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1637 Undercliff Avenue,
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June 30th. 1929

Dear Alfred,

I wonder will this reach you in time to be of any use! I am to go to Woods Hole for the 4th. to be present at a private showing of a Russian educational film. I hear that the route leads past Boston and that you are not so far from there. If you get this in time there is just a chance that we can arrange to meet.

I had lunch yesterday with Jere and bombarded him with questions about people likely to be interested in educational films. I must explain that three weeks ago I undertook the job of trying to secure a wide distribution of this type of Russian film. Jere has made very helpful suggestions and is apparently quite interested. I asked him if he thought you would care to write up some of these films and he seemed to think you might. If you could I can let you have material and stills and if you happen to be on the spot here you can see any one you particularly wish. I think it a good plan to create an atmosphere about these films and to have people of repute write about them is one way of doing so. I am enclosing a preliminary list of films so that you may see for yourself that they fairly formidable.

Drop me a line as soon as you can about this and also let me have any brilliant suggestions you think would help me get bookings for these films as thereon depends my success as well as the success of the Russian films. Of course if we can manage to meet this week so much the better. Have you any connections in Woods Hole, as its not so far from Boston for you.

Hoping to see and hear from you soon,

Yours,

JO

*O'Connell
or
O'Connor
a woman*

de Beaumont are, of course, well known to readers of K I M O.

These films depended on a variety of technical devices in photography, developing and projections, such tricks as alternations

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Preliminary List of Russian Educational Films

Geographical: Ethnological

1. Afghanistan The Heart of Asia.....This film reveals to the world for the first time a country closed to European "infidels" for centuries. A special Soviet expedition lasting four months went to Afghanistan in the summer of 1928. The expedition secured a general film of the country which shows the population, its customs and mode of living and the peculiar cultural revolution in progress.
2. Roof of the World (Pamir).....Expedition of a geological commission in 1927 to unexplored regions of Central Asia. Vivid description of life on the highest Pamir plateau and adjacent regions.
3. Pamir.....1928 Soviet-German expedition. Three of the best German Alpine climbers ascended the highest mountain summit in the Soviet Union: The Lenin Peak. This marks one of the greatest achievements in mountaineering.
4. Forest People - the people of Ude...The film depicts a tribe lost in the Taiga; occupations of men and women; everyday life and customs of the tribe-marriage ceremonies, witchcraft, child birth rites. Hunting. Influence of Soviet culture.
5. In Search of the Meteorite.....Expedition of Professor Kulik. Siberian Taiga. Scenes from the life of the inhabitants. The spot where the meteorite fell and the work of the expedition are excellently reproduced in the picture.
6. To the Shores of the Pacific Ocean..Scenic film. Up the River Enissei, Angara, Irkutsk. Life in Mongolia. A Datzan monastery. Religious customs. Vladivostok. Bay of the "Golden Horn."
7. In the Wilds of the Ussurian Region.Diary of scientific expedition to the Ussurian Region in 1928.
8. The Soviet Union at Work.....A detailed picture of the natural resources and industries of the U.S.S.R.
9. Moscow.....Life in present day Moscow.

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These films depended on a variety of technical devices in photography, developing, and projections, such tricks as alternations

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10. Shanghai Document.....Life in Shanghai both of native and foreign population filmed by a Sovkino expedition.
- # 11. Daghestan.....The country, its rivers, woods etc. number and composition of the population. Short review of the history of Daghestan. The cultural development under Soviet rule. Industry.
- # 12. Uzbekistan.....Views of Tashkent. Samarkand, Bukhara. Ancient mosques and edifices. Eastern bazaar. The palace of the former Khan.
- # 13. "Home Rule" (Georgia).....Life and customs of the Georgians under Menshevik rule and under the Soviet Government. Rare historic material.
- " 14. The gate of the Caucasus.....The Georgian Military Road. Ascent of Kazbek.
- # 15. Altai.....Nature study of the Altai mountains. Life and work of the Girat tribe.
- # 16. Soviet Urals.....Industrial potentialities of the Urals. Ethnographic Urals, life and customs.
- # 17. Turkmenastan and Bukhara.....Expedition of the All-Russian Academy of Science. Natural resources - the desert and cases. Ancient customs and the new life.
- # 18. Expedition in the Viliusk.....An expedition to the unexplored region of Yakutsk. The Taiga. Natural wealth in unexplored regions of Siberia. The life of the Yakuts. Work: fishing, hunting, gold procuring.
- # 19. In the Country of Lakes and Turbulent Rivers.....Karelia. Natural resources and industries. Life in the country. The northern part of Karelia, the Murmansk road, the Arctic.
- # 20. On the edge of the North Pole.....Murmansk. Work and customs of the population. Northern winter. Midnight Sun. Useful figures, data and diagrams.
- # 21. Life in the Russian North.....Country and life of primitive Russian peoples. The peasants' struggle with the elements. Marriage customs and ancient usages of the peasantry. Excellent ethnographic material.
- # 22. A Trip in Karelia.....Travel film showing centres of interest.
- # 23. Soviet North.....On the edge of the Arctic. Archangel. Life and customs of the population.

d& Beaumont are, of course, well known to readers of K I N O.

These films depended on a variety of technical devices in photo-

graphs developing and projections such tricks as alternations

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- # 24. "Our North".....Chronicle showing work and customs of the Soviet North. The route from Leningrad to Murmansk.

Medical, Biological, Physiological

1. The Mechanics of the Brain.....Illustrates conditioned reflexes and methods employed by the famous physiologist, Professor Ivan P. Pavlov, Director of the Physiological Laboratories in the Russian Academy of Science.
2. The Problem of Fatigue.....Fatigue in Industry. Effects on productivity of labor. Experiments in the laboratory. The essence of fatigue. Rationalisation of labor as a means of struggle against fatigue. Prevention.
3. Problem of Nutrition.....This film illustrates the process of digestion and the effects of various substances on the stomach and entire organism. Vitamins - experiments showing effects on growth and general health. Correct nourishment of infants and adults, Food hygiene and correct methods of preparation, to secure utmost values contained.
4. Love in Nature.....The process of reproduction in the simplest and most complex organisms. Sexless and sex reproduction. Internal secretions. Fertilisation among plants, animals and human beings. The course of pregnancy. The birth of a child.
- # 5. Alcohol.....Injurious effects of alcohol on the system. Experiments on animals. Alcohol and its detrimental effects on the productivity of labor. Edited by H. A. Semashko, Peoples' Commissioner of Health.
- # 6. The Process of Normal Birth.....Reproduction on the screen of the obstetrical course for medical students. Produced at the Kieff Clinical Institute under the scientific supervision of eminent professors.
7. South in Tambov.....Illustrates the great achievements of the plant breeder Michurin - the Russian Brubank - his experimental station and nursery.

(Pictures marked with # are on order)

d. Beaumont are, of course, well known to readers of K I N O.
 These films depended on a variety of technical devices in photo-

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Progressive kino regisseurs may very roughly be divided into two factions. One believes that the kino camera is essentially a machine for recording the objective world. A second group believes that by ingenious manipulation camera and film can be made to approach the flexibility of other artistic media such as painting or music.

Russian regisseurs seem in general to belong to the objective group. To the visitor their most conspicuous characteristic is their concern with actuality - either in the reconstruction of historical incident or the representation of the contemporary scene. Like many Russian painters and writers of the last great decade ~~Russian~~ ^{they} regisseurs seem to have turned their backs upon any artistic problem which is not definitely related to human life as it is, was, or should be.

This tendency to emphasise the documentary function of the kino is of course not limited to Russia. In the past few years certain admirable films have given us refreshment when we grew tired of the conventions of Hollywood or Ufa and their inferior French and British and Italian imitations. Many of ~~these~~ ^{these} their films were bio-interviews, to borrow a phrase of Tretyakov's; such were Nanook of the North, an eskimo study, and Moana of the South Seas. Last year in Paris a film of the Congo, in New York and London a Burmese film called Chang were conspicuous successes. These films were important not because of any deliberate aesthetic intention but because they presented fresh and vital material with a high degree of technical perfection.

Contrary to these ideals are several notable experiments made in Paris and Germany. The Ballet Mécanique of Léger, the films of Ruttmann, the clever inventions of Man Ray and the Compte de Beaumont are, of course, well known to readers of K I N O. These films depended on a variety of technical devices in photography, developing, and projection, such tricks as alternations of positive and negative, bisected film, angle shots, slow motion shots, multiple exposures, reversed or inverted projection.

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Two purposes were evident - on the one hand to achieve a fantastic, dada, or sur-realistic effect, on the other, to offer aesthetic pleasure through more or less abstract composition. Both results implied the unimportance of the object which was sacrificed just as it had been in expressionist or cubist painting. Eggelink's experiments in Germany eliminated the object entirely. The kino camera was used to record kinetically a series of abstract drawings - a technique similar to that of the numerous "animated cartoons".

For the moment this group seems inactive. Eggelink is dead. ~~Marcel~~ ^{Marcel} Duchamp, who crossed to Paris from New York last year with the intention of making an abstract film seems to have been interrupted, perhaps by his recent marriage. De Beaumont, it is rumoured, is still eager for new experiment but his last film Of What are the Young Films Dreaming was not apparently a commercial success. Ruttmann has deserted abstract composition and has recently done a brilliant staccato description of a day in the streets of Berlin. A similar film to be called New York is being made by the American photographer, Ralph Steiner, who in the past has done excellent abstract photographs.

On the whole it seems probable that Ruttmann's change from the abstract to the descriptive is symptomatic. For the time being expressionism and aesthetic experiment in the kino as in literature and art are apparently on the decline. In their place has come a new and vigorous objectivity.

Hands is the name of a new film which is especially interesting because it fuses successfully abstraction and objectivity.

