

# THE FILM INDEX

A BIBLIOGRAPHY

VOL. 1

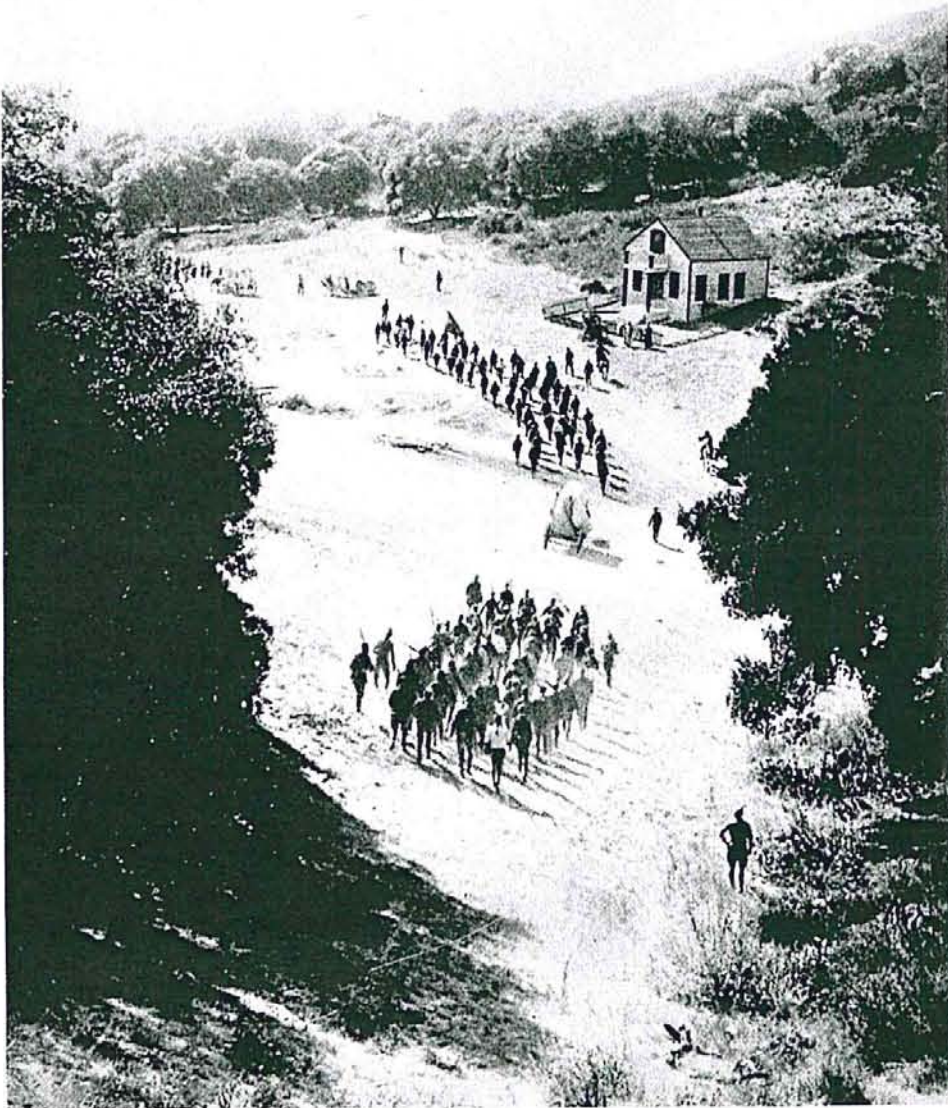
THE FILM AS ART

COMPILED BY WORKERS OF THE  
WRITERS' PROGRAM OF THE WORK  
PROJECTS ADMINISTRATION IN THE  
CITY OF NEW YORK

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FIORELLO H. LAGUARDIA

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Sherman's March to the Sea from D. W. Griffith's THE BIRTH OF A NATION (1915)

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## EDITORIAL STAFF

Compiled over a period of several years by an ever changing personnel, the FILM INDEX represents the collective efforts of a staff too large to be listed in its entirety. Editors, writers, catalogers, research and clerical workers have participated in the work. The New York City Writers' Project has been fortunate, however, in having the services of Mr. Harold Leonard, who drew up the project and has supervised the undertaking from its inception to its culmination in print. The staff members whose names are listed below are deserving of special credit because of the importance of their contributions and their length of service.

EDITOR: Harold Leonard

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To all of these I am deeply grateful, as well as to Walter K. Van Olinda and George Fleming, Project Editor in Chief, and Managing Editor, respectively, for the expert assistance which they have given.

FREDERICK CLAYTON, *Director*  
New York City WPA Writers' Project



respect because of the very wealth of their film holdings and their familiar grasp of problems new and baffling to the Project staff. The viewpoint of the public library user has been furnished through the painstaking criticism of Mr. Bernard Karpel, Assistant in Charge of Art, 58th Street Branch of the New York Public Library. Mr. Paul Magriel, Librarian of the Museum of Modern Art Dance Archives, contributed the benefit of his training as a special bibliographer.

Mr. Terry Ramsaye, dean of film historians and editor of the *Motion Picture Herald*, gave initial help and encouragement and extended numerous courtesies on behalf of the Quigley Publishing Company. The publishers of *Photoplay* gave generous access to their files. Numerous other publishers, both foreign and American, have cooperated in providing the means to direct examination of their books. Acknowledgment is made not alone to those whose books have found entry in the present work but to those whose publications, by reason of their subjects or language, have necessarily been consigned to future volumes.

As for the long-suffering publishers of the INDEX itself, it is a pleasure to record the Project's indebtedness to Mr. Charles J. Shaw, whose continuing guidance and support has followed the work from its early stages straight through to publication. Miss Edith M. Phelps, Secretary of The H. W. Wilson Company, gave helpful advice at the outset, and Miss Mary Allen Edge, who read proofs for the publisher, was particularly helpful with suggestions affecting the index.

