
CINEMA QUARTERLY

Edited by NORMAN WILSON. Review Editor, FORSYTH HARDY
London Correspondent, BASIL WRIGHT

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"Everyman (and Everywoman too), who likes some body to his pictures, but not too much of it, who enjoys an occasional frankly high-brow film, so long as he isn't expected to feast exclusively on such, and who equally makes no bones about his liking for the lowest of low-brow films, but not too many of them, is going to revel in Cinema Quarterly.

The reviewer has read, and has read appreciatively, every single word of the first number; of no other cinema publication, whatever its genre, can the same be said.
Scottish Educational Journal.

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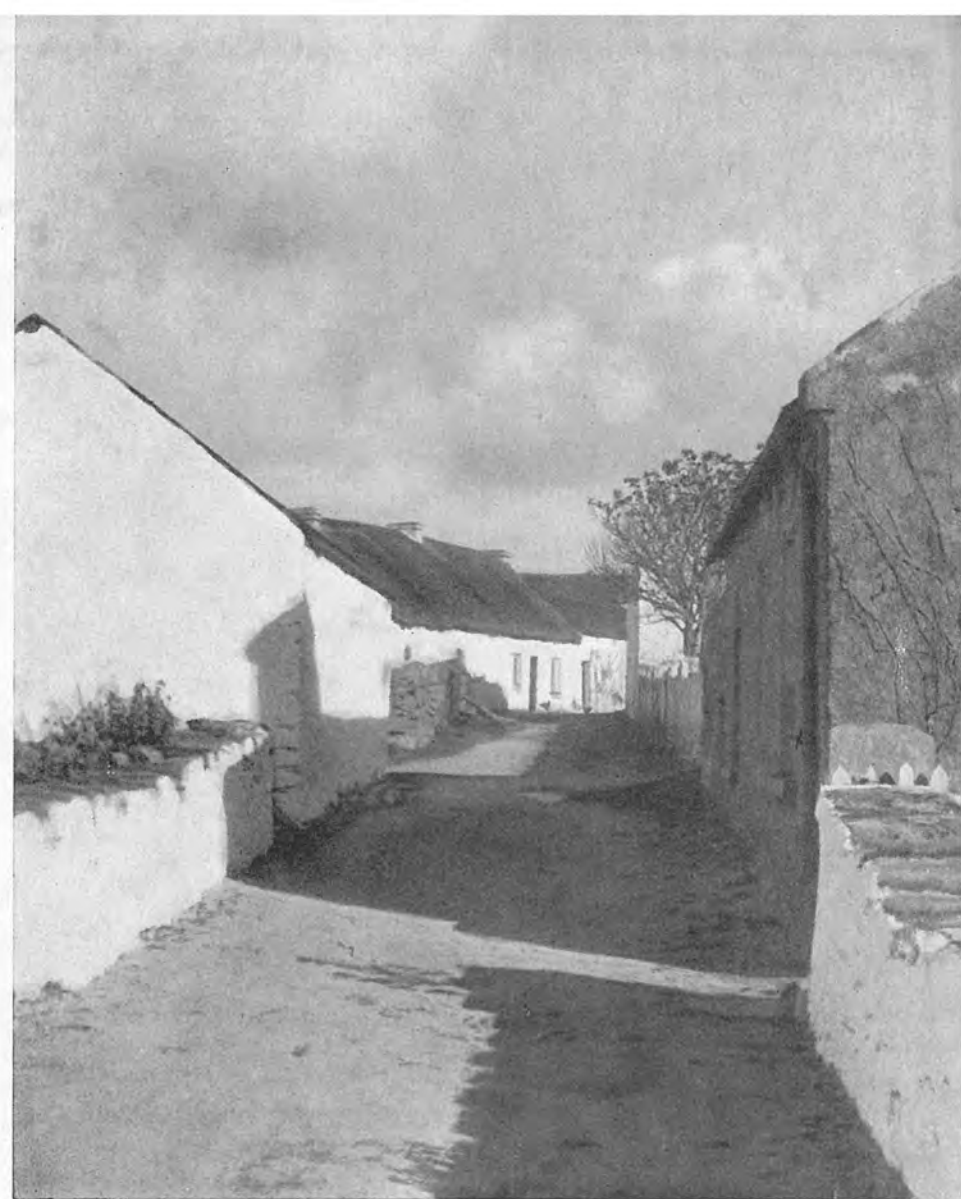
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Flaherty's "Man of Aran"