Though the film was made in Berlin, an American, Mrs. Stella Simons, is responsible for its conception. She was a pupil of the distinguished New York photographer Clarence White. Her attitude toward the kino is therefore neither that of the stage nor of the modern painter, but primarily that of the

Space →

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photographer. She wished to make a film which would display without ~~trickery~~^{ery} or virtuosity the natural qualities of photography. Furthermore she wished to make a careful study of the kinetic or time element in kino.

She chose hands for her characters because they afforded a sensitive and flexible motive. Though the action of the hands follows a simple triangle plot, with an accompanying chorus the dramatic element was intended merely as a scaffolding and is in itself unimportant. The hands move against a variety of backgrounds - some plain, some of simple geometrical figures, some of more complex compositions resembling suprematist paintings or constructivist settings. One particularly interesting background was made by several moving panes of corrugated glass, one behind the other. In other scenes hands dart in and out then a bead curtain or group around a white revolving cylinder. For the most part the action seems too dimensional but occasionally depth and solidity are suggested, especially in a scene where hands move in water at varying depths.

Throughout the film the integrity of the object is carefully preserved. There is no double exposure, no soft focus, none of the bag of tricks which destroy the photographic "purity" of the films by de Beaumont and Man Ray. At the same time the greatest care was taken in ~~fictional~~^{pictorial} composition ~~than~~^{through} careful arrangement and movement of the hands.

All students of kino realize that the problem of kinetic composition is almost as complex as it is in music and rather more difficult. A piano sonata is divided into movements, the movements into sections, the sections into phrases, the phrases into measures, the measures into beats. Similarly, a film is divided into reels or acts, the acts into scenes, the scenes into ~~sequences~~^{sequences}, the ~~sequences~~^{sequences} into shots and the shots into the movements of the photographed objects. Usually the organisation of

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the ordinary film follows more or less the lines of a play prose narrative so that its rhythmic possibilities are subordinated or lost. A film can however be as carefully composed in time as a ballet or a symphony.

Mrs. Simon has attempted such organisation. The action of the hands within each shot is carefully rhythmic. The length of the shots follows a musical scheme. The ~~sequences~~^{sequences} and scenes are deliberately proportioned. Musical devices of repetition and alternation are employed in the continuity so that a high degree of composition might be achieved.

The writer saw the first preliminary showing of Hands in the Ufa studios in Berlin. At that time the unfinished film seemed to have great potentialities which had not been entirely realised. The hands seemed at times to step out of their roles as pictorial motives into those of dramatic characters especially in the duo scenes (as in fig.1.) As the dramatic plot had been sacrificed for compositional purposes the effect was at times ambiguous. The chorus or ballet scenes, (fig.2.), on the contrary were often very successful. Furthermore the kinetic composition of the shots and sequences was not sufficiently emphatic. Our eyes are not as yet as sensitive to rhythm as ^{are} our ears.

The technical and physical difficulties of making the film ~~induced~~^{required} much ingenuity. Figure 3. from a photograph by Mrs. Simon shows one of the actors lying on a couch while her hand is about to appear behind a pentagonal opening in the screen (as in fig.1.). Actors had frequently to be swung from the ceiling so that their hands might take the right positions. Figure 4 shows the studio with one of the screens.

Mrs. Simons' ideas were carried out by a very able staff of collaborators. The director was Miklos Bondy, a young Hungarian who has studied with Abel Gance and Cavalcanti, Leopold Kutzleb, editor of the German periodical Kinotechnik, was camera-man. The

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5.

settings were done by Dungert whose crayon portraits have made him an important member of the Berlin November-Gruppe.

It will be remembered that Darius Milhaud wrote music for Léger's Ballet ~~Meconique~~ ^{Mécanique}. For Hands the accompanying music is to be written by the young Philadelphia composer Marx Blitzstein, a pupil of Nadia Boulanger and later of Arnold Shó nberg. Blitzstein's music will be transferred directly to a player-piano roll which will be synchronised with the film.

It should be pointed out that Mrs. Simon regards Hands not as a final achievement but rather as an experiment which will lead to other more accomplished work. She hopes next year to make a film based on the life of the Hopi or Zuni Indians of New Mexico.

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*Titles of stills from Eisenstein's Ten Days that
Shook the World*

- A,1. Armed workers attacking from the triumphal arch of the old *imperial* barracks. Beyond is the dim silhouette of the ^{Alexander column} against the black mass of the Winter Palace.
- A,2. Field artillery moving into action, an angle shot of astonishing boldness and originality. ~~Eisenstein's~~
A very fine example of Eisenstein's extraordinary compositional sense.
- A,3. During a Bolshevik parade in July 1917 the government machine guns suddenly opened fire from the roofs of surrounding buildings. ~~many~~ demonstrators were killed and the Bolsheviks were dispersed until their final triumph in October. This mob scene acted by the workers themselves is completely convincing.
- A,4. The marble giants who guard the entrance to The Hermitage are made to live in the flare of a machine gun. Much of the ten days was shot at night, and much of the action is indicated by flashes and light accents.
- t / A,5. Ladies of the Battalion of Death prinking before the conflict. Eisenstein is merciless in his ~~exaggerated~~ caricature of this fashionable organisation. Whatever one may feel about the justice of his satire the humour of the boots must be acknowledged.

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(Titles to Stills from Eisenstein's The General Peasant Policy)

- B,1. Peasants plodding home after a day's toil in the fields.
The / A careful composition of the strong silhouettes against the background ^{is} ~~xxx~~ characteristic. The obvious picturesqueness of this scene is however not typical of Eisenstein's direction.
- B,2. Portrait of an important character in ^{The} General Policy. Modern and archaic methods of stock-raising are carefully but contrasted ~~by~~ instruction is leavened with humour.
- B,3. A sweating acolyte praying for rain. Behind him is a priest supported by a field battery of holy ikons. In *8 /* spite of a tedious and athletic ritual no rain comes. The peasants, stifled by dust, lose faith and turn to irrigation.
- B,4. Peasant wagon. In the background miraculously white and sheer is a modern dairy designed by the architect Andrei Boorov especially for The General Policy. Boorof's model dairies and stables are the only specially constructed settings that Eisenstein has ever used in any of his films.
- B,5. Deus ex machina! The camera angle gives the tractor and its driver a monumental dignity.

colles - The Best Paper made in D

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CASINO

BANNED RUSSIAN FILM.
Seen by Members of the L.C.C.
This Afternoon.

By Our Film Critic.

The L.C.C. and Middlesex County Council, which recently licensed "Dawn" after the Film Censor had banned it, this afternoon viewed the Russian picture "Potemkin," which had had a similar experience. If they decide to pass it, "Potemkin" will probably be shown to the public very shortly.

"Potemkin" has been shown in France, Germany and the United States. It is described to me as "strong meat for strong men."

"See the mutineers, who refuse to eat the rotten meat, huddled under a tarpaulin at the bow of the ship, with the guard's rifles pointing at them, or the slain sailor's body discovered at dawn by the old fisherwoman on the Odessa wharf, or the 20,000 persons marching across the Odessa hills, and falling under the Cossacks' bullets—and see if you don't want to scream, as if something is cracking within you.

"This is a film of vibrant history, made on the spot, with the 'Potemkin' itself, with men who were in the ship in those fateful days. There is hardly a professional actor in the gigantic cast, and hokum methods are dispensed with."

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8.15.—TORQUAY H
Joaquina, Lost Coin, L
8.30.—EXETER PL
Expedite, Pale Ale, Di
8.45.—PLYMOUTH
Noted Celebrity, M
Keeper, Bob Martin.
9.0.—HALL GREEN
White City Elimin
ing Squad, Mallusk.
8.15.—DEVONPOP
Billy Muggins, Sp
Palnove, Stickase
9.30.—DARTMO
Melksham Dimp
Provisional Grant

8.0.—FAIRHURST
Knight, Melksham F
Norton, Major Shrov
8.15.—BRAMSHOTT
Bring Luck, Be Exc
King, Hand Awa
8.30.—GRAYSHOTT
Kin, Every Hope, F
8.45.—HINDHEAD

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PARIS-2°

PROGRAMME D'AVRIL 1928

PREMIÈRE PARTIE

1. *Rous Lau und Ludmila*..... GLINKA. ORCHESTRE.
2. **LA VIE SOUS-MARINE**
Film Documentaire
3. *La Foire de Sootchintzi* M. MOUSSORGSKY. ORCHESTRE.
Volon Solo, M. ÉMERY.

ENTR'ACTE

DEUXIÈME PARTIE

4. *Danse des Bouffons* RIMSKY-KORSAKOFF. ORCHESTRE.

5. **Le Cuirassé Potemkine**

Réalisé par EISENSTEIN

6. *Fantastiqu' Retraite* MAX BOOS. ORCHESTRE.

