home just in time to find Snow White apparently dead and the queen escaping. They gave chase and finally drove her to the top of a cliff where, trapped, she toppled to her death into a fathomless abyss.

The dwarfs, heart-broken over the tragedy of Snow White, made her a glass coffin because she looked too beautiful to bury underground. Night and day they and the other little people of the woods kept watch over it.

One day the same prince who had fallen in love with Snow White in the castle garden came riding through the woods and saw her sleeping in her coffin. He dismounted and kissed her. Immediately the princess's eyes came open, for the spell of the apple could be broken only by love's first kiss.

She and the prince rode off together, but Snow White promised the happy dwarfs to come and visit them every year.
QUESTIONS FOR HIGH-SCHOOL ENGLISH CLASSES

1. Where did Walt Disney find the original tale upon which he based his story of Snow White and the Seven Dwarfs? Can you name other authors, poets, and dramatists who used the work of earlier writers as source material?

2. Compare the original story of Snow White with that of Walt Disney. Which do you prefer? Why?

3. Try to recall other folk or fairy tales of which you were reminded in seeing Snow White and the Seven Dwarfs.

4. What qualities of plot and characterization are common to many of the folk tales that you have read? Do most of them end happily? Why?

5. Can you discover any underlying, serious purpose in the tales that you have read? Account for the universality and popularity of this type of story.

6. Which of the mythical characters that you recall seemed to make the strongest impression on you as a child? Do you remember why? Who were your favorite characters?

7. How far back in literary history must one go to find the first myths? Can you name some of the more important myths and tales of lands and times remote from contemporary America?

8. Sample the folk tales of many lands, past and present. Are you able to account for both the similarities and differences in material and treatment?

9. Which of the characters in Snow White and the Seven Dwarfs do you like best? Do you think that your preferences may be traced to Walt Disney's treatment or to the basic qualities of the characters?

10. Contrast the Grimm and the Disney dispositions of the wicked queen. Which do you prefer? Why?

11. If you were to mix materials for the making of a folk tale, what important ingredients would you use?

12. In what others of the Grimm tales did Walt Disney find incidents that he incorporated with the current Snow White? Do you remember the story of The Sleeping Beauty? How did it end?

QUESTIONS TO STIMULATE DISCUSSION IN ELEMENTARY SCHOOL

1. What scene did you enjoy very much? Tell about it.

2. Did you admire Snow White? What qualities did you admire?

3. Were the other characters interesting? Which one especially?

4. Did you enjoy the dwarfs? If you would like to do so, dramatize one of the scenes with the dwarfs, showing the distinct personality of each.

5. What would you have done if you had been the huntsman?

6. What scene was very exciting? Tell about it.

7. Did the songs help you to enjoy the play? Which one appealed to you particularly?

8. Did the technicolor help to make the story more interesting?

9. What use was made of magic in the play?
The seven little men return from their labors: What have the little men been doing with their pick axes? What song are they singing?

10. Do you think the play would have been better without the animals in it?

11. Do you like fairy stories? What other fairy stories has Walter Disney produced on the screen that you have enjoyed?

12. Do you know how long it took to produce Snow White? How long does it generally take to produce other plays, such as Captains Courageous or Heidi? Why, then, do you suppose it took so much longer to produce Snow White?

13. Can you suggest another fairy story that you would like to have Walter Disney produce in a manner similar to this one?

14. Do you expect Bambi, the story Walter Disney is starting to produce next, will be as interesting as this play? Have you read the book?

PART VI: THE PICTORIAL ART OF DISNEY

Several years ago when the great Mexican artist, Diego Rivera, was painting in the United States, he said that the two features of this country that he admired extremely as being altogether American were the rhythm of the machine and the originality of Walt Disney’s films. We can be proud to have a distinguished foreign visitor find typical of us the gaiety, inventiveness, and finesse of Mr. Disney’s art. So infectious is the witty drawing of the dwarfs, so endearing is the grace of the animals that one is tempted to go no further than the tickling of the funny bone and forget that in these delightful drawings one encounters great art judged in terms of valid art of all times.