## Key to Abbreviations and Terms

A.G.C.	L'Agence Générale Cinématographique	M.	Monsieur (used with French names only, when first names are unavailable)
advance notice, notice	digest formula used with film entries to indicate descriptive announcements, usually of a publicity character, appearing mainly in the <i>Moving Picture World's</i> department "Manufacturers' Advance Notes"	[n.d.]	no date of publication given
B. and C.	British and Colonial Kinetograph Company	ns	new series volume numbering
bk	book	no	number
c	<i>circa</i> (approximately)	Nordisk	Danish producing company, known in the United States as Great Northern.
C.G.P.C.	Compagnie Générale des Productions Cinématographiques	p	page, pages
ch	chapter	production stills	photographs of studio or location activities showing production phases of a particular film or production processes generally
comment	digest formula for film entries; used almost wholly with <i>Moving Picture World</i> references for the years 1907-11 to denote brief evaluations appearing in the publication's department "Comments on the Films"	program notes	digest formula for film entries, used to indicate material in printed leaflets issued by film study organizations, such as the London Film Society or the Museum of Modern Art Film Library, New York, in connection with private film showings
comp., comps.	compiler, compilers	pseud.	pseudonym
ed., eds.	edited, edition, editor, editors	reel	used to denote the traditional 1000-foot length rather than the recently established 2000-foot spool
enl	enlarged	rev	revised
F.B.O.	Film Booking Offices of America	sec	section
fictionization	digest formula used to indicate novelized versions of produced films, published in fan magazines and other popular media	[sic]	marks exact transcription of original spelling or wording
G.P.O. Film Unit	General Post Office Film Unit (Great Britain)	stills	photographs of actual scenes from a film
Ibid.	in the same publication	synopsis	digest formula for film entries, used to denote references in which only plot is given, and, with <i>Moving Picture World</i> references for the years 1907-11, synopses contained specifically in the journal's department "Stories of the Films"
illus.	illustrated, illustrations	trans.	translated
Imp	Independent Motion Pictures Company	v	volume, volumes
incl.	including		

## Key to Entry Forms

### Sample entry for periodical articles

Hays, Will H.  
The cinema of tomorrow. illus. *Ladies' home journal* (Philadelphia) 47:6, 51-3  
July 1930

Above entry indicates an illustrated article by Will H. Hays, entitled "The Cinema of Tomorrow," to be found in the *Ladies' Home Journal* (published in Philadelphia), volume 47, page 6, and continued on pages 51 to 53, in the issue of July 1930.

Issue numbers are never given, unless the periodical lacks a volume number, as *Transition*, or is better known by its individual numbers, as the irregular *Experimental Cinema*, where both volume and number are given.

### Sample entry for an article series

Chaplin, Charles Spencer  
A comedian sees the world. illus. *Woman's home companion* 60:7-10, 80, 86-9  
September; p15-17 October; p15-17 November; p21-3 December 1933; 61:21-3  
January 1934

Above entry indicates an article series by Charles Chaplin, with illustrations, which appears in the *Woman's Home Companion* under the title "A Comedian Sees the World." The first installment will be found in volume 60, pages 7 to 10, etc. of the September 1933 issue; the second and third, in the same volume, on pages 15 to 17 of the October and November issues; the fourth, in the same volume, on pages 21 to 23 of the December 1933 issue; and the fifth, in the following volume, i.e. volume 61, on pages 21 to 23 of the January 1934 issue.

### Sample entries for film reviews

Barry, Iris. *Spectator* (London) 138:540  
March 26, 1937  
Review.

Exceptional photoplays 5:4 February 1925  
Review.

Film reviews follow style for articles as explained above, except that the original titles of reviews are omitted through-

out. Where authors are lacking, entries are alphabetized by periodical.

### Sample entries for chapters or parts of books

Dean, Basil  
The future of screen and stage. In Davy, Charles, ed. *Footnotes to the film.* London, Lovat and Dickson, 1937. p172-84

Above entry indicates a chapter by Basil Dean, entitled "The Future of Screen and Stage," to be found on pages 172 to 184 of the book "Footnotes to the Film," edited by Charles Davy and published in London by Lovat and Dickson in 1937.

Ramsaye, Terry  
In his A million and one nights. Simon and Schuster, 1926. p394-6

Above form is used to indicate the specific pages—not a full chapter—on which material pertaining to a particular subject will be found. The entry above refers the reader to pages 394 to 396 of Terry Ramsaye's book "A Million and One Nights," published in 1926 by Simon and Schuster.

### Miscellaneous

*Use of brackets:* Brackets are used to enclose names of authors, titles of films, years of publication for books, etc. for which information has been supplied by the FILM INDEX.

*Place of publication:* Place of publication when omitted for either book or periodical entry is to be taken as New York.

*Film date and country:* Year and country of production is given following all film references. When country is omitted U.S. is implied.

*Other film data:* Further information on the listing of film data is given in the introductory note to the section The Fictitious Film (p283) and in the Preface.

## Part I

## History and Technique



## EXPERIMENTAL FILMS

Listed below is material on abstract, surrealist, impressionist, imagist, and other types of avant-garde films.

Non-experimental films by avant-garde film-makers such as Robert Florey are classified elsewhere according to thematic content or cinematic form. Also classified elsewhere according to content or form are films of unconventional technique such as *The cabinet of Dr. Caligari* (1919, Germany), *The passion of Joan of Arc* (1928, France), and the "eccentric" films of the Russian FEX group. Symphonic documentary films like *Berlin* (1927, Germany), and the *Kino-Eye* films of Dziga Vertov will be found under Documentary films p572.

The classification is divided into two parts: (1) a General section (below), containing lists of experimental films, statements of avant-garde film theory, critical surveys of avant-garde films, studies of the work of individual experimentalists, and material on avant-garde film music; and (2) an individual film section (p639), containing reviews, scenarios, and other material on individual experimental films.

Included in both divisions is material written by individual experimentalists. Additional material by experimentalists on subjects other than avant-garde films is classified elsewhere according to subject treated, and can be located through the Index.

The classification Unproduced scenarios (p276), includes scripts for experimental films. Additional material relevant to a study of experimental films will be found under the following classifications:

Aesthetics of the film p40  
The Foreign film: France p77  
Music: sound era p207  
Trick photography p219  
Sound: general p231

## GENERAL

## Abbott, Jere

Films and music. illus. *Creative art* 8: 283 April 1931

Reviews the following three experimental films by Ralph Steiner presented at the Copland-Sessions concert of contemporary music, March 15, 1931: *Surf* and *seaweed* (1931), with music by Marc Blitzstein; *Mechanical principles* (1930) and *H2O* (1929), with music by Colin McPhee.

## Bakshy, Alexander

With benefit of music. *Nation* 132:359-60 April 1, 1931

A review of the Copland-Sessions concert of March 15, 1931.

## Bardèche, Maurice, and Brasillach, Robert

The advance guard. *In their* The history French by Maria McDonald Jolas. *Tran-* of motion pictures. Norton; The Museum of Modern Art, 1938. p237-42

## Barry, Iris

Designs for an abstract film: a pre-war experiment. *In Art* in our time. Museum of Modern Art, 1939. p367-8 illus.

An exposition of the theory and technique of the experimental designs created by the cubist painter Léopold Survage in 1913 for "Colored Rhythm (Le Rythme Coloré)" a projected, but unproduced, abstract color film. Quotes from the artist's own formulation of his aesthetic creed as expressed in his article "Le Rythme Coloré" in *Les soirées de Paris* (Paris) 3: 426-9 July 1914. Also traces the subsequent development of the abstract film, with special reference to the work of Len Lye.