Orchestre sous la direction de M. Ch.-H. LAURENT, ex chef du Moulin-Rouge

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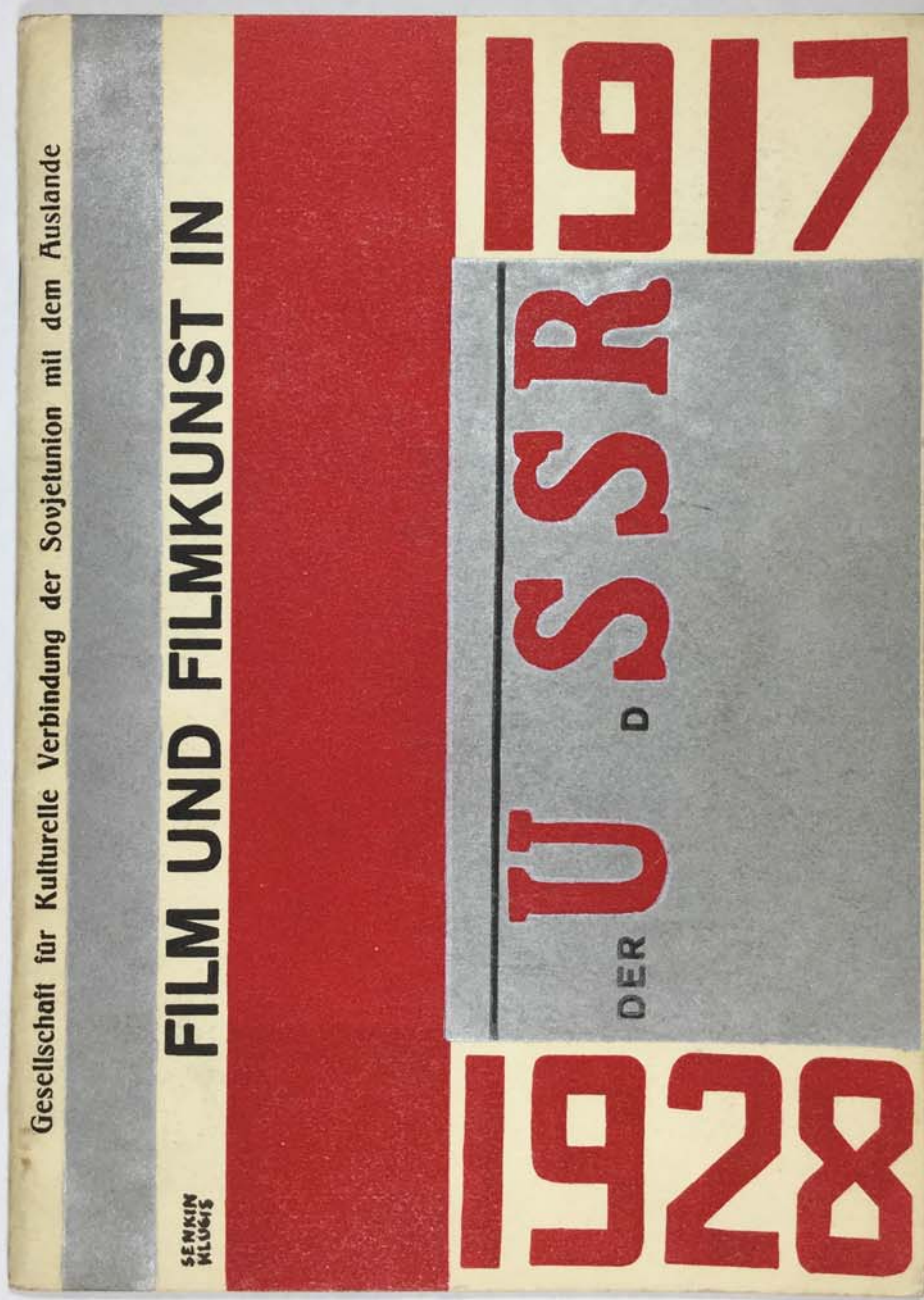
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Georg und Wladimir Sternberg (2 Sternberg 2)	Dschons Roecke Der Schlag Der Ehekreis Die Kinderliebe Kaffee Fankony Oktober Der Prozeß der drei Millionen Hackfleisch
Alexander Naumow	Alim Ueber dem Abgrund Die Aussätzigen Die Mutter Taras Schewtschenko
Georg Borisow	Der Elfte Die Waldsage Paris im Schlaf Der Sonderling Oktober Die geschlossene Fuhre Der Prozeß des Tariel Miklawadse
Mostan Braser Michael Dlugatsch	Der Knoten Die Zwei Tage Verhaftungsorder Der Wasserstrudel Der Zar und der Dichter Hamburg Die Ehefrau Die Seereise Das Gesetz der Berge
Leonid Choronow Michael Jewstawjew	Sare Bella Chaz — Pusch Die Mutter Chaz — Pusch
Georg Borisow Nikolaus Prussakow	
Lydia Popowa Antonow	

Some words from part of VOKS.

In late years there is a lively exchange of cinema productions going on between the USSR and other countries. The cinema represents the most accessible art for the wide masses the world over. This international language, by simplest means and in the quickest manner, penetrates into the conscience of the people of any country. It is for this reason that the USSR Society for Cultural Relations with Foreign Countries (VOKS), an organisation which aims at connecting the culture of USSR with everything of value in the culture of other countries, has so readily responded to the kind invitation of the Chief Committee for International Exhibitions.

VOKS hopes by means of this Exhibition to show to the large public of spectators not only our art forms, and our achievements in the production of films, but also to furnish visual information on the Soviet country which is inhabited by 147 nationalities so different from each other in language, traditions, and type, yet so closely united by the Soviet Constitution into the Union of Socialist Soviet Republics.

VOKS hopes, at least in part, to tell through this Exhibition the story of how the film in this country serves the purposes of education and production, how it links up the town with the village, how the borderlands of our Union, oppressed for centuries, are now developing an independent existence upon the basis of correctedly applied principles of national self-determination.

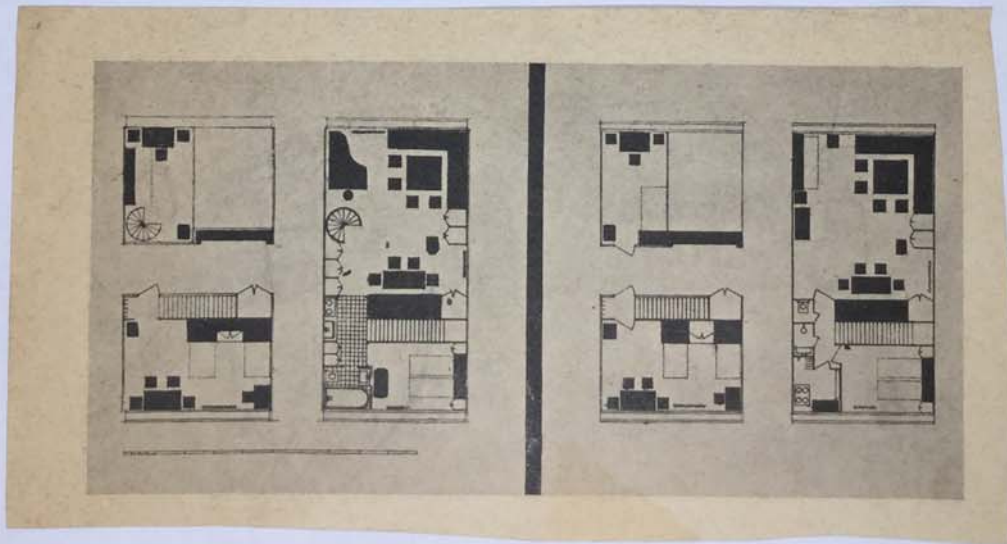
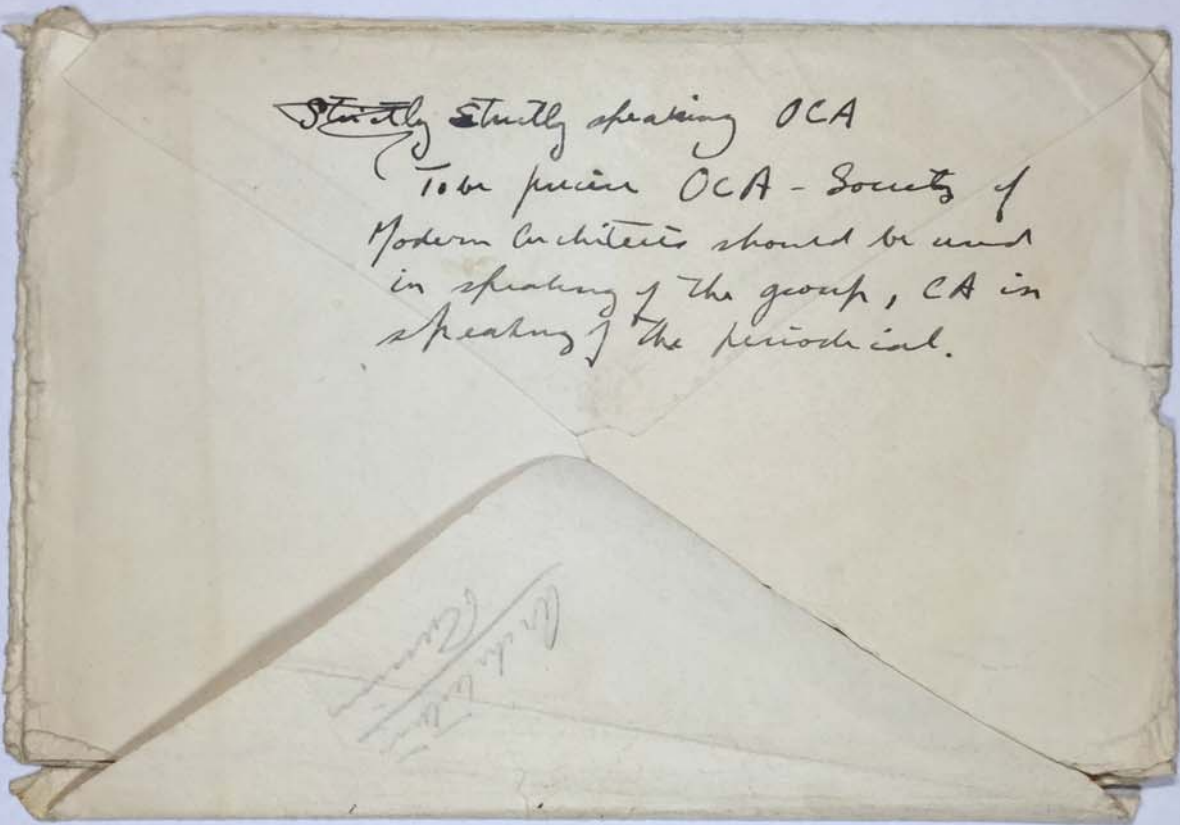
We should like foreigners, who are either little or wrongly informed about our public life, to learn from this Exhibition that the art of the cinema in this country attracts the large masses of the people, not only as spectators, but also as active promoters of progress in this field, with the numerous societies and organisations devoted to the promotion of wholesome cinema production based upon studying the tastes of the spectators.