In originality each Disney film proclaims the artist. Like all outstanding men in the art world, Mr. Disney is original. For the first time, drawings talk, smile, weep, dance, and skip; they exercise their prerogative as drawings, for they are many times as expressive as human actors could ever be. Add to Mr. Disney’s account that he synchronizes drawing, movement, and sound with an amazing celerity and sureness.
Walt Disney is an incisive story-teller. Even in the smallest detail his humor and imagination are directed to an end, the illuminating and enriching of the story. Did you, for instance, when reading the fairy tale, gain as you do from the film, an idea of the different characters of the several dwarfs? When Grimm noted that Snow White’s bearded companions made a bed for her, could you have imagined that it was built and carved from saplings still with roots below and leaves overhead? How consistent is this and the use of a tree trunk for a tool chest! Snow White does not find in the forest merely a small house; it is a house that is drawn so that only century-old dwarfs could inhabit it. The artist has carved the corbels and door frames in medieval fashion, but not as pious copies; he has thickened bedsteads and doors in order to make the dwarfs deserve the name, Little People.

Walt Disney draws expressively. Do you not enjoy the gentle, trusting natures of his animals? Clod-hoppers that they are, the dwarfs too are creatures of the forest; they show their kinship with their animal neighbors in their four-fingered hands, more like soft paws than human appendages. With all their exaggeration, each of these creatures is still convincing, not merely queer. Mr. Disney has retained for each its characteristic form and movement. Deer remain the shy and delicate animals we know. A squirrel winds up a ball of cobweb with the charm he would display in clasping a nut to his furry bosom. The deer gripped about the neck by its rider gasps for breath and dashes forward with those movements that are essentially characteristic of four-footed creatures.

Throughout there is such power of drawing that Snow White and the Seven Dwarfs charms and makes us feel that the impossible is plausible.

QUESTIONS ON DISNEY’S ART

1. What gives the dwarfs’ house its snug atmosphere? Does it suit the character of the people who live there?
2. How do you know that the dwarfs’ house is an old one?
3. How does the artist show that the dwarfs are not ordinary people?
4. What details of the drawing indicate that they are very small?
5. Which drawings seem to you to be most imaginative?
6. Which characters do you think Mr. Disney felt most keenly? Do you think, for instance, that he enjoyed doing the queens as much as he did the squirrels?
7. If you are not familiar with Bemelmans’ illustrations for the child’s book, Noodle, look it up and compare the dog angel there with the most delightful creatures of Disney’s imagination.
8. Does the color used in the film satisfy your idea of a deep wood and a castle? The illustrator, Arthur Rackham, has pictured gnomes, huge trees, and gnarled roots. Look at some of the books in which his illustrations appear. Compare his color with that used in the film. Can you describe the color used in each case?
Snow White and the little dwarfs entertain: How did Snow White spend her evening with the seven little dwarfs?

The peddler-woman tempts Snow White: Who is this old woman? Why does she want Snow White to eat the apple?

10. Which groupings can you remember as being beautiful? Two deer, for instance, are lovely as they stand together so that backs and flanks furnish repeating lines.

11. Can you recall instances in which Disney has deliberately simplified his forms in order to make his exaggerations more telling?

12. On the whole what do you think he wished his animals to express? The dwarfs? Snow White? The stepmother? Can you in each case recall the emphasis of line that gave the idea?

QUESTIONS ON MUSICAL ELEMENTS

1. Did you enjoy the songs in the photoplay? Which did you like best?

2. How are the songs introduced? Which of the songs seemed to you to be most interestingly introduced? (Note: For example, when we first see Snow White in her scullery maid's clothes, scrubbing the garden steps, she crosses over to the well and talks to the pigeons, introducing the Wishing Well song. When Snow White meets the animals and becomes quite friendly with them, the birds whistle, leading her into singing With a Smile and a Song. She introduces Whistle While You Work after suggesting that the animals help her clean the dwarfs' house.)

3. Did you enjoy the Digging Song of the dwarfs as they worked in their diamond mine? Did you like the blending of musical rhythm with pictorial rhythm in this sequence? Mention other examples of the skillful blending of audio-visual rhythms. To what extent should sound and motion harmonize in a photoplay of this kind?