The film in France—the advance guard. *In her* The film in France. (Museum of Modern Art Film Library program, series 3, program 5) The Library

Program notes on Germaine Dulac's *The smiling Madame Beudet* (1922, France); Dimitri Kirsanov's *Mémélmontant* (1924, France); and Fernand Léger's *Le ballet mécanique* (1924, France).

Speaking of international . . . *In her* Let's go to the movies. Payson and Clark, 1926. p239-53

For digest see The Foreign film: general p74.

## British Film Institute, London

Abstract and experimental. *In its* Some British and foreign documentary and other short films. London, The Institute, 1939. p9-11

A selected list, compiled by the British Film Institute, of over thirty American, British, and foreign experimental films available in Great Britain and suitable for showing by film societies.

The films are accompanied by the following data: date and country of production, concise description of the film, director, producer, width, length in minutes, silent or sound notation, reference to review in the British Film Institute's *Monthly film bulletin* (London), and British distributor. The list has been corrected up to December 1938.

## De Beaumont, Étienne

Of what are the young films dreaming? illus. *Little review* 9:73-4 Winter 1926

An expression of faith by the producer of *A quoi rêvent les jeunes films?* (1924, France) in the aesthetic potentialities of the cinema, affirming the cinema's ability to influence and modify the personal dreams of the audience.

## Deslaw, Eugène

Cinema and robots. Close up (London) 7:422-4 December 1930

Expounds the aesthetic principles of a film planned by the author, to be entitled "Toward the Robots."

## Desnos, Robert

The work of Man Ray; trans. from the French by Maria McDonald Jolas. *Transition* (Paris) no15:264-66 February 1929

An appreciation of Man Ray's work as photographer and painter.

## Fairthorne, Robert

Abstract films and the mathematicians. illus. *Film art* (London) 3:19-20 Autumn 1936

Theorizes on the aesthetics of abstract films, citing the mathematical film, *Euclid 1, 32* (1936, Gt. Britain) as a successful application of the abstract film's technique.

## Film Society, London

Experiments in hand drawn sound. The Film Society programme (London) December 10, 1933

For digest see entry under Sound p236.

## Glassgold, C. Adolph

The films; amateur or professional? illus. *Arts* 15:56-9 January 1929

An essay on the art of the motion picture, predicting the realization of its aesthetic possibilities through the efforts of amateur experimentalists. Substantiates this thesis with analyses of J. S. Watson, Jr.'s and Melville Webber's *The fall of the house of Usher* (1928) and Carl Dreyer's *The passion of Joan of Arc* (1928, France).

## Hammond, Richard

Pioneers of movie music. *Modern music* 8:35-8 March 1931

Reviews the following scores composed for a series of experimental films presented at the Aaron Copland-Roger Sessions concert March 15, 1931, New York City: Darius Milhaud's scores for a French newswreel and for Alberto Cavalcanti's *La petite Lillie* (1927, France); Colin McPhee's scores for Ralph Steiner's *H2O* (1929) and *Mechanical principles* (1930); and Marc Blitzstein's score for Ralph Steiner's *Surf and seaweed* (1931).

## Herring, Robert

Art in the cinema; the work of M. Florey. illus. *Creative art* 4:360-1 May 1929

An appreciation of Robert Florey's *The life and death of a Hollywood extra* (1928) and *The love of Zero* (1928), with a brief survey of their production history.

Pre-script for the London revue. Close up (London) 6:45-56 January 1930

Projects a plan for a "revue" of 16 short films depicting in simplified abstract and impressionistic form all phases of London life. Suggests details of continuity, technique, and casting.

## Hilton, Virginia

New cinema experiments; an artist interprets the work of three radical producers. illus. *Theatre Guild magazine* 6:39-41, 58 January 1929

Analyzes the basic artistic affinity of the cinema with painting, sculpture, music, and literature as revealed by the experimental work of Man Ray, Jean Epstein, and Robert Florey. Stresses the film's advantages over the older arts in its possibilities for evocative imagery and sustained rhythms.

## Hunter, William

The avant-garde cinema. *In his* Scrutiny of cinema. London, Wishart, 1932. p22-3

An evaluation of avant-garde experimentation in the cinema based on an analysis of four representative films: Germaine Dulac's *The seashell and the clergy-*

man (1928, France), René Clair's *Entr'acte* (1924, France), Luis Bunuel's *Un chien Andalou* (1929, France), and Erno Metzner's *Überfall* (1929, Germany).

## Josephson, Matthew

Modern music for the films. New republic 66:183 April 1, 1931

A deprecatory review of the Copland-Sessions concert at the Broadway Theatre, New York, March 16, 1931, at which three experimental films by Ralph Steiner were presented, in the light of their ultra-modern music accompaniments.

## Katz, Elias

Importance of the experimental cinema. *Intercine* (Rome) 7:325-7 June 1935

Aesthetic analyses of Eugène Deslaw's *Montparnasse* (1929, France), Man Ray's *L'étoile de mer* (1928, France), and Fernand Léger's *Le ballet mécanique* (1924, France).

## Kirstein, Lincoln

Experimental films. illus. *Arts weekly* 1: 52, 62 March 25, 1932

Appraises the following experimental films: Luis Bunuel and Salvador Dalí's *Un chien Andalou* (1929, France) and *L'âge d'or* (1930, France); Jean Cocteau's *Le sang d'un poète* (1930, France); Ste. P. Sismmon's *Hands* (1929, Germany); Jay Leyda's *A Bronx morning* (1931); and others.

## Lambert, Constant

Mechanical music and the cinema. *In his* Music ho! a study of music in decline. Scribner's, 1934. p256-68

For digest see Music: sound era p200.

## Lejeune, Caroline Alice

The experimental cinema. *In her* Cinema. London, Maclehose, 1931. p202-7

An analytical appreciation of the non-narrative experimental film as a manifestation of "pure" cinema in which the human figure is relegated to its proper status as only one of the component elements embodied in the film medium. Defines its function as that of stimulus to maturer cinematic expression rather than concrete achievement, urging emphasis on the purely visual image as the cinema's primary requisite and rejecting the screen's dependence on the stage play and novel as irrelevant to the medium.

## Lenauer, Jean

In praise of simplicity. Close up (London) 6:134-40 February 1930

Criticizes Man Ray's *Les mystères du château du D6* (1929, France) and Luis Bunuel's *Un chien Andalou* (1929, France) for stimulating esoteric tendencies which might subvert the function of the film as a popular art. Includes a defense of sound for its fresh approach to cinematic simplicity of form.

## Levy, Julien

Cinema. *In his* Surrealism. New York, The Black Sun press, 1936. p63-88 stills

Contains complete texts of four surrealist scenarios, produced and unproduced, notably: Luis Bunuel and Salvador Dalí's produced *Un chien Andalou* (1929, France) and *L'âge d'or* (1930, France); Salvador Dalí's unproduced "Babaoquo"; and Joseph Cornell's unproduced "Monsieur Phot." Also includes an introductory note on the cinema as the perfect art medium for surrealist attempts to explore the subconscious.