We wish to attract the attention of the foreigner who may read these lines to the fact that the Soviet Government is very much concerned about the picture of the cinema industry, that in the USSR there are State schools for the training of cinema workers, that at the State Academy of Art Research a special museum and research department for various branches of the cinema have been created.

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It Seems To Heywood Brown

The Nation

Vol. CXXV, No. 3253

FOUNDED 1865

Wednesday, Nov. 9, 1927

Soviet Russia 1917---1927



On the Road to Socialism

by Louis Fischer

Soviet Education

by N. Krupskaya

All Over the Russian Land

by Albert Rhys Williams

Liberty Under the Soviets

by Roger N. Baldwin

Mass Movies

by Serge Mikhailovich Eisenstein

Modern Women in Russia

by Alexandra Rakovsky

The Patient

by Michael Zoshchenko
Translated by Max Eastman



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Five Dollars a Year

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The Nation

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Vol. CXXV

NEW YORK, WEDNESDAY, NOVEMBER 9, 1927

No. 3253

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SECRETARY WILBUR has run true to navy form in detaching Rear Admiral Magruder from the command of the navy yard at Philadelphia after declaring that no punitive action would be taken against him. We have carefully read such extracts from the correspondence as have been published and are impressed with the way in which the Admiral, who had written in the *Saturday Evening Post* that the United States was paying \$300,000,000 for a \$200,000,000 navy, stuck to his guns in the face of Secretary Wilbur's belligerent letters. The Secretary was palpably insincere in asserting that the detachment of the Admiral was not a disciplinary action but simply an administrative one. What has happened to the Admiral is precisely the historic fate meted out to anybody in either the army and navy who revolts against the system. If an officer dares to criticize publicly he is likely to be court-martialed or thrown out—witness the fate of Colonel Mitchell. If a dissenting officer protests through the regular official channels his reports are promptly pigeonholed and never heard from again. Competent civilians, if given a free hand, could, we are sure, save hundreds of millions in both services. But once in the service the progressive officer might as well submit to powerlessness unless, like Admiral Sims in his historic crusade against the bad target practice of the navy, he has newspapers and politicians to help him. In this case President Coolidge has even declined to give to Admiral Magruder a hearing. We trust that Senator MacKellar will stick to his present intention to demand an inquiry by Congress. There are dozens of officers who will back up the Admiral if they can be heard under circumstances that will assure them freedom from black-listing by the governing clique of the navy.

ATEMPORARY, BUT ONLY TEMPORARY, SOLUTION of the disagreement with France in the matter of tariffs was reached on October 26. By decree American products will be restored to the favorable rates they enjoyed in France prior to September 6, which makes it possible for the American exporters who have millions of dollars' worth of products tied up in bonded warehouses in French ports to release them for sale in France. The long and tedious task of negotiating a permanent commercial treaty will now be undertaken, with the French in a much more favorable position than before because they have shown their readiness and their ability to strike hard in order to get what they believe to be just terms. While the effort is being made in Washington to portray this as a decided success for the American Government it is nothing of the kind. The State Department has had to promise that the American Government will lift our restrictions upon French agricultural, sanitary, and pharmaceutical products which have

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The Nation

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These leaves of absence from prison are one of the characteristic features of the new penology in Russia. But at the same time the secretary and two women assistants were in prison for writing letters to members concerning the military-service law, and next day they were exiled to Siberia. One of the prisoners out on leave went to the station to see them off.

There is talk in Russia about an amnesty on the tenth anniversary of the revolution, but it is hardly possible in the still nervous state of affairs in Russia that any essential change will take place in the control of opposition. The struggle within the Communist Party has doubtless increased the rigors of internal repression. Members of the Opposition have themselves been the objects of G. P. U. surveillance, and in a few cases of arrest. A few expelled Opposition members have suffered exile.

Nor is there any discernible tendency in Russia toward other tempering changes in the universal control of communication. The censorship of books and periodicals has lifted slightly, and out in the republics away from Moscow it is even easy-going. The radio and cinema are on about the same level of control as elsewhere. Incoming foreign news, while controlled by the state telegraph agency, is subject to no more than a casual censorship; and the foreign correspondents in Moscow call the censorship on their dispatches "one of the lightest possible." The censor calls it a control for "accuracy and fairness only." The way it works in matters of opinion was well illustrated by two American

journalists this summer. One, who wrote an article on the Red Terror, was asked if he minded putting that phrase in quotation marks; the other, who wrote on the "war danger," was asked if he minded taking off the quotation marks.

Despite this wholesale political control in Russia, the basis of the dictatorship is wider than any in Europe. A comparison of Russia with Italy is ridiculous. The Italian regime is a one-man-and-the-police dictatorship, with the overwhelming mass of Italians against it. The Russian regime is a dictatorship of a whole party and the police, with only a minority against it. It suffers from an inherited system of high-handed political control, and it displays traits of cruelty obviously unnecessary to its security. But it is directed by an amazingly devoted, if somewhat fanatical group, doing the most heroic piece of social engineering ever undertaken, and that in a country of primitive economy and culture. The working out of its great experiment depends in large part upon democracy in the Communist Party machine and upon the party's responsiveness to criticism, to discontent, and to the creative forces of the Russian people in peasants' and workers' associations. Its rigid controls are regarded as temporary war measures, but of course they run the danger of becoming entrenched as a system of government. How far that danger is real depends largely on how free the rest of the world will leave Russia to work out a revolution which is perhaps—happily or unhappily—too universal in its significance to be let alone by its enemies.

Mass Movies

By SERGE MIKHAILOVICH EISENSTEIN

I AM a civil engineer and mathematician by training. I approach the making of a motion picture in much the same way as I would the equipment of a poultry farm or the installation of a water system. My point of view is thoroughly utilitarian, rational, materialistic.

When the little "collective" which I direct hits on a subject we do not draft plans in an office. Nor do I go and sit under an oak tree waiting for poetic inspiration. Our slogan is "Down with intuitive creation." Instead we walk in life. Having chosen the village as the theme of our latest production, "Generalnaya Linya" (General Peasant Policy), we dip into the archives of the Commissariat of Agriculture. Thousands of peasant complaints are perused. We attend village soviet meetings and listen to village gossip. The picture—it will be finished on January 1—shows the power of the soil over man and aims to teach the town-dweller understanding and affection for the peasant. We took the actors from night-lodging houses; we picked them up on the road. The "heroine" must plow and milk a cow.

Our films do not center around an individual or a triangle. We want to develop the public, not the actor. This is a reflection of the spirit of collectivism which is abroad in the land. Nor do we attempt to excite vicarious participation in the lives of the persons of the drama; that is an appeal to sentiment. The cinema can make a far bigger contribution and a far stronger impression by projecting matter and bodies rather than feelings. We photograph an echo and the rat-a-tat-tat of a machine-gun. The impression is physiological. Our psychological approach is on

the one hand that of the great Russian scholar, Pavlov, with his principle of reflexology, and on the other, that of the Austrian Freud—the principle of psychoanalysis.

Take the scene in "Potemkin" where the Cossacks slowly, deliberately walk down the Odessa steps firing into the masses. By consciously combining the elements of legs, steps, blood, people, we produce an impression—of what kind? The spectator does not imagine himself at the Odessa wharf in 1905. But as the soldiers' boots press forward he physically recoils. He tries to get out of the range of the bullets. As the baby carriage of the crazed mother goes over the side of the mole he holds on to his cinema chair. He does not want to fall into the water.

Our mounting method is a further aid in achieving such effects. Some countries in which the picture industry is highly developed do not use mounting at all. A sled rushes down a snowy toboggan and you merely see it sliding and skidding to the bottom. We photograph the bumps, and the movie goer feels them, and hears them, too, from the orchestra pit just as he did the throbbing of the engines when the armored cruiser "Potemkin" moved into battle. For this reason, probably, the movement of things and of machines in our pictures is not a part quickly to be passed over but one of absorbing interest. Mounting—the interlacing of close-ups, of side-views, top-views, bottom-views—is the most important part of our work. A picture is either made or unmade by it. Such methods cannot be adapted to the theater. I started in the theater, with the Proletcult, but left it for motion pictures. The theater, I believe, is a

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dying institution. It is the handiwork of the petty artisan. The movie reflects heavy, highly organized industry.

The scenic effect is calculated; so also is the ideological effect. We never start a picture without knowing why. "Potemkin" was an episode of revolutionary heroism calculated to electrify the masses. "Generalnaya Linya" seeks to encourage the bond between the city and the village—the outstanding political task of Bolshevism. "October," which will be shown all over the Union on November 7, depicts the ten days in the autumn of 1917 that shook the world. It shows history being made by the man in the street, by the worker from the foundry, by the lousy soldier from the trench. It identifies the common citizen of today with that history.

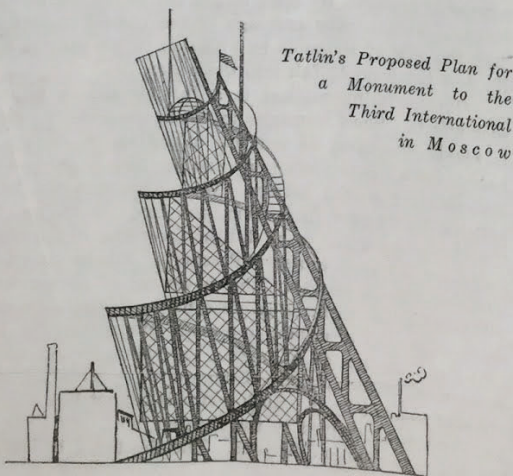
Conditions make our work easy. Night after night from four to five thousand Leningrad workers volunteered to participate in the storming of the Winter Palace which forms part of "October." The government supplied the arms and uniforms, as well as the army. In addition to workers and soldiers, we needed a mob. But word was whispered about and the militia had to be summoned to keep away the tens of thousands.