4. As the dwarfs march home through the scenes of the woodland sunset, did their marching song Hi-ho seem to you happy and carefree? How did the music contribute to this effect?

5. When the dwarfs snore in symphony, what natural sounds out of doors blend with the snores? Mention other examples of the blending of sounds.
6. Mention a scene in which the music contributed vitally to the mood or atmosphere of the scene.

7. How did music serve to describe variations in character?

8. Where did music serve to make the use of contrast more striking? For example, in the final scene, when Snow White is released from the spell, how does music emphasize the change of mood from mournfulness to joy?

9. In what scenes were the following sound effects used: (a) the sound of an organ of the dwarfs' own making? (b) the sound of scrubbing? (c) of walking through mud? (d) of a squeaking door?

10. Write an original song suggested by one of the ballads of the photoplay, such as Some Day My Prince Will Come, or write a parody of The Washing Song. The words of the songs in Snow White have been translated into French, Spanish, German, Italian, and the Scandinavian languages in connection with foreign versions of the production. Try your hand at translating the words of your original song into a foreign language.
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A GUIDE TO THE APPRECIATION OF THE PHOTOPLAY

WELLS FARGO

Suggestions for Reading and Discussion in Mature Groups

Prepared by
FREDERICK H. 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
1. How many different old-fashioned things do you see?

2. Why does the entire picture suggest romance?

3. What dramatic moment does this illustrate?

4. What kind of men were Pony Express riders?

5. How did the Forty-Niners work for gold?

6. What dramatic purposes do these men serve in the story?
A GUIDE TO THE APPRECIATION OF THE PHOTOPLAY

WELLS FARGO

PART ONE: TRANSPORTATION IN THE UNITED STATES

The story of the development of transportation in the United States is compelling in interest and epic in nature, for it involves the story of the growth of our national life. On the bare facts of history there has been created in this photoplay a thrilling story of the parts individual lives played in bringing about the safe and rapid conveying of all kinds of products, and the accompanying growth of unity in social life, in business, and in government.

As early as 1639 a postal service was set up in Massachusetts. When the American colonies became independent, Benjamin Franklin, who had already done much to bring about general postal service throughout the colonies, became the first Postmaster General. In addition to the carrying of letters there was need for the transportation of comparatively small and valuable parcels and for the concluding of financial transactions at a distance. That need brought express companies into business, one of the most famous of such concerns being the Wells Fargo Express Co.

Henry Wells, 1805-1878, and William Fargo, 1818-1881, following the example set by Alvin Adams in New England and New York in 1840, and by various others elsewhere, established a general carrying company. Their organization, with great faith in the growth of the nation, looked toward the West, and quickly linked the East with Chicago, with St. Louis, and finally with San Francisco. The hardships and dangers that their stage drivers experienced in crossing prairies, Indian lands, mountains and deserts, have been told by many writers.

The Pony Express, in which Buffalo Bill was a rider, came into being in 1860, the riders taking eight days to go between St. Joseph, in Missouri, and San Francisco, a day’s ride for a single person being 75 miles. Much of the distance was filled with extreme danger.

The first transportation from New York to California was by the long voyage around Cape Horn; later, the journey was made by the difficult crossing of the Isthmus of Panama; then by wagon train across the American continent; in 1869 by railroad; and today by swift automobile and still swifter airplanes, and by modernistic and luxurious railway trains.

The story of the development of American transportation is, as has been suggested, the story of America itself. For that reason the motion-picture play, WELLS FARGO, has unusual educational value.
7 Why are Western Pioneers standing in line?