## Levy, Julien—Continued

Man Ray. *In his Surrealism*. New York, The Black Sun press, 1936. p21-2

Mainly an analysis of Man Ray's surrealist experiments in photography, noting his transposition of a poem by Robert Desnos into *L'étoile de mer* (1928, France), a film composed in terms of "visual rhythm and actual visual rhymes."

## Merriam, Mylon

A film technique for artists. The author, 1936. 21p diagrams

Contents: General description; Visual phenomena adapted for film technique; The camera technique; The dance film.

## Messel, Rudolph

The abstract film. *In his This film business*. London, Benn, 1928. p235-46

Envisions the emergence of a cinematic style combining the best aspects of the abstract film and the naturalism of the commercial entertainment picture. Holds the camera's capacity for minute reproduction responsible for "the quagmire of realism" in which the film was engulfed until 1920. Cites the expressionism of *The cabinet of Dr. Caligari* (1919, Germany) as a successful and revolutionary effort to liberate the film from the tradition of naturalistic representation.

## Moholy-Nagy, Laszlo

An open letter. Sight and sound (London) 3:56-7 Summer 1934

An appeal to the film industry to remove production barriers against experimental films.

## Moore, John C.

Present avant-garde productions. Film art 1:11-12 Summer 1933

Describes current experimental films by the French and Dutch avant-garde schools, including Maurice Solla's *La rue* (c1933, France), Joris Ivens' *Komsomol* (1932, Russia), Jo Spier and G. J. Teunissen's *Sjabbos* (c1933, Holland), and others.

## Paul, Elliot, and Sage, Robert

Artistic improvement of the cinema. *illus. Transition* (Paris) no10:127-34 January 1928

On the creation of new cinematic forms through the use of light; with an evaluation of the experiments of Man Ray, René Clair, Étienne de Beaumont, and Alberto Cavalcanti.

Poems in pictures. Moving picture world 7:701 September 24, 1910

Reviews five film "poems," made by Gaumont in color (1910, France), classifying them as pastorals, eclogues, and idylls. The films are: *Love, Bereavement, Friendship, Meeting and parting, and War*.

## Potamkin, Harry Alan

Film beginnings in Belgium and Holland. *Cinema* 1:26-7, 54 June 1930

For digest see The Foreign film: Belgium p76.

Francis Bruguière. *illus. Transition* (Paris) no18:81-2 November 1929

An appreciation of the producer of *The way* (1923, Gt. Britain), predicting his ultimate creation of the perfect absolute film.

The magic of machine films. *illus. Movie makers* 4:722-3, 744 November 1929

Describes the creative problems involved in cinematic dramatizations of the machine, citing Eugène Deslaw's *Marche des machines* (1928, France) and Joris Ivens' *The bridge* (1928, Holland).

That old saw on the weather gets a new meaning; photographing the seasons. *American photography* (Boston) 26:264-8 May 1932

Suggests phases of the weather as filmic material, particularly for amateur experiments. Includes a comparison of Dimitri Kirsanov's technique in *Brumes d'automne* (1928, France) with Joris Ivens' *Rain* (1929, Holland).

The woman as film director. *American cinematographer* (Hollywood, Calif.) 12: 10, 45 January 1932

For digest see Directors: surveys p175.

## Putnam, Samuel

On the musical analogy: colored rhythm. *In his The glistening bridge; Léopold Surville and the spatial problem in painting*. Covici Friede, 1929. p 112-19 *illus.*

Analyzes Léopold Surville's theories of form, color, and rhythm as expressed in his painting and in his designs for "Colored Rhythm (*Le Rythme Coloré*)", an unproduced abstract color film projected by the artist in 1913.

Also appears with slight variations in *Transition* (Paris) no6:180-4 under the title "Léopold Surville, Colored Rhythm and the Cinema."

## Ray, Man

Answer to a questionnaire. *Film art* (London) 11:11-12 Summer 1933

An estimate of the cinema by the creator of *L'étoile de mer* (1928, France), revealing his belief in its inferiority as an art form and its efficacy as a social instrument; his championship of the surrealist film; and his acceptance of sound and color as pertinent attributes of cinematic art.

## Riding, Laura, and others

Literal solutions: Len Lye and the problems of popular films. *Bristol, England: The Seizin press*, 1938. 46p

## Rotha, Paul

Avant-garde. *In his Movie parade*. The Studio publications, inc., 1936. p133-7 *stills*

Introductory notes and representative stills of some 19 avant-garde films accompanied by date, country of production, director, featured players, and producing company.

*In his The film till now*. Jonathan Cape and Harrison Smith, 1930. p59-62 *stills*

Contents: (a) The abstract or absolute film. (b) The cine-poem or ballad film. (c) The cine-surrealist film.

## Saalschutz, L.

Mechanisms of cinema. *Close up* (London) 5:194 September 1929

On the abstract film as a dramatized visualization of mental processes in terms of primary perceptions. Analyzes form, dramatization, displacement, and the mix as its basic mechanisms.

## Santar, Karel

"Prague Castle" and other Czech shorts. *Close up* (London) 10:125-7 June 1933

Reviews three experimental Czechoslovak shorts produced in 1933: Alexander Hachenschnied's *Prague Castle*, and Jan Kucera's *Burlesque and Construction*.

Sea pictures. *Moving picture world* 8:576 March 18, 1911

Suggests motion picture studies of the sea in various moods, gauging their probable appeal by the successful marine "stills" taken by F. J. Mortimer, English amateur photographer.

## Seldes, Gilbert Vivian

The abstract movie. *New republic* 48:95-6 September 15, 1926

On the abstract film as the possible source of a more advanced visual idiom which might obviate literal narrative in the development of plot and action. Cites Étienne de Beaumont's *A quoi rêvent les jeunes films?* (1924, France) and René Clair's *Entr'acte* (1924, France) as representative experiments and Robert Wiene's *The cabinet of Dr. Caligari* (1919, Germany) as a forerunner of the abstract film's application to dramatic film narrative.

Some amateur movies. *New republic* 58: 71-2 March 6, 1929

Appraises Robert Flory's *The life and death of a Hollywood extra* (1928), Paul Fejos' *The last moment* (1928), J. S. Watson, Jr., and Melville Webber's *The fall of the house of Usher* (1928), and the work of other experimentalists.