In "Potemkin" the Black Sea fleet was put at our disposal. On November 7, 1917, the flagship Aurora of the Baltic squadron joined the Communists and proceeded up the Neva to bombard the Winter Palace. The state lent us the Aurora for the reenactment of this scene in "October." We likewise had the use of tanks and artillery.

As we stick to life for our subjects so we stick to life for our scenery. We never build streets, or cities, or villages. The natural ones are truer. The detail of permission is easily arranged. No private owner or entrepreneur can object to the photographing of his premises or demand payment for the privilege. These things cheapen production.

"Potemkin" was a poster. "Generalnaya Linya" and "October" are subtler. They are nearer life. We are learning. We feel that our method is the only correct one and that its potentialities are unlimited.

Our method and America's highly developed movie technique ought to be a powerful combination. For this reason we are interested in an invitation to work in the United States during the next year. If our activities here permit, and if we are granted freedom of action in the United States, we may soon be there.



Tatlin's Proposed Plan for
a Monument to the
Third International
in Moscow

The Patient

By MICHAEL ZOSHCHENKO

Translated by Max Eastman

PELAGEIA rode thirty versts to the village hospital. She started at dawn and arrived at the one-story white house about noon.

"The surgeon?" she asked interestedly of a mujik sitting on the porch.

"The surgeon?" The mujik asked with equal interest. "Sick, eh? Belly, very likely."

"Yes, I'm sick," answered Pelageia.

"I'm sick, too, dear," said the mujik. "Ate too much meal. I'm number seven on the list."

Pelageia tied her horse to the lattice and went into the hospital. The doctor's assistant, Ivan Kuzmich, was receiving patients. He was little and old and dreadfully famous. Everybody around there knew him and praised him and called him "surgeon," without any reason.

Pelageia entered his room, bowed low, and sat down on the edge of a chair.

"You sick?" asked Ivan Kuzmich.

"I am sick," said Pelageia. "That is to say, I'm sick through and through. Every little bone aches and trembles. My heart is rotting alive."

"What could that come from?" the assistant asked indifferently. "Since when?"

"Since autumn, Ivan Kuzmich. Ever since autumn. In the autumn I got sick. You know just when my husband, Dimitri Naumich, arrived from the city, I got sick. I'll be standing, for instance, beside the table, rolling cookies in the flour. Dimitri Naumich used to love those same cookies. 'Where is he now?' I think to myself, 'In the city he is a Soviet deputy.'"

"Now please, little woman," said the assistant. "Jabber a little, but not too much. What's your trouble?"

"That's just what I'm telling you," said Pelageia. "I'll be standing alongside the table rolling cookies. Suddenly my aunt Agafia runs in like a ram and waves her hand. 'Come!' she cries, 'Pelageiushka, come quick! You'd never believe it. Your man has come, and is walking up the street with a bag and a stick!' My heart stops beating. My legs give out. I stand there like a fool and knead cookies. . . . Then I drop the cookies and run out in the yard. And in the yard the sun is playing. The air is soft. On the left, right by the stable, a yellow calf is standing, shooing flies with his little tail. I look at that calf. Tears come to my eyes. 'There,' I think, 'Dimitri Naumich will be delighted with that same yellow calf!'

"If you please," the doctor's assistant said, frowning, "talk business."

"I am talking it, little father. Don't be angry. I am talking business. I ran outside the gate. I looked this way, you know—to the left. There the Klopovski's goat is browsing; a rooster is scratching with his feet. I look to the right. In the very middle I see Dimitri Naumich coming. I look at him. My heart flutters. A hiccough rises in my throat. 'Oh, honest holy mother of God! Oh!' I think, 'I'm a little sick!'

"And he comes along with a serious short step. His beard waves in the wind—and a city suit on him—and leather shoes!

Nov. 9, 1927]

"When I saw loose inside of me such an ignoramus Soviet deputy?"

"I stand like feet go. I run m still. And he, D up to me with sh

"How do y How many long y

"I should ha but like a fool I j

"Oh! I thi leather shoes—ta ist girls!"

"But Dimitri 'Ah,' says he, 'P ant,' says he, 'my we talk about no Soviet deputy. I arithmetic right tions. And you, you couldn't eve a piece of paper you over for ign

"And I stan 'Of course, Dim nothing to you.'

"And he tal joking, Pelageia fooling,' says he.

"My heart i my throat. Say learn fractions, to write my nam

The doctor's "Come! Fo enough! No me

"Trouble? better now. I c me, 'I was fooli kind of a joke."

"Yes, yes, course. Shall I

"Oh, I don Kuzmich, for th

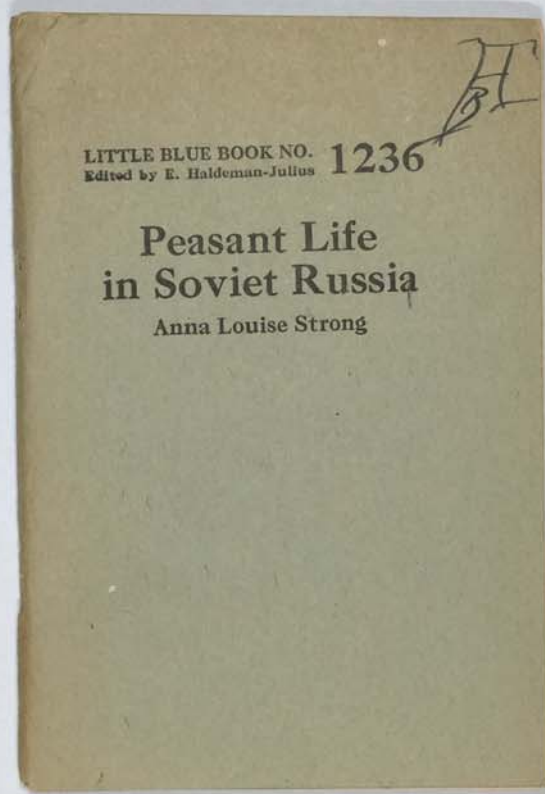
Pelageia, se a fee, got up a back. "As to t I go now to fin I go to a teache

"Yes, go t "Of course! T

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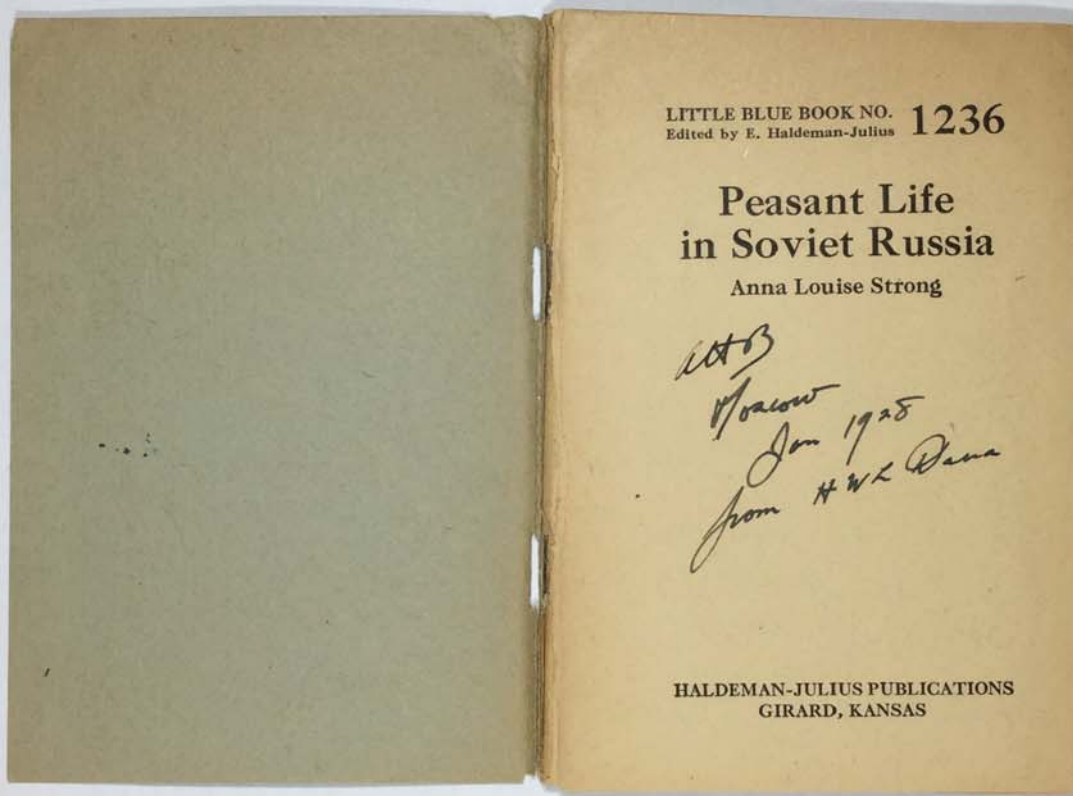
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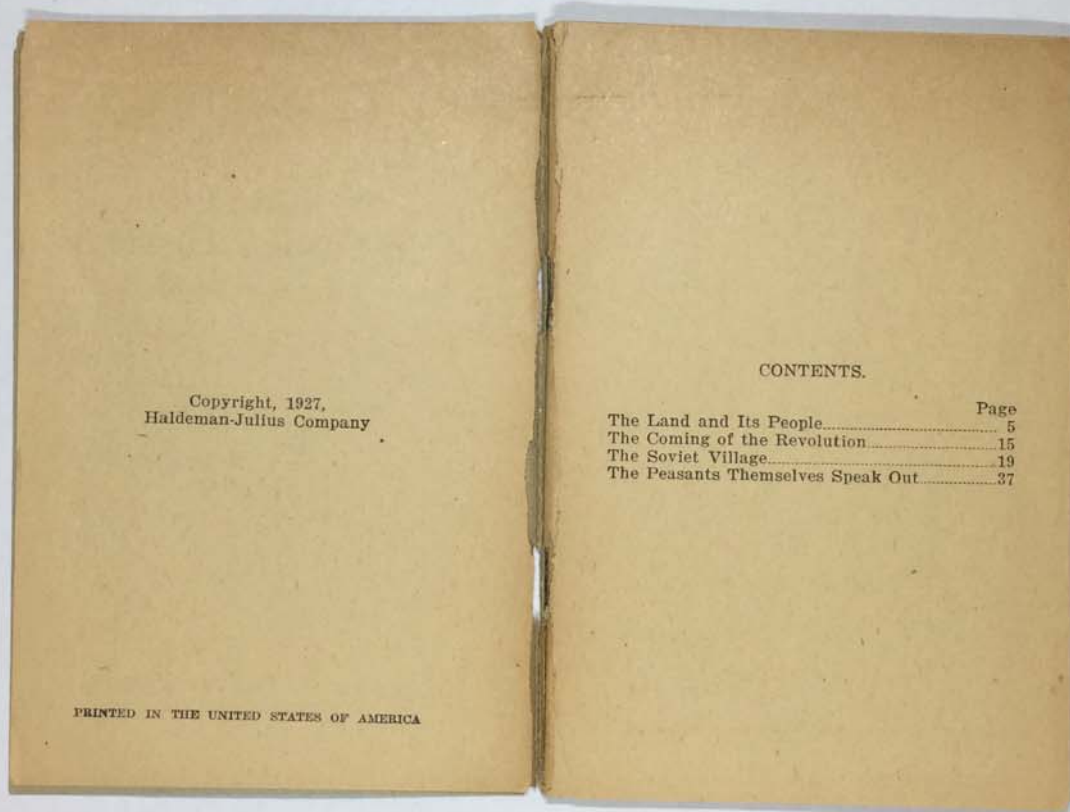
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The National Guide to Motion Pictures