8 How did Wells Fargo become all-important in the West?

9 Why did the Wells Fargo Express become an American legend?

10 What is the dramatic crisis?

11 Who are the historic figures?

12 What is the spirit of the scene?
PART TWO: HISTORY IN “WELLS FARGO”

1. What does the play tell you about the costumes of men, women, and children in the period between 1840 and 1869?
2. What are some of the different methods of transportation that the picture shows? How do they appear in the story?
3. What do the various scenes reveal concerning the houses and the public buildings of the past in the United States?
4. How did the streets of 1840-1869 differ from those of today?
5. Why was it thought preposterous to establish an overland stage route even to St. Louis?
6. Why were oysters considered impossible in western New York in 1840?
7. How long did it take to make a journey in 1840 as compared with the present?
8. Tell the story of the Republic of Texas. Who was Sam Houston?
9. How has the city of St. Louis changed since 1840?
10. How did the United States of 1840 differ in size from the United States of today?
11. How did Texas become part of the United States? California? Oregon? The Indian country?
12. What led to the sudden development of San Francisco? What conditions did the development bring about?
13. Why did some persons object to the development of new methods of transportation? Why did others object to the growth of the United States?
14. How did the ocean-going vessels of 1840 differ from those of today? the railroads? the newspapers?
15. To what dangers was transportation exposed between 1840 and 1869?

PART THREE: HUMAN INTEREST IN “WELLS FARGO”

1. What are the admirable characteristics of Ramsay MacKay?
2. Why was Ramsay MacKay a difficult husband with whom to live?
3. For what do you most like Justine?
4. Which of the numerous historical persons, Henry Wells, William Fargo, Abraham Lincoln, Robert E. Lee, and others, awakens most interest as he appears in the pictures? What creates the interest?
5. What is your opinion of Hank York? What does his song symbolize?
6. What is the true character of Pawnee, the Indian?
7. Which of the minor characters of the story appeals to you most? Why?
8. If you could have played a part in the picture which rôle would you like most to present? Why?
9. Which persons in the story are least like persons of today?
10. Which persons in the story are most like persons of today?

PART FOUR: MOTION-PICTURE ART IN "WELLS FARGO"

1. Point out at least three places in which music adds greatly to the effectiveness of presentation?
2. How do the various episodes make it evident that 25 years pass during the time from the opening of the play to the conclusion? What is gained by making the story so inclusive?
3. How do the scenes in which many persons are presented serve in a way similar to passages of description in novels?
4. Point out special ways in which the pictures emphasize rapidity of action.
5. What emotions are shown by means of close-ups?
6. What setting and stage equipment had to be made especially for this film story?
7. Which particular incidents appear to you to be photographed most effectively?
8. Which scenes do you think were most difficult to photograph?
9. How are the pictures made to express deep sentiment?
10. Why are certain scenes that appear for only a moment or two especially appealing?
11. What general purpose appears to have moved the makers of the film?
12. How do sound effects increase the value of presentation?
13. What are some of the most unusual shots?
14. Why is Abraham Lincoln first presented with his back to the viewer of the picture?
15. What are some of the most effective bits of natural scenery shown in the film?
16. Is it desirable to present history through photoplays like WELLS FARGO? Explain.

INTERESTING COLLATERAL READING

Bari, V.: The Course of Empire
Canton, F. M.: Frontier Trails
Chapman, A.: The Pony Express
Clemens, S. L.: Roughing It
Coolidge, D.: Fighting Men of the West
Dickson, A. J.: Covered Wagon Days
Garland, H.: Prairie Song and Western Story
Garland, H.: The Westward March of American Settlement
Gillis, W.: Gold Rush Days with Mark Twain
Grinnell, G. B.: Trails of the Pathfinders
Parkman, F.: The Oregon Trail
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THE CAST OF
WELLS FARGO

Ramsay MacKay .................................................. Joel McCrea
Hank York .......................................................... Bob Burns
Justine ............................................................. Frances Dee
Dal Slade ............................................................ Lloyd Nolan
James Oliver ....................................................... Porter Hall
Mr. Pryor .......................................................... Ralph Morgan
Mrs. Pryor .......................................................... Mary Nash
Trimball ......................................................... Robert Cummings
Henry Wells ......................................................... Henry O’Neill
Talbot Carter ..................................................... John Mack Brown

BEHIND THE PRODUCTION

Producer-Director .............................................. Frank Lloyd
Associate Producer ........................................... Howard Estabrook
Author ............................................................. Stuart N. Lake
{ Screen Playwrights ...........................................
  Paul Schofield
  Gerald Geraghty
  Frederick Jackson
Cinematographer ............................................... Theodor Sparkuhl, A.S.C.
Producing Company ........................................... Paramount