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EXHIBITION OF
BRITISH FILM STILLS
NOVEMBER 10—19, 1932
EDINBURGH FILM GUILD
17 SOUTH SAINT ANDREW STREET

SIXPENCE

OPEN DAILY

2.30 - 6, 7.30 - 10

EXHIBITION OF BRITISH FILM STILLS

NOVEMBER 10 to 19

FOREWORD

AT the International Exhibition of Film Stills organised by the Guild last season, the restrictions of space prevented a comprehensive representation being made of film production in all of the countries included. The present exhibition of British Stills, and the Russian Exhibition also to be held this season, have been organised to illustrate more fully than was formerly possible, national tendencies in cinema.

The language of cinematography is not yet so familiar for a definition of terms to be out of place. Theoretically a still is an enlarged print from the film, selected to illustrate a special aspect of its photography or design. Such stills, though they cannot represent the flow of movement in the film, do give an authentic opportunity of studying at close quarters its photographic qualities and of appreciating at leisure its beauty of image. Actually the majority of stills produced by the commercial companies are not enlargements from the film but photographs taken separately on the set by a still cameraman. These stills of which the present exhibition is largely composed, do, however, offer similar opportunities for study and appreciation and have, of course, a more finished photographic quality than the enlargements.

Whatever their method of production, the stills fulfil a definite purpose in illustrating tendencies in film production. The present collection has been assembled chronologically under directors to show individual development. It may be pointed out that the large proportion of the stills are from current productions. Owing to the rarity of prints, it has been found impossible to represent the British film at an

earlier date than 1928. The generosity of several companies, however, has resulted in the presentation to the Guild of complete sets of stills, and there is being assembled a library whose value and interest will grow as the years pass.

For the loan or presentation of stills for the present exhibition, special thanks are due to Mr Cyril Stanborough for the excellent collection from the Twickenham Studios; Mr E. S. Wolff, Paramount Film Service; Mr Hugh Findlay and Mr Alec Braid, Gaumont-British Picture Corporation; Mr John Downing and Mr F. Daniels, British and Dominions Film Corporation; Mr Horace Williams, British International Pictures; Mr John B. Myers, London Film Productions; Mr Victor F. Taylor, British Lion Studios; Mr Robb Lawson, United Artists; Mr Frank Shaw, Gloria Swanson British Productions; Mr A. Griggs, Radio Pictures; Mr Irving Harris, Sterling Film Company; Mr Costa, Ideal Films; and Mr J. Leslie Williams, Universal Pictures.

The final arrangement and mounting of the collection has been carried out by the President, Mr A. E. Haswell Miller, and the following members:—Mr R. H. Annat, Mr G. O. Cribbes, Mr Stanley Ebbut, Mr F. C. P. Maclauchlan and Mr Norman Wilson. I take this opportunity of thanking them.

FORSYTH HARDY.

BRITISH FILM STILLS

1. BLACKMAIL (1929).
Production: British International Pictures. Direction: Alfred Hitchcock. Photography: Jack Cox. Design: Wilfred Arnold. With Anny Ondra, John Longden and Donald Calthrop.
2. MURDER (1930).
Production: British International Pictures. Direction: Alfred Hitchcock. Photography: With Herbert Marshall, Esmé Percy, Norah Baring and Donald Calthrop.
3. RICH AND STRANGE (1931).
Production: British International Pictures. Direction: Alfred Hitchcock. With Henry Kendall, Joan Barry and Perch Marmont.
4. NUMBER 17 (1932).
Production: British International Pictures. Direction: Alfred Hitchcock. With Leon M. Lion, John Stuart and Anne Grey.
5. UNDERGROUND (1928).
Production: British Instructional Films. Direction: Anthony Asquith.
6. COTTAGE ON DARTMOOR (1929).
Production: British Instructional Films. Direction: Anthony Asquith. Photography: A. Rodwell. Design: Ian Campbell-Gray. With Norah Baring.
7. TELL ENGLAND (1930).
Production: British Instructional Films. Direction: Anthony Asquith and Geoffrey Barkas. Photography: Jack Parker, S. Rodwell, J. Rogers. Design: Arthur Woods. With Carl Harbord, Tony Bruce and Fay Compton.
8. DANCE PRETTY LADY (1931).
Production: British Instructional Films. Direction: Anthony Asquith. Photography: Jack Parker. Design: Ian Campbell-Gray. With Ann Casson.
9. PICCADILLY (1928).
Production: British International Pictures. Direction: E. A. Dupont. Photography: Werner Brandes. Design: Alfred Gänge. With Gilda Gray, Jameson Thomas and Anna May Wong.