PHOTOPLAY

221 WEST 57TH STREET

NEW YORK

750 NORTH MICHIGAN AVE.
CHICAGO

JAMES R. QUIRK,
EDITOR

June 25th, 1938

Miss Katherine Gauss,
Editorial Dept.,
50 Bank St.,
Newark, N.J.

Dear Madam:

I am returning the article on Eisenstein,
written by Professor Barr.

Mr. Quirk has looked over the manuscript
and is not interested at the present time.
He wants to thank you for submitting it,
however.

Yours very truly,

Frederick James Smith
Managing Editor,
PHOTOPLAY

FJS:LK

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LIKES U. S. FILM.
 Apr. 6.—The Polish film
 the past year approved
 films, of which over half were
 in America and only 103 in
 and, it was announced today. The
 number of English films shown de-
 creased, compared with last year.

May the tent
 He closed his e

Soviet Film Gives Red Version Of Bolshevik Revolution; Hammerstein Takes It To U.S.

The United States is going to undergo a new test of just how much it distrusts Bolsheviks. A moving picture that tells the Soviet version of the Red Revolution, and which was produced by the Soviet government, has been purchased by Mr. Arthur Hammerstein, producer of *Rose Marie*, who intends to take it back with him when he sails on the Ile de France on April 18.



Arthur Hammerstein

Mr. Hammerstein has just arrived in Paris from Berlin, where he says the picture *The Last of St. Petersburg*, is making a sensation. He is accompanied by his wife, Miss Dorothy Dalton, famous American screen star, who describes the picture as a work of art.

They have been in Berlin since March 4, following their arrival here March 2, when Mr. Hammerstein went there to introduce his operette, *Rose Marie*, in the German capital. After describing glowingly his new film acquisition, and speculating on whether it could be shown in the United States, Mr. and Mrs. Hammerstein delivered themselves of several broadsides at Berlin music criticism, German theatre talent, and Germany in general.

Press Unfavorable.

"I went to Berlin to show *Rose Marie* because my father was born there," said Mr. Hammerstein. "Then the newspapers attacked the show and me because we were American. They said they didn't need any Americans to tell them how to produce shows on the German stage and didn't need any American shows anyway."

"And one of the papers," his wife put in, "said it was agreeably surprised to find the music, coming from America, was not half bad. Well, we found American music that wasn't half bad in nearly every theatre in Berlin."

"I didn't go to Berlin to show them how to produce shows," her husband pursued, "but to produce my own. They are terribly afraid of an invasion from America on their stage. I don't

think it's a reasonable attitude. America has been receiving shows from Europe for a hundred years without anyone crying about a European invasion."

Returning to the subject of his new moving picture, Mr. Hammerstein said he bought it through the Soviet consul in Berlin. He regretted he was forced to pay for it, while the Russians stole his *Rose Marie*, now being shown in Moscow. He said he would offer to exhibit the picture to United States government officials if any question was raised about whether it should be shown.

Picture Defends Soviet.

The picture, it was admitted, is an eloquent defense of the Soviet ideal that brought on the Revolution. It shows Russian soldiers dying in the trenches while stocks go up on the St. Petersburg stock market. Then comes the revolt, the crash of the Romanoffs, the brief reign of Kerensky and then the triumph of Lenin and Trostzky.

"As an attack on war, it is one of the most effective pictures ever shown," Mr. Hammerstein said. "As far as Red propaganda is concerned, there have been much worse pictures shown in America, and I am hopeful that he will be able to exhibit it."

Mr. Hammerstein will leave Paris next week for London, and then board the Ile de France at Plymouth. Miss Dalton will stay in Paris until the 18th and take the boat at Havre, meeting her husband at Plymouth.

Alien Property Checks To Be Sent Out Soon

(Special Cable To The Tribune.)

WASHINGTON, Apr. 6.—The first batch of checks will be sent out next week by the United States Treasury to American claimants against the German government, under the recently passed Alien Property Bill. Another series of checks will be sent out within the next six weeks. Under terms of the bill, American claims against Germany must be settled before full restitution is made to aliens whose property was seized by the American government during the war.

WE I

CAMPUS CRITIC

PRINCE POTEMKIN

It is not easy to criticize a foreign picture, especially when that picture is merely the relation of events as they actually happened, thus prohibiting discussion of plot, which is the greatest resource of the critic. From an American point of view, *The Armored Cruiser Prince Potemkin* has one great fault that completely overshadows the good points. It is so detailed that after an hour one feels that he has seen fifteen minutes of picture run slow-motion to cover the allotted time.

The educational value, however, is great. The story gives the recently discovered facts about the Russian Revolution of June, 1905. The crew of the *Prince Potemkin*, miserably treated and forced to eat wormy meat, mutiny. The people of the village of Odessa sympathise with them and send them provisions, whereupon they are massacred by the Cossacks. That it was called a revolution is revealing.

There are some very picturesque scenes. A sailor's life and to a certain extent that of Russian villagers were well shown. The scene of the massacre was superb. Here at least the detail came in well for the acting was in most cases splendid, and many of the incidents were stirring in their tragedy.

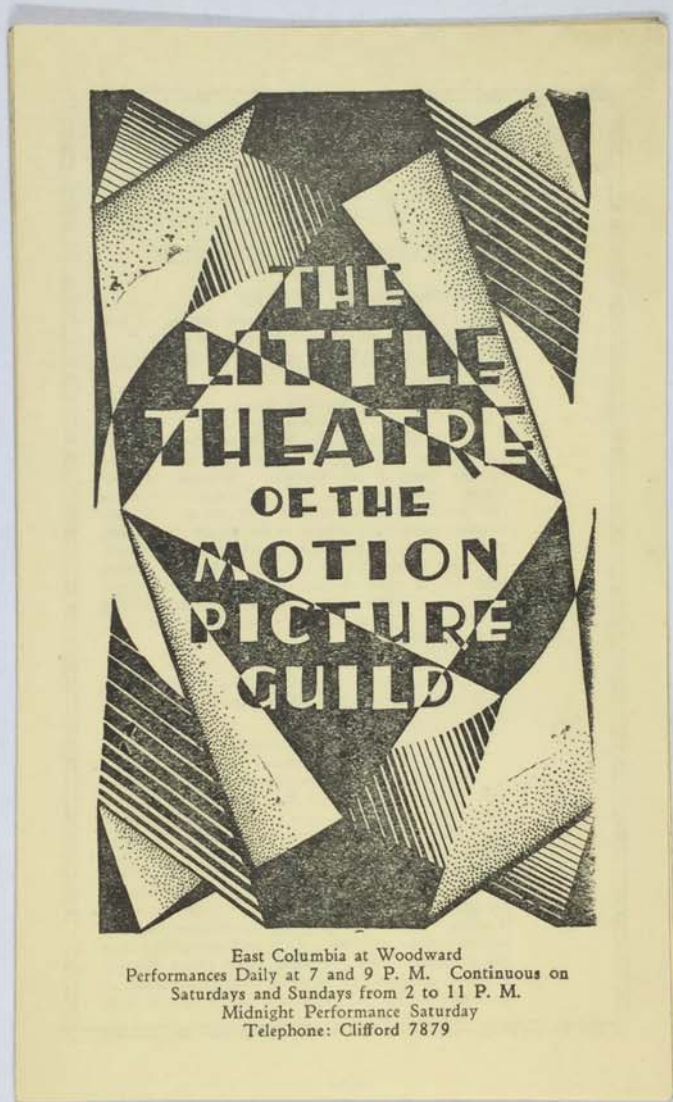
We wonder, however, why the further history of the sailors, given us in an afterword, was not filmed. We need have been shown only one or two representative gobs sleeping or registering dissatisfaction, instead of the entire crew in turn, and the time gained could have shown promise made and broken by the Tzar's officials. It would have been more interesting.

V. A. B. '30

FREDERICK K. DETWILLER

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COMING-NEXT PROGRAM—the most beautiful character study ever shown on the screen—F. W. Murnau's "The Last Laugh," produced by UFA, with Emil Jannings in the leading role.

PROGRAM—Week of January 5th
THE MOTION PICTURE GUILD
presents

(a) THE NEWS IN PICTURES

Instead of presenting contemporary events to you on paper, we hereby record them on celluloid.