## Spottiswoode, Raymond J.

*In his A grammar of the film*. London, Faber, 1935. p86-7; 297-8

ch 3. sec. 14. The advance-guard. Attributes the rise of the avant-garde film to the influence of *The cabinet of Dr. Caligari* (1919, Germany) and *Metropolis* (1926, Germany). Records Cavalcanti's use of the wipe in *Rien que les heures* (1926, France); the development of surrealist expression in *Un chien Andalou* (1929, France), *The seashell and the clergyman* (1928, France) and *Le sang d'un poète* (1930, France); and the return to formalism in *Lichtspiel Schwarz-Weiss-grau* (1932, Germany).

ch 7. sec 9. The imagist film. Describes the imagist film as an attempt to use visual similes and symbols as the chief elements in montage, citing the application of this principle in *Machutsky's Ecstasy* (1933, Czechoslovakia). Also considers the possibilities and limitations of the abstract film.

## Stenhouse, Charles E.

And thus it goes on. *Close up* (London) 7:393-7 December 1930

Surveys the progress of the experimental cinema as manifested in 1930, through discussions of Oskar Fischinger's abstract *Tanzende Linien* films; *The Wow and Zitch* marionette films and their psychological study *Névrose* (c1929, France); Ruttman's "acoustic play" *Week end* (1930, Germany); an experiment in the mounting of sound; and Karel Dekeukeleire's *Histoire de détective* (1930, Belgium). Includes two excerpts: the first from *Le Rouge et le noir* (Brussels), analyzing Dekeukeleire's theories; the second from Paul Werrie's production data and descriptions of Dekeukeleire's three Belgian films: *Combat de boxe* (1927, Belgium), *Impatience* (1929, Belgium), and *Histoire de détective*.

## Tazelaar, Marguerite

Amateurs point the way; their experimental approach is lauded by French directorial find. *illus. Movie makers* 4:573, 599-600 September 1929

Sketches the career of Robert Flory, with notes on his directorial technique as reflected in *The life and death of a Hollywood extra* (1928), *The love of Zero* (1928), *The coffin maker* (1928), *The hole in the wall* (1929), and *The cocoanuts* (1929). Also quotes his opinions regarding the value of experimental films by amateur groups.

## Vesselo, Arthur

Colour and Len Lye. *Life and letters today* (London) 15:165-9 Winter 1936-7

An analysis of Len Lye's views on color, contending that his work points to a new and significant fusion of intellect and feeling rather than to the pure sensation stimuli described by him as his objective.

## Vincent, Carl

The independent cinema in Belgium. *Close up* (London) 5:264-71 October 1929

For digest see The Foreign film: Belgium p76.

## Weinberg, Herman G.

A paradox of the photoplay; a professional turns amateur and wins professional success. *illus. Movie makers* 4:866-7, 879-81 January 1929

Describes Robert Flory's three experimental films: *The life and death of a Hollywood extra* (1928), a tragic tale of the unemployed in which the buildings are made of paper prisms, the sunshine created with a mirror and an electric bulb; *The love of Zero* (1928), a modernized treatment of the Harlequin and Columbine tale which achieves its effects through double and triple exposure; and *The coffin maker* (1928), in which an apache, a soldier, and a courtesan rise from their graves to tell how they met death.

## Woods, S. John

Abstract film. *illus. Film art* (London) 3: no7:11-16 1936

A theoretical analysis of the abstract film, stressing its origin in ancient Egyptian art and its constructive function as refutation of Man Ray's negative forecast for its future. Indicates the surrealist film as a mere sublimation of human maladjustments. Also describes an elementary experiment in the manipulation of light and color as a means of establishing a basis for abstract visual art.

## INDIVIDUAL EXPERIMENTAL FILMS

*A quoi rêvent les jeunes films?* (1924, France) An abstract film utilizing purely filmic elements through a fusion of visual patterns which emerge as celebrated beauties, landscapes, and finally the city of Paris. Directed by Henri Chomette. Produced by Étienne de Beaumont.

The Film Society programme (London) December 20, 1925

Program notes, describing the film.

Acciaio (1933, Italy) An abstract film of the return of a long-absent soldier whose sweetheart deserted him for a steel worker. Enacted against the back-



## Acciaio—Continued

ground of a modern steel factory. Directed by Walter Ruttmann. Adapted from a theme by Luigi Pirandello. Cines.

The Film Society programme (London) December 19, 1933

Program notes.

Nicholson, Irene. Film art (London) 2:18, 21 Spring 1934

Review.

Age d'or, L' (1930, France) A surrealist film. Written and directed by Luis Bunuel and Salvador Dali. With Gaston Modot, Lya Lys. Noailles.

Bunuel, Luis and Dali, Salvador. In Levy, Julien. Surrealism. New York, The Black Sun press, 1936. p73-4

Complete synopsis of Luis Bunuel and Salvador Dali's scenario, preceded by Dali's exposition of the film's purpose.

Film Society program no3 March 19, 1933

Program notes, quoting Dali's own definition of the film as an attempt "to present the straight and pure course of conduct of a human being pursuing love contrary to the ignoble ideas of humanity, patriotism, and all the miserable mechanism of reality." Includes comment, instancing the cinema as the perfect medium for surrealism.

Miller, Henry V. New review (Paris) 1: 157-9 May 1931

An interpretation of the film as an exposition of the crushing of man's innate sexual instincts by his intelligence as well as a glorification of death and the lost rhythm of living.

Architects' Congress (1933, Hungary) A record of an architectural congress, held aboard a ship, filmed under typical amateur conditions: with a hand camera, a limited supply of film, and without a scenario or predetermined number of shots. Photographed, produced, and edited by Laszlo Moholy-Nagy.

The Film Society programme (London) December 10, 1933

Program notes on Moholy-Nagy, director of the film, asserting the picture to be an attempt to prove his theory that the future of the experimental cinema is in the hands of the amateur, rather than the avant-garde movement.

Ballet mécanique, Le (1924, France) A film composed in terms of common sound rhythms. Directed and produced by Fernand Léger. Photographed by Man Ray and Dudley Murphy. Music by George Antheil. With Kiki.

Barry, Iris. In her The film in France—the advance-guard. (Museum of Modern Art Film Library program, series 3, program 5) The Library.

Program notes, remarking the film's affinity with contemporary abstract painting and instancing Fernand Léger, Léopold Survage, Viking Eggeling, and Francis Picabia as modern painters attracted to the screen.

Film Society program no2 February 26, 1933

Program notes by Fernand Léger, expounding the film's aesthetic principles.

The Film Society programme (London) March 14, 1926

Program notes.

Léger, Fernand. A new realism—the object. Little review 11:7-8 Winter 1926

The film's creator defines his aesthetic theories and cinematic technique.

Sweeney, James Johnson. Léger and cinesthetic. illus. Creative art 10:440-5 June 1932

An interpretation of Fernand Léger's cinema aesthetics as a dynamic collision of shots, relating his theory to Eisenstein's visual counterpoint technique and the Japanese ideograph. Stresses his emphasis on the fragment and development toward greater unity of style and simplification of content. Documents his assertions with excerpts from Léger's own articles and letters, as well as Eisenstein's.