10. CAPE FORLORN (1930).
Production: British International Pictures. Direction: E. A. Dupont. Photography: Claude Friese-Greene. With Fay Compton, Donald Calthrop and Ian Hunter.
11. MICHAEL AND MARY (1931).
Production: Gaumont-British (Gainsborough). Direction: Victor Saville. With Herbert Marshall and Edna Best.
12. SUNSHINE SUSIE (1931).
Production: Gaumont-British (Gainsborough). Direction: Victor Saville. Photography: With Renate Muller, Owen Nares and Jack Hulbert.
13. THE FAITHFUL HEART (1932).
Production: Gaumont-British (Gainsborough). Direction: Victor Saville. With Herbert Marshall, Edna Best and Anne Grey.
14. LOVE ON WHEELS (1932).
Production: Gaumont-British (Gainsborough). Direction: Victor Saville. Photography: Mutz Greenbaum. Design: A. Ventchinsky. With Jack Hulbert and Gordon Harker.
15. THE GOOD COMPANIONS (1932).
Production: Gaumont-British. Direction: Victor Saville. Photography: Bernard Knowles. Design: Alfred Gänge. With John Gielgud, Mary Glynne, A. W. Bascomb and Jessie Matthews.
16. MEN LIKE THESE—! (1931).
Production: British International Pictures. Direction: Walter Summers. Photography: Jack Parker, Horace Wheddon.
17. TIMBOCTOO (1932).
Production: British International Pictures. Direction: Walter Summers. Photography: James Wilson. Design: John F. Mead. With Henry Kendall and Victor Stanley.
18. SPLINTERS IN THE NAVY (1931).
Production: Twickenham Film Studios. Direction: Walter Forde. Photography: Sydney Blythe. Design: James Carter. With Sydney Howard.
19. JACK'S THE BOY (1932).
Production: Gaumont-British (Gainsborough). Direction: Walter Forde. Photography: Leslie Rowson. Design: A. Ventchinsky. With Jack Hulbert, Cicely Courtneidge and Winifred Shotter.

20. ROME EXPRESS (1932).
Production: Gaumont-British (Gainsborough). Direction: Walter Forde. Photography: Gunther Krampf. Design: Andrew Mazzei. With Conrad Veidt, Esther Ralston, Joan Barry and Cedric Hardwicke.
21. UNDER THE GREENWOOD TREE (1930).
Production: British International Pictures. Direction: Harry Lachman. Photography: Claude Friese-Greene. Design: Wilfred Arnold. With Marguerite Allan and John Batten.
22. AREN'T WE ALL (1931).
Production: Paramount British. Direction: Harry Lachman. With Gertrude Lawrence, Hugh Wakefield and Owen Nares.
23. DOWN OUR STREET (1932).
Production: Paramount British. Direction: Harry Lachman. With Morris Harvey, Nancy Price, Elizabeth Allan and Hugh Williams.
24. INSULT (1932).
Production: Paramount British. Direction: Harry Lachman. Photography: Rudolph Mate. Design: Holmes Paul. With Elizabeth Allan, Hugh Williams and John Gielgud.
25. MR BILL THE CONQUEROR (1931).
Production: British International Pictures. Direction: Norman Walker. Photography: Claude Friese-Greene. With Henry Kendall and Heather Angel.
26. FIRES OF FATE (1932).
Production: British International Pictures. Direction: Norman Walker. Photography: Claude Friese-Greene. Design: John F. Mead. With Kathleen O'Regan and Donald Calthrop.
27. A GENTLEMAN OF PARIS (1931).
Production: Gaumont-British. Direction: Sinclair Hill. With Arthur Wontner, Vanda Greville and Hugh Williams.
28. THE FIRST MRS FRASER (1932).
Production: Sterling. Direction: Sinclair Hill. Photography: Gunther Krampf. Design: Oscar Werndorff. With Henry Ainley, Joan Barry and Harold Huth.
29. THE BLUE DANUBE (1931).
Production: British and Dominions. Direction: Herbert