(b) "THE ARMORED CRUISER PRINCE
POTEMKIN"

Produced in Russia
by Goskino

Directed by S. M. Eistenstein

Enacted by members of the Moscow Art Theatre
In the opinion of Douglas Fairbanks, Fannie Hurst, Emil Jannings, etc., "Potemkin" remains the greatest motion picture ever made. A particularly interesting tribute to the amazing smashing power of this picture comes from Max Reinhardt, the great stage director who has devoted twenty years to the study of dramatizing mob psychology, who said, "After seeing 'Potemkin' I am willing to admit that the screen will supersede the stage."

(c) INTERLUDE

During which you are invited to take a cup of coffee or a cigarette with our compliments, at the table in the rear of the orchestra floor.

(d) "THREE COMRADES"

Produced in Russia
by Sovkino

Direction and scenario by Alexis Popov
Photography by A. D. Grinberg

Akhov..... Serge Lavrentiev
Makhov..... Serge Iablokov
Dasha..... Olga Tretiakowa
Marveevich..... A. Nirov

This is the first comedy to come from the famous studios of Sovkino, producers of "Czar Ivan the Terrible," etc. It represents the Russian idea of humor—more restrained, naive and thoughtful than the American. An interesting point about the film is that it satirizes not only the capitalistic scheme of government, but the present Soviet theory as well.

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Foreign Countries.

Société des relations culturelles entre
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language which brings the Nations
together**

**Le cinema est la langue inter-
nationale pour le rapprochement
des nations**



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„OUR MOVIE“

By S. TRETJAKOFF.

Some people are simple minded enough to believe that art is the only thing in this world of ours, which is neither influenced by, nor subjected to revolutions, social evolutions and human opposition, that art stands above all parties. To judge from their point of view, the screen is the window into a wonder-world, a world where human souls are open to each other, where absolute truth and absolute beauty comes forth triumphant in the constant mutual human combat in daily life.

The screen reflects a mood of life which is entirely different from the lives lead by those people regularly to be seen at the ticket-offices of such institutions. In these institutions which are called „Illusion“, these people starving for power, beauty, happiness and success, seek their daily share of illusion.

These people are going through their lives sitting down; in the movie thratre, however, they speed along on horseback, they identify themselves with the best cowboys of the far West. The routine of their daily life runs from their bedroom to breakfast, from breakfast in the bus to the office, from the office to dinner and then back via bus to the bedroom. But at the „Illusion“ they go through such a vast number of adventures which to crowd into real life would be quite impossible.

For 25 years they have to toil and only at the end of this period of hard work and service they get their „old age pension“. The „Illusion“ however, every night relieves and satisfies their latent craving for adventure. They are in search for gold, comfort, they want a yacht, a villa, and in this „Illusion“ they get it.

In reality they find their women dull and monotonous, but on the screen they are smiled at by Hollywood's most beautiful women, whose eyes are full of untamed passion.

The movie, with its sisters — music and literature — is fate's greatest generosity towards its human toy. I fear, that the world would get into a chaos of revolt, should all movies be closed, the publication of papers, magazines and story books be stopped, music prohibited, even if for a week only, because then there would be nothing with which to manicate the dirty finger-nails of reality.

The movie can be looked upon as a narcotic, a nurse which can sing humanity to sleep. The work of this „nurse“ is a necessity to those, in whose interests it is to keep the masses in continuous illusional slumber.

However, we do not believe that this „nurse“ is impartial, that she is in the service of nobody, doing her work solely for the benefit of humanity.

Sometimes her hood changes into a copper-helmet, the rocking of the cradle transforms into an elastic step, and her mouth, which till now has been singing cradle songs, draws shrill signals from a bugle. And then the movie changes to a place where people like cardridges, are charged with social gun-powder. And there is nothing which can completely obliterate the social „classservice“, which so distinctly appears on the screen, which to hush up „Ilusions“ are tactfully striving.

*

„The Social Order.“

There is no product of art as well as no film representing a free emanation of creative artistic genius. Artistic freedom, proclaimed by idealists is nothing else than the freedom of an ostrich who hides his head underneath his wings, in the belief that in this way nobody can see him.

The changes in motion picture production, new inventions of the screen, are not a contribution of the artist, even if he is a clever inventor, nor are they contributed or introduced by the producer — its real master is the social class which in short be called „The Social Order“.

The screen product is being given shape by the artist, influenced by various very complicated demands and conditions. Social pressure is the driving power of the artist. Society is full of ideas, but these ideas have to be caught and put into shape. We call this the „Social Order“.

There is no theme which lies outside of the „Social Order“. Each and every film originates in a capitalistic group, as well as its origin depends from the acute social needs and demands, be this a demand to dwell in illusions, or be it to thrill the nervous system by producing some erotic scene, which would gather up human passion.

But there is a vast and fundamental difference between the origin of the Social Order in our Sowjet-regime, and the one abroad.

Abroad, the social order is dependant from demands, exact reckoning is very difficult, because such various particulars, as the height of producing expenses, stock quotations, etc. have to be dealt

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THE PLAYBILL



MAJESTIC THEATRE

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MAJESTIC THEATRE

WHAT THE WOMAN WILL WEAR



BBETTER news than the new hats could scarcely be imagined. They are smart, they are flattering, they are wearable; they are various and adaptable and completely different from what you have been wearing. There are about six basic types to choose from, and not a connecting link among them except a certain dogged tendency to have something shooting forward at the front. Usually the movement is forward and up, but this is varied by occasional down-dipping brims (as in the visor hat shown in the sketch) or straightforward masses of trimming which

does superb classic sailors. She has Regency bonnets in every conceivable material, some with pale silks under the brim; and a new and inspired uniting of bonnet and sailor, combining the best features of each—namely, the back-tilted bonnet crown joined to a straight, uncompromising, sailor brim,



narrowed in back and set on at a bonnet angle. This sticks it straight up in the air, of course, in the manner of the hat at upper left in our first picture, a shiny black straw with red cherries peeping over the edge of the brim. Result, an air of amused innocence, wide-eyed but wide awake. The other two hats are of stitched silk, the broad-edged one in dead black with a froth of white lace whisking out in front, the visor hat in navy taffeta with a side bow.

Betty Wales is represented on this page in two complete Spring costumes for gad-about debutante daughters. Both are notable for a carrying out of that forward movement, accomplished here in the necklines. The suit at the left is of soft gray woolen with white piqué: a cape-like jacket over a dress you hate to hide underneath it. The hat matches. To the right, a striped woolen dress anyone would swear was knitted, with a grey tweed topcoat, loose but faultlessly cut, thrown on over it. The hat makes news of a Breton sailor by clipping brim to crown at one side.

have no particular direction at all, but are simply stuck there, over your forehead, with the general effect of a West Indian kerchief headdress knotted squarely over the brow. The Spring collection at Marion Vallé is of such completeness as to give you a picture of the new mode in hats that leaves out nothing you need to know. She does little-girl bowlers of rough straw, the up-swooped brim widened in front to make a halo; she

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FEBRUARY 16, 1935



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in

REVISOR

(The Inspector General)

A Satiric Comedy in Four Acts

by

NIKOLAI GOGOL

Staged by MICHEL CHEKHOV

Scenery by YOURI ANNENKOV



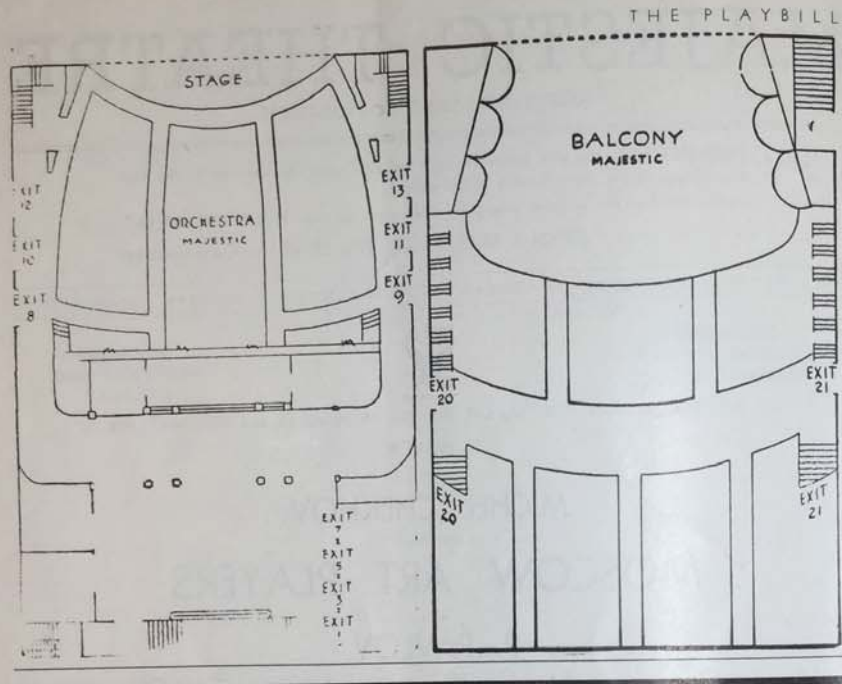
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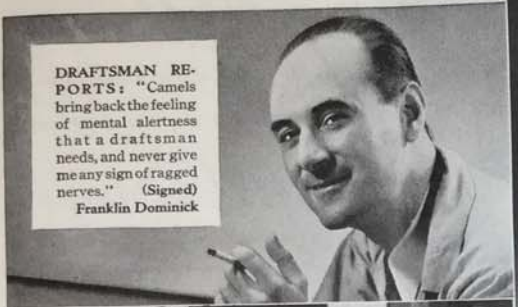
ANTON ANTONOVICH SKVOZNIK-DLUHANOVSKY, Mayor	Played by	P. PAVLOV
ANNA ANDREYEVNA, his wife	"	V. GRETCH
MARYA ANTONOVNA, their daughter	"	M. KRIJANOWSKAIA
LUKA LUKICH KHILOPOV, School Superintendent	"	V. ZELITZKY
HIS WIFE	"	N. TOKARSKAYA
AMMOS FYODOROVICH LYAPKIN-TYAPKIN, Judge	"	G. CHMARA
PIOTR IVANOVICH BOBCHINSKY	"	S. STRENKOVSKY
PIOTR IVANOVICH DOBCHINSKY	"	M. RASOMOV
ARTEMY FILIPOVICH ZEMLYANIKA, Superintendent of Hospitals	"	B. KREMENETZKY
IVAN KUZMICH SHPEKIN, Postmaster	"	A. ZILINSKY
IVAN ALEXANDROVICH CHLESTAKOV	"	M. CHEKHOV
OSSIP, his butler	"	G. ZAGREBELSKY
GIBNER, Physician	"	B. ALEKIN
KOROBKIN	"	S. PETROV
CHIEF OF POLICE	"	G. SVOBODA
SVISTUNOV	"	M. MICHON
DERJIMORDA, Policemen	"	P. ROSTOFF
ABDULIN, Merchant	"	A. NALETTOFF
POSHLEPKINA, Locksmith's Wife	"	B. MARTINOVA
SERGEANT'S WIFE	"	V. SOLOVIEVA
MISHKA, Mayor's Errand Boy	"	E. KORSAK
WAITER AT THE INN	"	A. BOGDANOV