Sweeney, James Johnson. Léger and the cult of the close-up. Arts 17:561-8 May 1931

A technical analysis of Fernand Léger's cinematic theories and practice, stressing his preoccupation with plastic organization of space, volume, line, light, and color. Also quotes Léger's estimate of the close-up as the cinematic method of "getting to the point."

Bronx morning, A (1931, U.S.) Written, directed, and photographed by Jay Leyda.

The Film Society programme (London) December 11, 1932

Brief program notes.

Brumes d'automne (1928, France) An impressionist film, re-creating the mood of autumn. Directed by Dimitri Kirsanov. With Nadia Sibirskaia. Films Markus.

The Film Society programme (London) May 5, 1929

Brief program notes.

Burlesque (1933, Czechoslovakia) An exercise in rhythmic continuity. 300 metres. Directed by Jan Kucera. Music by Miroslav Ponc. Elektrajournal.

Santar, Karel. Close up (London) 10:126 June 1933

Brief review.

Chien Andalou, Un (1929, France) A surrealist film. Written, directed, and produced by Luis Bunuel and Salvador Dali.

Bunuel, Luis, and Dali, Salvador. In Levy, Julien. Surrealism. New York, The Black Sun press, 1936. p66-72

Complete text of Luis Bunuel and Salvador Dali's scenario for the film. Translated by Richard Thoma. Two stills from the film will be found on p63.

Also appears in This quarter (Paris) 5:149-57 (Surrealist number) September 1932.

Cité Universitaire de Paris, La (1933, France) Directed and produced by Eugène Deslaw. Camera work by Jean P. Goreaud. With a symphonic setting by university musicians of various nations.

Burford, James, and Blakeston, Oswald. Close up (London) 10:258-9 September 1933 illus.

Notes on the film, remarking its relation to the problems of modern architecture.

City symphony, A (1929, U.S.) A study of the multiple rhythms of a metropolis during twenty-four hours from dawn to dawn. A silent film. 900 feet. Written, directed, and photographed by Herman G. Weinberg.

Potamkin, Harry Alan. Close up (London) 5:251-2 October 1930

Review.

Construction (1933, Czechoslovakia) Visualizes modern methods of architecture by depicting the construction of a twelve-story building in Prague with its accompanying rhythmic movement of workers and machines. 1000 metres. Directed by Jan Kucera in collaboration with the architects K. Honzik and J. Havicek. Elektrajournal.

Santar, Karel. Close up (London) 10:126-7 June 1933

Brief review.

Emak bakia (1926, France) A cine-poem. Produced, directed, and photographed by Man Ray.

The Film Society programme (London) January 16, 1927

Program notes.

Ray, Man. Close up (London) 1:40-3 August 1927 illus.

The producer's own definition of his film as a "cine-poem with certain optical sequences making up a whole that still remains a fragment. . . ." Illustrated with four stills.

Seldes, Gilbert Vivian. New republic 50: 170-1 March 30, 1927

An adverse review of the film. Includes an appraisal of Fritz Lang's Metropolis (1926, Germany) and briefer comments on Stark love (1927), The loves of Sunya (1927), and The march of the movies (1927).

Entr'acte (1924, France) A fantasy commissioned by the Swedish Ballet. Directed by René Clair. Written by Francis Picabia. Music by Erik Satie. With Man Ray, Jean Borlin, Erik Satie. Produced by Ballet suédois de Rolf Maré.

The Film Society programme (London) January 17, 1926

Program notes.

Étoile de mer, L' (1928, France) An experimental film composed in terms of visual rhythms and visual rhymes.

Based on the poem of the same name by Robert Desnos. Produced, directed, and photographed by Man Ray.

The Film Society programme (London) February 3, 1929

Program notes.

Sen, N.N. Experiment (Cambridge, England) 1:43-5 November 1928

Review.

Fait-divers (1924, France) Directed by Claude Autant-Lara. Without subtitles. Cinégraphique L'Herbier.

The Film Society programme (London) January 1928

Program notes.

Fall of the house of Usher, The (1928, U.S.)

An abstract film in which the images, rather than the actors, convey the essence of the contents. Made by means of prisms, mirrors, and folded paper sets. From the story of the same name, by Edgar Allan Poe. Produced, directed, and photographed by John Sibley Watson, Jr. Art direction by Melville Webber. With Melville Webber, Herbert Stem, Hildegard Watson.

Barrett, Wilton A. National Board of Review magazine 4:5-6 January 1929

Review, including synopsis.

The Film Society programme (London) November 10, 1929

Program notes.

Filmstudie (1928, Germany) An absolute film. Directed and produced by Hans Richter.

The Film Society programme (London) October 21, 1928

Program notes.

H.O (1929, U.S.) A visual study of water composed in terms of cinematic form and rhythm. Conceived, directed, photographed, and produced by Ralph Steiner.

The Film Society programme (London) October 19, 1930

Program notes.

Glassgold, C. Adolph. Arts 15:204-5 March 1929 illus.

Review.

Hands (1929, Germany) A ballet of hands in three movements: prelude, variations, finale. 609 feet. Conceived by Stella F. Simon. Directed by Miklos Bandy. Camerawork by Leopold Kutzclub. Music by Marc Blitzstein. Fama.

Barry, Iris. In her The German influence. (Museum of Modern Art Film Library program, series 1, program 4) The Library

Program notes, recounting Stella F. Simon's definition of her film as an experiment in treating the visual image as an abstract pattern in time and space.



**Hands** (1929, Germany)—*Continued*  
Blakeston, Oswell. Close up (London)  
5:137-138 August 1929  
Review.

**Hands and feet** (1925, France) Directed by  
Louis Nalpas. Cinéromans.

The Film Society programme (London)  
March 4, 1928  
Program notes.

**Histoire de détective** (1930, Belgium) Pro-  
duced, directed, and photographed by  
Karel Dekeukeleire.

Cauvin, André. Close up (London) 7:100-  
4 August 1930  
Review.

**Idée, L'** (1930-1934, France) See title under  
Animated cartoons p627

**In der Nacht** (1931, Germany) An abstract  
film harmonizing the pictorial image  
with the mood and rhythm of Schu-  
mann's composition of the same name.  
Directed and produced by Walter Rut-  
tmann. Musical accompaniment by Nina  
Hamson. Camera work by Reimar  
Kuntze, Tobis.

The Film Society programme (London)  
December 6, 1931  
Brief program notes.

**Kaleidoscope** (1935, Gt. Britain) A color  
cartoon designed and painted by Len  
Lye. Synchronized by Jack Elliot.  
Music, "Béguine d'Amour," played by  
Don Baretto and his Cuban Orchestra.  
Sponsored by Churchman Cigarettes.  
P. W. P. Productions.

The Film Society programme (London)  
October 27, 1935  
Program notes.