- Wilcox. Design: Lawrence Williams. With Dorothy Bouchier, Brigitte Helm, Joseph Schildkraut and Alfred Rode.
30. GOOD NIGHT, VIENNA (1932).
Production: British and Dominions. Direction: Herbert Wilcox. Design: Lawrence Williams. With Jack Buchanan and Anna Neagle.
 31. MONEY MEANS NOTHING (1932).
Production: Paramount British. Direction: Herbert Wilcox. With John Loder and Gibb M'Laughlin.
 32. THESE CHARMING PEOPLE (1931).
Production: Paramount British. Direction: Louis Mercanton. With Cyril Maude, Godfrey Tearle and Nora Swinburne.
 33. WATER GYPSIES (1932).
Production: Associated Radio Pictures. Direction: Maurice Elvey. With Ann Todd and Sari Maritza.
 34. FRAIL WOMEN (1931).
Production: Twickenham Film Studios. Direction: Maurice Elvey. Photography: Basil Emmott. Design: James Carter. With Mary Newcomb and Edmund Gwenn.
 35. IN A MONASTERY GARDEN (1932).
Production: Twickenham Film Studios. Direction: Maurice Elvey. Photography: Basil Emmott. Design: James Carter. With John Stuart and Hugh Williams.
 36. THE MARRIAGE BOND (1932).
Production: Twickenham Film Studios. Direction: Maurice Elvey. Photography: Basil Emmott. Design: James Carter. With Mary Newcomb.
 37. THE LODGER (1932).
Production: Twickenham Film Studios. Direction: Maurice Elvey. Photography: Sydney Blythe and Basil Emmott. Design: James Carter. With Ivor Novello and Elizabeth Allan.
 38. CITY OF SONG (1931).
Production: Associated Sound Film Industries. Direction: Carmine Gallone. Photography: Curt Courant. With Jan Kiepura, Betty Stockfield and Hugh Wakefield. Distribution: Sterling.
 39. DREYFUS (1930).
Production: British International Pictures. Direction: F. W. Kraemer and Milton Rosmer. With Cedric Hardwicke.

40. LIFE GOES ON (1932).
Production: Paramount British. Direction: Jack Raymond. With Hugh Wakefield, Elsie Randolph and Betty Stockfield.
41. LILY CHRISTINE (1931).
Production: Paramount British. Direction: Paul Stein. With Corinne Griffith, Colin Clive and Margaret Bannerman.
42. THE IMPASSIVE FOOTMAN (1932).
Production: Associated Radio Pictures. Direction: Basil Dean and Graham Cutts. With Owen Nares and Betty Stockfield.
43. LOOKING ON THE BRIGHT SIDE (1932).
Production: Associated Radio Pictures. Direction: Basil Dean, Graham Cutts. Photography: Robert Martin. Design: Clifford Pember. With Gracie Fields.
44. ALIBI (1929).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. With Austin Trevor.
45. HOUSE OF THE ARROW (1929).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. With Austin Trevor and Benita Hume.
46. BLACK COFFEE (1931).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. With Austin Trevor and Adrienne Allen.
47. THE MISSING REMBRANDT (1932).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. Photography: Sydney Blythe. Design: James Carter. With Arthur Wontner and Ian Fleming.
48. DOUBLE DEALING (1932).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. Photography: Sydney Blythe. Design: James Carter. With Richard Cooper and Sydney Fairbrother.
49. WHEN LONDON SLEEPS (1932).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. Photography: Basil Emmott. Design: James Carter. With Diana Beaumont.
50. A TIGHT CORNER (1932).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. Photography: Sydney Blythe. Design: James Carter.