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SHUBERT THEATRE, 44th Street, W. of Broadway
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LAST WEEKS

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A play by Wilbur Daniel Steele and Norma
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RITZ THEATRE, 48th Street, W. of Broadway
A New Play by Eugenie Courtwright.
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BROADHURST THEATRE, 44th St., W. of Broadway
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STORE ENTRANCE ON GROUND FLOOR

ACT I.

The Mayor's home; early morning.

ACT II.

A room at the Inn, before lunch of the same day.

ACT III.

Scene 1—After lunch the same day. Same as Act I.
Scene 2—Morning of the following day; same as Act I.

ACT IV.

Afternoon of the following day; same as Act I.

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THE PLAYBILL

THE STORY OF "REVISOR"

("The Inspector General")

Act I

The Mayor of a provincial town has summoned to his home the department heads of his government: the Police Chief, the Health Commissioner, the School Superintendent, the Postmaster, the Judge. He tells them of the rumor that the town is about to be investigated by an inspector general from Petersburg who is travelling incognito and may arrive any moment. He warns each official to clean up his department; the patients in the hospital are smoking too much, geese are breeding in the Courthouse, the teacher habitually smashes the school furniture, the streets are piled with refuse. The impending ordeal makes them all miserable—especially the Mayor—until the two town gossips, Bobchinsky and Dobchinsky, rush in to say that they have observed in a nearby inn a young man of distinguished appearance and refined manners who has recently arrived from Petersburg. The conclusion is swiftly jumped at that this young man, Chlestakov by name, is the inspector general. The Mayor and a delegation set out to pay their respects to Chlestakov while his wife Anna, and his daughter Marya, are aflutter to know the color of his eyes, the shape of his mustache.

Act II

In his room at the inn, Chlestakov and his servant Ossip sit worrying over where the next meal is to come from, for the proprietor has shut off his credit, threatening to turn him over to the authorities. It seems that Chlestakov is not the inspector general, but an impecunious clerk on vacation, with the aspirations of a dandy. Under persuasion, the waiter brings him dinner: two meagre courses and no dessert. The Mayor and his cohorts arrive and Chlestakov is sure he's going to jail. Observing their fawning attitudes, Chlestakov complains loudly about the food.

The Mayor apologizes, pays his bill, asks him to lunch, invites him to be his guest at home.

Act III Scene 1

Chlestakov is installed like a lord in the Mayor's home. He is making a deep impression upon Anna and Marya with his stories of high life in Petersburg, how ambassadors and princes swarm about his home, how he tosses off belles lettres, how intimate he is with Pushkin, with beautiful actresses. Ah! Petersburg! *C'est la vie!* Why, once thirty-five thousand messengers stormed his home to inform him of his appointment to head the Government Department. And tomorrow he is going to be made the Field Marshal! *C'est la vie*, undoubtedly. His listeners are ready to swoon. Chlestakov goes to his room to rest, a policeman posted at his door. The Mayor and his family plan an enormous party in his honor.

Scene 2

Graciously, Chlestakov is granting each head of department a private interview. Each one comes begging that he report upon them favorably in Petersburg, and greases his palm with considerable money. Chlestakov accepts with ease and poise all offerings. To while away the time, he flirts boldly with Anna, the Mayor's wife—with an eye, also, on Marya. So refined, so gallant is he that neither can resist him. The daughter discovers him on his knees before her mother. He explains that easily: he was just begging permission to marry her daughter. His declaration overwhelms the family, who immediately talk of settling down in Petersburg. Chlestakov announces that he must leave for a day or two—on important business with a rich uncle—and that he will be back in time for the wedding. He departs, driven by very fast horses, while the Mayor starts to arrange for a stupendous wedding.

(Continued on page 12)

LUCKY STRIKE
CIGARETTES
IT'S TOASTED

Luckies

They Taste Better

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LOUIS K. SIDNEY
to supervise
FRIAR'S FROLIC
to be held at
IMPERIAL THEATRE
on February 24th.

Louis K. Sidney, Loew executive and Production Chief at the Capitol Theatre, will supervise the next Friar's Frolic, which will be held at the Imperial Theatre on Sunday evening, February 24th, 1935.

Rehearsals have already begun for this "Frolic" which promises to be the champion of them all,—the main "Frolicers" including George Jessel, Rudy Vallee, Jack Benny and Irving Caesar.

Fred Block is Manager of the "Frolic."

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BECAUSE it is so conveniently located—because its service is unsurpassed . . . A distinguished clientele makes The Corvan Garage the permanent home of its cars for the same reasons. . . Many, many transient visitors to New York are among our most valued customers . . . All of which is why this establishment has prospered here longer than most New Yorkers can remember.

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THE PLAYBILL

THE STORY OF "REVISOR"

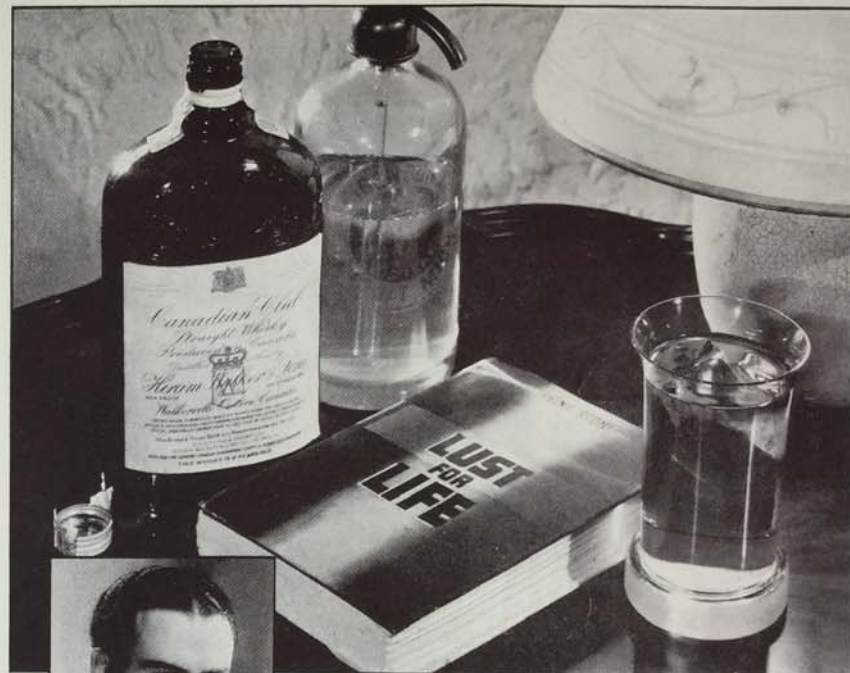
(Continued)

Act IV

The whole town descends on the Mayor to congratulate him. He is swamped by people seeking to obtain favors from him when he becomes a big official at the capital—and there is no doubt that with such a son-in-law he will be promoted. The Mayor's wife, sniffing from afar the *haut monde* of Petersburg, has begun to treat the townspeople haughtily. . . . Then the Postmaster comes in with the news—and his news is reliable, for he opens every letter that is mailed at the postoffice. Chlestakov, he reports, has just mailed a letter to a friend describing the hoax in great detail, giving his impressions of each official and saying that he has ridden away to safety with all the money. Consternation and recriminations. The officials pounce on Bobchinsky and Dobchinsky for causing them to be duped. Confusion and wailing. Then a police officer enters to announce that the Inspector General from Petersburg has arrived—the real Inspector General—and will the Mayor and his aids come at once to see him at his hotel?

And On The Cover—

JENNY LIND: The Swedish nightingale is shown here as she appeared around the time of her American tour under the direction of Barnum. Jenny Lind was twenty-six or twenty-seven years old when she came to this country, and had already tasted the frenzied plaudits of all Europe and the homage of crowned heads the world over. The American press was thrown into a turmoil when news came that Barnum had placed the sweet singer under contract. "Let her come!" said one New York daily, in an editorial, "We will promise her that she shall be welcomed here, not alone as the greatest of living vocalists, but as one of the purest and most noble characters that has yet been produced in either hemisphere or at any period!" Cover engraving from the New York Public Library.



In "Lust for Life," Irving Stone has performed the difficult task of building a novel out of an actual biography, and has made of it one of the year's most colorful and profoundly stirring stories.

Recipe for an Evening at Home

The final, masterly touch to complete that pleasant picture of fireside, easy chair, and good book, is a glass (not too far out of reach) and a bottle of "Canadian Club." Aged six long years in charred oak casks. Bottled in bond in Canada.

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Done movin'

Smokers of Chesterfield are funny that way, you can hardly move 'em. They evermore like 'em, and they evermore stick to 'em. *Chesterfields are milder—they taste better.*