**Herring, Robert.** Life and letters to-day  
(London) 13:189 December 1935  
Review.

**Kriemhild's dream of hawks** (1923, Ger-  
many) Walter Ruttmann's cine-poetic  
sequence from Fritz Lang's *Siegfried*  
(1923, Germany). Decla-Bioscop.

The Film Society programme (London)  
November 28, 1926  
Brief program notes.

**Life and death of a Hollywood extra, The**  
(1928, U.S.) A 13-minute film directed  
and produced by Robert Florey at a  
cost of \$97.00. Camera work and art  
direction by Slavko Vorkapich. With  
a cast of non-professionals.

Close up (London) 2:55-7 April 1928  
Brief notes, comparing the film's small  
financial outlay and artistic success with  
Josef von Sternberg's *The salvation hunt-*  
*ers* (1925) and Paul Fejos' *The last moment*  
(1928).

The Film Society programme (London)  
March 10, 1929  
Program notes.

**Light rhythms** (1930, Gt. Britain) An at-  
tempt to create the illusion of movement  
entirely through "mixes" and moving  
lights without altering the position of  
the forms employed. Running time ap-  
proximately five minutes. Produced  
and directed by Francis Bruguiere, as-  
sisted by Oswell Blakeston. Music by  
Jack Elliot.

Blakeston, Oswell. Close up (London)  
6:225-7 March 1930  
Review.

The Film Society programme (London)  
April 6, 1930  
Program notes on other experimental  
films by Francis Bruguiere.

**Lot in Sodom** (1933, U.S.) A thirty-minute  
experimental film directed, written, pho-  
tographed, and produced by John Sibley  
Watson, Jr., and Melville Webber. 2,234  
feet. Music by Louis Siegel. With  
Frederick Haak, Hildegard Watson,  
Lewis Whitbeck, Jr.

Barry, Iris. Museum of Modern Art bul-  
letin 1:108 April 1, 1934  
Thumbnail review.

Ferguson, Otis. New republic 78:160-1  
March 21, 1934  
Review.

Hacker, Leonard. Film art (London) 2:  
23 Spring 1934  
Review.

Hamilton, James Shelley. National Board  
of Review magazine 9:14-15 February  
1934  
Review.

Troy, William. Nation 138:82-4 January  
17, 1934  
Review.

Weinberg, Herman G. Close up (Lon-  
don) 10:266-8 September 1933  
Review.

Wilson, Norman. Cinema quarterly (Ed-  
inburgh) 3:52 Autumn 1934  
Review.

**Love of Zero, The** (1928, U.S.) Made with  
paper scenery arranged in different per-  
spectives. Running time approximately  
ten minutes. Directed by Robert  
Florey. With Joseph Mari. Florey-  
Menzies Productions.

The Film Society programme (London)  
January 13, 1929  
Program notes.

**Mannahatta** (1921, U.S.) Inspired by Walt  
Whitman's poem of the same name. Pro-  
duced and photographed by Paul Strand  
and Charles Sheeler. Film Arts Guild.

Parker, Robert Allerton. Arts and decor-  
ation 15:369, 414-15 October 1921

Review, including suggestions for a  
"little cinema" movement and predicting  
that the combination of art and science  
will give the cinema artistic parity with  
the stage.

**Marche des machines** (1928, France) An  
abstract film. Directed and produced  
by Eugène Deslaw.

Saalschutz, L. Close up (London) 5:359-  
63 November 1929

An interpretation of the film in terms  
of the author's mental and emotional  
responses to its visual impressionism and  
the mechanisms of image-motion, dis-  
placements, and sound rhythm, concluding  
that Deslaw attacks the dynamics of the  
mind.

**Ménilmontant** (1924, France) Produced and  
directed by Dimitri Kirsanov. Camera  
work by Léonce Crouan and Dimitri  
Kirsanov. With Nadia Sibirskaia. Yo-  
lande Beaulieu. Distributed by Rouhier.

Barry, Iris. In her The Film in France—  
the advance-guard. (Museum of Modern  
Art Film Library program, series 3,  
program 5) The Library  
Brief program notes.

The Film Society programme (London)  
May 30, 1926  
Program notes.

**Night on Bare Mountain** (1934, France) See  
title under Animated cartoons p627.

**Nuit électrique, La** (1928, Belgium) A study  
of the brilliant patterns produced by  
photographing electric signs on rapid  
stock. Directed by Eugène Deslaw in  
collaboration with Basile de Navrotsky.

The Film Society programme (London)  
December 1, 1929  
Program notes.

**Opera 2, 3 and 4** (1923, Germany) Abstract  
studies in pattern. Directed by Walter  
Ruttman.

The Film Society programme (London)  
October 25, 1925  
Program notes.

**Pacific 231** (1931, Russia) An attempt to  
provide visual accompaniment to Arthur  
Honegger's musical composition of the  
same name. Running time seven min-  
utes. Directed by M. M. Tsekhanovsky.  
Soyuzkino.

The Film Society programme (London)  
March 12, 1933  
Program notes.

**P'tite Lillie, La** (1927, France) A cine-poem  
burlesquing the traditional French song,  
"La Barrière." Directed by Alberto  
Cavalcanti. With Catherine Hessling.  
Éditions Pierre Braunberger.

The Film Society programme (London)  
October 21, 1928  
Brief program notes.

**Prague Castle** (1933, Czechoslovakia) An  
attempt at formal cohesion of film image  
and music on the theme of the mixture  
of architectural styles in Prague Castle.  
Directed by Alexander Hackenschmied.

Santar, Karel. Close up (London) 10:125-  
7 June 1933 illus.  
Review.

**Rainbow dance** (1936, Gt. Britain) A Post  
Office Savings Bank publicity film,  
utilizing no other process than the film  
celluloid itself for its color effects. Di-  
rected by Len Lye. Color and sound  
synchronization by Jack Elliot. Dance  
by Rupert Doone. Produced by Basil  
Wright and Alberto Cavalcanti for  
G.P.O.

Lye, Len. Life and letters to-day (Lon-  
don) 15:162-4 Winter 1936-7

An exposition, by the film's director,  
of the original technique of color repro-  
duction employed in the film. Includes  
theoretical notes on the aesthetic function  
of color in the cinema as well as a brief  
synopsis of the film.

**Rhythmus** (1922 and 1927, Germany) A  
study in visual rhythm in three move-  
ments: the first filmed in 1922, the latter  
two in 1927. Produced by Hans Richter.

The Film Society programme (London)  
October 16, 1927  
Program notes.

Montagu, Ivor. Close up (London) 1:80  
December 1927  
Brief notes.

**Rien que les heures** (1926, France) Presents  
the events of a single day in Paris.  
Directed by Alberto Cavalcanti. With  
Philippe Hériat, Nina Chouvalova, Clif-  
ford McLaglen. Neo Films.