51. THE FACE AT THE WINDOW (1932).
Production: Twickenham Film Studios. Direction: Leslie S. Hiscott. Photography: Sydney Blythe. Design: James Carter.
52. THE LYONS MAIL (1931).
Production: Twickenham Film Studios. Direction: Arthur Maude. Photography: Sydney Blythe. With Sir John Martin Harvey.
53. CHIN CHIN CHINAMAN (1931).
Production: Twickenham Film Studios. Direction: Guy Newall. Photography: Basil Emmott. Design: James Carter. With Leon M. Lion.
54. THE CHINESE PUZZLE (1932).
Production: Twickenham Film Studios. Direction: Guy Newall. Photography: Sydney Blythe. Design: James Carter. With Leon M. Lion and Austin Trevor.
55. THE FRIGHTENED LADY (1931).
Production: British Lion-Gainsborough. Direction: T. Hayes Hunter. Photography: Bernard Knowles, Alex. Bryce. Design: Norman Arnold. With Belle Chrystal, Emlyn Williams and Norman M'Kinnel.
56. WHITEFACE (1932).
Production: British Lion-Gainsborough. Direction: T. Hayes Hunter. Photography: Bernard Knowles, Alex. Bryce. Design: Norman Arnold. With Norman M'Kinnel and Gordon Harker.
57. SALLY BISHOP (1932).
Production: British Lion. Direction: T. Hayes Hunter. Photography: Alec Bryce. Design: Norman Arnold. With Harold Huth and Kay Hammond.
- 57A. THE CALENDAR (1931).
Production: British Lion-Gainsborough. Direction: T. Hayes Hunter. Photography: Bernard Knowles and Alex. Bryce. Design: W. W. Murton. With Herbert Marshall and Edna Best.
58. 77, PARK LANE (1931).
Production: Famous Players Guild. Direction: Albert de Courville. With Dennis Neilson Terry and Betty Stockfield. Distribution: United Artists.
59. THERE GOES THE BRIDE (1932).
Production: British Lion-Gainsborough. Direction: Albert de Courville. Photography: Mutz Greenbaum. Design: Norman Arnold. With Jessie Matthews and Owen Nares.

60. A NIGHT LIKE THIS (1932).
Production: British and Dominions. Direction: Tom Walls. Design: Lawrence Williams. With Tom Walls, Ralph Lynn and Winifred Shotter.
61. THARK (1932).
Production: British and Dominions. Direction: Tom Walls. Photography: Fred Young. Design: Lawrence Williams. With Tom Walls and Ralph Lynn.
62. LEAP YEAR (1932).
Production: British and Dominions. Direction: Tom Walls. Design: Lawrence Williams. With Tom Walls and Anne Grey.
63. GIPSY BLOOD (1931).
Production: British International Pictures. Direction: Cecil Lewis. Photography: James Wilson. Design: Clarence Elder, John F. Mead. With Marguerite Namara and Tom Burke.
64. ARMS AND THE MAN (1932).
Production: British International Pictures. Direction: Cecil Lewis. Photography: Jack Cox. Design: John Mead. With Anne Grey and Barry Jones.
65. MEN OF STEEL (1932).
Production: Langham Productions. Direction: George King. Photography: Geoffrey Faithfull. Design: Charles Dolman. With John Stuart and Benita Hume. Distribution: United Artists.
66. SERVICE FOR LADIES (1931).
Production: Paramount British. Direction: Alexander Korda. With Leslie Howard, George Grossmith, Benita Hume and Elizabeth Allan.
67. WEDDING REHEARSAL (1932).
Production: London Films. Direction: Alexander Korda. Photography: Leslie Rowson. Design: Oscar Werndorff. With Roland Young, George Grossmith and Lady Tree. Distribution: Ideal.
68. THE FLYING SQUAD (1931).
Production: British Lion. Direction: F. W. Kraemer. Photography: Alexander Bryce. Design: Norman Arnold. With Harold Huth and Edward Chapman.
69. THE MAYOR'S NEST (1932).
Production: British and Dominions. Direction: P. Maclean Rogers. Photography: Cyril Bristow. Design: C. F. Stegman. With Sydney Howard and Claude Hulbert.

