

---

# CONTENTS

---

CHAP.		PAGE
I	SO YOU WANT TO SEE A STUDIO ?	13
	The Studio Lay-out—The Camera and Its Crew—Cutting the Film—The Film Actor's Job—Are Films Rehearsed?—How the Story is Found—The Production Takes Shape—The Risks of Film-making—The Producer's Guardian Angel—Tricks of the Trade.	
II	WHAT THE PUBLIC WANTS	31
	Wardour Street and the Critic—Provincial Preferences—The Home-Made Critic—The Place of Broadcast Criticism.	
III	MOVIE METHUSELAHS	42
	Five Thousand Years B.C.—The Camera Obscura—Kircher's Magic Lantern—Forerunner of the News Reels—The Panorama Moves—Persistence of Vision—Speed is the Control.	
IV	PRE-NATAL STIRRINGS	52
	Sir John Herschel Spins a Shilling—A Blind Man's Moving Picture—The Pictures Screened—Marey's Photographic Gun—Reynaud's Praxinoscope—The Penny Reading.	
V	BIRTH PANGS	66
	The Governor Makes a Bet—Muybridge Proves Stanford Right—Meissonier Sponsors Muybridge—Louis Le Prince's Claim—Le Prince's Patent Examined—The Secret of Moving Picture Projection—Friese Greene and Rudge—The Policeman Sees a Miracle—Friese Greene Imprisoned for Debt—Friese Greene's Dramatic End.	
VI	THE STUDIO MAKES ITS BOW	83
	First Public Film Show in Britain—Melies Uses Artificial Light—Paul Makes Kinetoscopes—Paul Becomes a Film Producer—Edison's Failure—First British Acted Film—Filming the Derby—Paul's New Southgate Studio—First Regularly Employed Film Actor—Hepworth Starts as Exhibitor—Hepworth's First Production.	
VII	FAIR GROUNDS, FIRES, AND A FILLIP	110
	First Shop Shows Fail—The Paris Fire Disaster—Strange Fire-Prevention Devices—Shop Shows Oust the Fairs—Penny Picture Gaffs—First Permanent Cinemas—"Hale's Tours"—Edison Overrated—Dickson's Extravagant Claims—Edison's Limited Patents—"The Black Maria"—Edison's Importance to Movies—Porter Joins Edison.	
VIII	NURSERY DAYS	142
	Open-Air Stages—Mass-Production Methods— <i>Hamlet</i> in a Day—Gaumont Advertise Personalities—Author's Copyright Unprotected—How Films are Rented—Trade Shows—The Cowboy Idea—Actors as Scene-Shifters—Selig Zoo Pictures—The First Serial—Popularity of Religious Themes—Olcott Uses Actual Location.	
IX	THE UNCIVIL CINEMA WAR	170
	Patents Company's Ultimatum—Boom for British Films—Hired Thugs Smash Cameras—War Breaks Actors' Anonymity—Movies Take to the Open—Laemmle's Victory War Dance.	

CHAP.		PAGE
X	LADIES AND CHILDREN SPECIALLY INVITED	184
	Front Seats Higher Priced—"Elevate, Instruct and Amuse"—Pyke's Circuit—First News Reel Theatre—And the First Fakes—Fog Beats Daily News Reel—More Than Life-size Noise.	
XI	DAVID WARK GRIFFITH	195
	Griffith's Sentimentality—Camera as Story-Teller—Screen a Window on Life—Griffith Uses Untrained Actors—Griffith and Mary Pickford—Actors Got Free Lunch—Pickford Rejects Rival Offers— <i>Birth of a Nation</i> —Griffith Makes <i>Intolerance</i> —Lenin Offers Griffith a Job.	
XII	THE MOVIES DISCOVER HOLLYWOOD	216
	Warner Bros.' First Theatre—Why Hollywood?—"No Dogs or Actors"—De Mille's First Film—The Patent Company Causes Trouble—Success Sends up Land Prices—Keystone Cradles Stars—The Custard Pie Business—Chaplin's Contribution to Movies—The Movie Kingdom.	
XIII	VOICES IN THE WILDERNESS	240
	Gramophone and Movies—Lauste Photographs Sound—Cinema Organ is Born—The Great Serial "Queens"—Office Fronts as Sets—Laemmle Inaugurates Universal City.	
XIV	ONE END OF THE RAINBOW	250
	Problems of Colour—Gaumont's Chronochrome—U.S.A. Thumbs Down Colour—Technicolor's Progress—Colour Films Explained.	
XV	THE OTHER END OF THE RAINBOW	262
	Era of Great Stars—The Big Scandals—Tragedy of Mabel Normand—Lon Chaney's Ten Dollar Raise—Erich Von Stroheim—The Valentino Legend—Evils of Block Booking—Flooded Out or Washed Up?	
XVI	SPOTLIGHT AND TWILIGHT	275
	British Studios Challenge America—Britain Scores Her First Successes—Fade-Out of British Films—Introduction of the Quota Act—Menace of the Quota "Quickies"—Beginning of the Circuit War.	
XVII	THE SCREEN SPEAKS	289
	Prejudice Retards Talkie Progress—Warners: Pioneers of Sound Perfection—Problems of Synchronisation—Invention of Sound on Film—Introducing the Outdoor Scene— <i>The Singing Fool</i> —Fox Enters Motion Pictures—At Last: A Sound-Proof Studio—Al Jolson Makes History.	
XVIII	BRITISH FILMS ARE BORN AGAIN	310
	Public Taste is Satisfied—Hollywood No Longer the Mecca—Films Britain Still Has to Make—The Fifty Million Pound Combine—Rank's Fight for British Films—The Rise of the Cinema Club.	
XIX	FAR-AWAY FILMS	324
	Italy's Grand Scale Spectacle—Uneven Work of the French Screen—Promise of the Czech Industry—Sweden Strikes a Lyrical Note—Garbo is Found and Lost—Soviet Stereoscopic Films.	
XX	FADE INTO TO-MORROW	341
	Britain Plays the Lead—Hollywood Gloss is Off—No More Sausage Machine Celluloid—Press Criticism a Stumbling Block—Qualifications of a Film Critic—The Senselessness of Censorship.	