The Film Society programme (London)  
January 13, 1929  
Program notes.

**Romance sentimentale** (1930, France) A  
study in mood. Directed by Grigori  
Alexandrov and Sergei Eisenstein. Pho-  
tographed by Edward Tisse. With  
Maria Guïy. Tobis.

Barrett, Wilton A. National Board of  
Review magazine 6:9-10 November 1931  
Review.

Todd, Judith. Close up (London) 7:447-8  
December 1930  
Review.

**Sang d'un poète, Le** (1930, France) A sur-  
realist film of a poet's spiritual life and  
his conflict with society. Written, di-  
rected, and produced by Jean Cocteau.  
Camerawork by Georges Périnal. Mus-  
ic by Georges Auric. With Enrique  
Rivero, Lee Miller, Odette Talazac.



## Sang d'un poète, Le—Cont.

Barry, Iris. Museum of Modern Art bulletin 1: no4 December 1, 1933  
Thumbnail review.

Cocteau, Jean. National Board of Review magazine 9:4-9 February 1934

The producer's personal exposition of the film's genesis, with a description of the trick photography employed. Contends that a symbolic film should evoke individual reactions rather than a general meaning.

The Film Society programme (London) April 2, 1933

Program notes.

Film Society program (New York) no5 May 17, 1933

Program notes.

McG., T. New review (Paris) 2:94-5 April 1932

Review.

Thoma, Richard. New review (Paris) 1: 57-9 January 1931

Review.

Troy, William. Nation 137:577-8 November 15, 1933

Review.

Seashell and the clergyman, The (1928, France) An experimental study of the conscious and subconscious thoughts engendered in a clergyman's mind by his suppression of natural impulses. Three reels. Directed by Germaine Dulac. Scenario by Antonin Artaud. Photographed by Paul Guichard.

Artaud, Antonin. Transition (Paris) no 19-20:63-9 June 1930

Complete scenario treatment of the film. Prefaced by the author's exposition of the aesthetic principles governing his conception of visual imagery.

Blakeston, Oswald. Close up (London) 5:399-402 November 1929

Review.

The Film Society programme (London) March 16, 1930

Program notes.

Silt (1932, Gt. Britain) An attempt to recapitulate the process of silt precipitation in a river through the association of sound with corresponding images. Directed and photographed by Dan Birt.

The Film Society programme (London) January 31, 1932

Program notes.

Smiling Madame Beudet, The (1922, France) A psychological study of domestic conflicts. Directed by Germaine Dulac. Scenario by André Obey from the play of the same name by Obey and Denys Amiel. Camera work by Amédée Morrin. With Germaine Dermo, Alexandre C. Arquillière, Madeleine Guitty, Jean d'Yd. Vandal-Delac-Aubert.

Barry, Iris. In her The film in France—the advance-guard. (Museum of Modern Art Film Library program, series 3, program 5) The Library

Program notes, with references to Germaine Dulac's earlier film, *La fête espagnole* (1919, France), produced with the collaboration of Louis Delluc, and noting the latter's influence on the development of French films.

<sup>1925</sup>  
Symphonie diagonale (1918-20, Germany) An absolute film. Running time seven minutes. Directed and produced by Viking-Eggeling

The Film Society programme (London) October 16, 1927

Program notes.

Montagu, Ivor. Close up (London) 1:80 December 1927

Brief notes.

Tour au large (1926, France) A study in patterns of the sea. Directed by Jean Grémillon. Synchrociné.

The Film Society programme (London) April 7, 1929

Brief program notes.

Tour de chant (1932, France) A cinematic triple variety bill. Directed by Alberto Cavalcanti. Compagnie Universelle Cinématographique.

The Film Society programme (London) April 2, 1933

Brief program notes.

Traffic block (1930, Germany) An experiment in the adjustment of film rhythms to musical patterns. Directed by Hans Conradi. Music by Paul Dessau. Tonbild Syndikat.

The Film Society programme (London) February 8, 1931

Brief program notes.

Tusalava (1929, Gt. Britain) Designed by Len Lye. Music by Jack Ellit. Produced by Len Lye with the assistance of The Film Society (London), Robert Graves, and others.

The Film Society programme (London) December 1, 1929

Program notes.

Überfall (1929, Germany) A socio-psychological study of an innocent man who, finding a spurious coin in the street, is pursued relentlessly by fate and circumstance to a tragic end. Directed by Erno Metzner. Written by Erno Metzner and Grace Chiang. Photographed by Hans Casparius. With Tibor Halmay, Imre Raday, Sybille Schmitz, Hans Casparius. Erno Metzner.

Metzner, Erno. Close up (London) 5:14-16 May 1929

A defense of the film, by its director, in answer to the German censor's attack contained in a letter reprinted in the article.

Valse Mephistopheles of Liszt, The (1925, France) An attempt to synchronize sound and a moving pattern, with each movement of the design corresponding to a note in the Liszt composition. Directed by M. Delacommune. Synchroismes Cinématographiques.

The Film Society programme (London) January 17, 1926

Brief program notes.

Velocità (1931, Italy) A futurist film. Directed by Cordero and Martina. Futuristafilm.

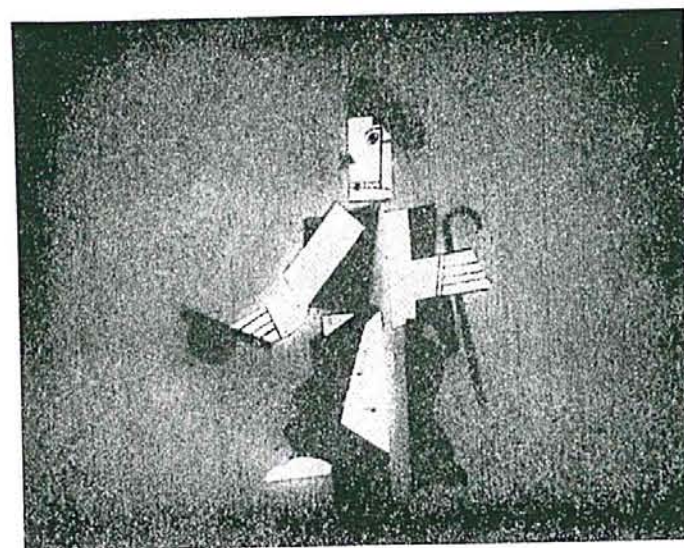
The Film Society programme (London) May 3, 1931

Program notes, with excerpts, in French, from a manifesto on the film by its directors.

Vormittagsspuk (1928, Germany) An experiment in abstract form. Produced and directed by Hans Richter.

The Film Society programme (London) December 16, 1928

Brief program notes.



The Chaplin figure designed by Fernand Léger for his "Le Ballet Mécanique" (1924, France). (See p640)