70. MEN OF TO-MORROW (1932).
Production: London Films. Direction: Leontine Sagan.
Photography: Phil Tannura. Design: Holmes Paul. With Maurice Braddell and Joan Gardner.
Distribution: Paramount.
71. MAID OF THE MOUNTAINS (1932).
Production: British International Pictures. Direction: Lupino Lane. Photography: Ernest Palmer.
Design: David Rawnfley. With Harry Welchman and Nancy Brown.
72. LLOYD OF THE C.I.D. (1932).
Production: Universal. Direction: Henry MacRae.
With Jack Lloyd and Gibb M'Laughlin.
73. HAPPY EVER AFTER (1932).
Production: Gaumont-UFA. With Lillian Harvey, Jack Hulbert, Cicely Courtneidge and Sonnie Hale.
74. MARRY ME (1932).
Production: Gaumont-British (Gainsborough). Direction: William Thiele. Photography: Bernard Knowles. Design: A. Ventchinsky. With Renate Muller.
75. PERFECT UNDERSTANDING (1932).
Production: Gloria Swanson British Productions.
Direction: Cyril Gardner. Photography: Curt Courant. Design: O. W. Werndorff. With Gloria Swanson, Genevieve Tobin and Laurence Olivier.
76. THAT NIGHT IN LONDON (1932).
Production: London Films. Direction: Rowland V. Lee. Photography: Phil Tannura. With Robert Donat and Pearl Argyle.
77. AFTER THE BALL (1932).
Production: Gaumont-British. Direction: Milton Rosmer. Photography: Percy Strong. Design: Alfred Gänge. With Esther Ralston and Basil Rathbone.
- 77A. BAROUD (1932).
Direction: Rex Ingram. With Rex Ingram and Rosita Garcia. Distribution: Ideal.
78. VERDICT OF THE SEA (1932).
Production: British International Pictures. Direction: Frank Miller. With John Stuart and Moira Lynd.
79. THE NEW GENERATION (1932).
Production: Chesterfield Education Authority. Direction: Stuart Legg. Photography: S. Gibbs. Distribution: New Era.

80. MAN OF ARAN (1932).
Production: Gaumont-British. Direction and Photography: Robert J. Flaherty.

PRODUCTION STILLS

81. Film, spool and scissors—the film editor's tools.
82. Gloria Swanson and her husband, Michael Farmer, discussing camera angles with Curt Courant, on the PERFECT UNDERSTANDING set.
83. A naval set for PERFECT UNDERSTANDING.
84. A leg, a camera and Cyril Gardner—directing PERFECT UNDERSTANDING.
85. Genevieve Tobin and Michael Farmer being directed by Cyril Gardner in PERFECT UNDERSTANDING.
86. The PERFECT UNDERSTANDING unit on location at Cannes.
87. Leslie Hiscott, director, and Basil Emmott, cameraman, hearing Joan Marion read her part from the script of OUT OF THE PAST.
88. Thames-side shooting for LLOYD OF THE C.I.D.
89. Exterior shots in London streets for LLOYD OF THE C.I.D.
90. Shooting near the Tower Bridge for LLOYD OF THE C.I.D.
91. Railway-side shots for LLOYD OF THE C.I.D.
92. A studio street scene seen from above.
- 93-94. A model of a station used for ROME EXPRESS.
95. Behind and before the camera in ROME EXPRESS.
96. Walter Forde looks out—from under the engine used in ROME EXPRESS.
- 97-98. Scenes on the huge Gare de Lion set erected at Shepherd's Bush for ROME EXPRESS.
99. Alfred Hitchcock and a group of the players from THE SKIN GAME
100. Exterior shots in Wales for ARMS AND THE MAN.
101. A typical studio scene at Elstree.
102. A Geneva conference room reconstructed at Shepherd's Bush for AFTER THE BALL.

103. Filming in the Sudan for THE FIRES OF FATE.
104. Albert de Courville directing a scene for THE MID-SHIPMAID.
105. A crowd scene for THE BLUE DANUBE.
- 106-107. As the cameraman saw Brigitte Helm in THE BLUE DANUBE.
108. Maurice Elvey directing a scene for THE LODGER.
109. Walter Forde rehearsing a scene for SPLINTERS IN THE NAVY.
110. Shooting at Twickenham for THE MISSING REMBRANDT.
111. Filming MEN OF TO-MORROW on the river at Oxford.
- 112-113. Alexander Korda securing exterior shots for WEDDING REHEARSAL.
114. Rowland V. Lee directing THAT NIGHT IN LONDON.
115. Reginald Fogwell directing Marjorie Hume in BETRAYAL.
116. Stewart Rome behind a battery of lights in BETRAYAL.