

AN EXPERT TELLS ABOUT THE ART OF CUTTING AND FITTING OF MOVING PICTURES

(By Jack Casey in Chicago News)

Hollywood, Cal. Aug. 28—Most pictures nowadays are made in laboratories not in the set. And the boys who take them after the stars have emoted to their emotedness and the director has done his darndest, which is the matter of footage, is generally plenty. The picture is then ready to be assembled and cut. The cutting is where the laboratories come in and the boys who edit. Chief of these is the title writer. He is generally an experienced picture editor. With him is the cutter, or maybe two or three cutters. And generally to the discomfort of all the director mourning choice shots that come out and a supervisor trying to pretend he knows a lot when the majority of them know nothing.

The picture is run and rerun cut and recut, and finally when the director's back is turned and the supervisor is lunching with an impressionable extra who coos for his favor, the title writer and cutter get in some real whacks and a picture comes forth that is a picture.

What has happened? Well, the title writer has ordered some chemical "fades" (made in the laboratory script, fades, being made while you shoot) to speed up action; also some nifty dissolves that makes it even faster and smoother and then with little arranging and some "niftik" titles (or subcaptions) he has the story the director shot in 50,000 feet reduced to 6,000 or thereabouts which is what it has to be to market (unless a ten or twelve reel super-

special). The picture is released, cleans up; The star gets a thousand letters from her admirers the director swells up like a polished pup and is seen all over Hollywood boulevard, in the cafes, cigar stores or posing on a corner receiving congratulations of sycophants (who hope for a bit in his next picture). The supervisor too, tells the little mamma he's making wild promises to that only for him it would have been an awful dud. While the title writer and cutters; Oh! they're hard at work on another one. "Making" another director or "saving" another mess of film. And while title writers who can edit get important money few cutters get more than \$100 a week; another example of producers stupidity, cutting being a very important part of picture making.

A few years ago a roly poly chap of delightful disposition and mien was "making" rather hhaunting, the studios in a borrowed flivver begging for pictures to title. Nobody'd give him a tumble. Today he draws \$1,500 a week and a bonus at the Metro-Goldwyn-Mayer studio and is sorry he signed such a contract which has three years to run. He could make much more money free lancing. His name is Joe Farnham.

On the same lot Ralph Spence who used to advertise that "All bad little pictures eventually come to Ralph Spence"—he's saved a carload of them—draws \$50,000 a year for titling ten pictures. On the side he picks up \$50,000 more free lancing. Corrine Griffiths or whoever finances

her pictures have frequently paid Spence \$10,000 for a set of titles. One of the most famous subcaptions ever written was by Spence. It read:

"In Paris some of the girls are working girls; some are working men."

The nationally known humorists have all been flops at picture titling because it requires a knack at fitting your words keeping in character with the persons portrayed and thorough picture experience. We've had a crack at several pictures and it's great sport. One of our prodest moments was when an audience roared at a set of captions we wrote for the most awful western "hoss op'ra" we evr looked at. They told us we "saved the picture." But we didn't believe it. That picture in our estimation couldn't be saved. It was called "Gold from Weepah." a Pathe if it gets around your way let us know if our name's still on it. If it isn't we'll sue and split with you. Our contract read "for the sum of \$250 and screen credit." The twenty-five's gone but we do want our "screen credit." We did that one, by the way in the garage. It was Saturday and the bathroom was occupied that day.

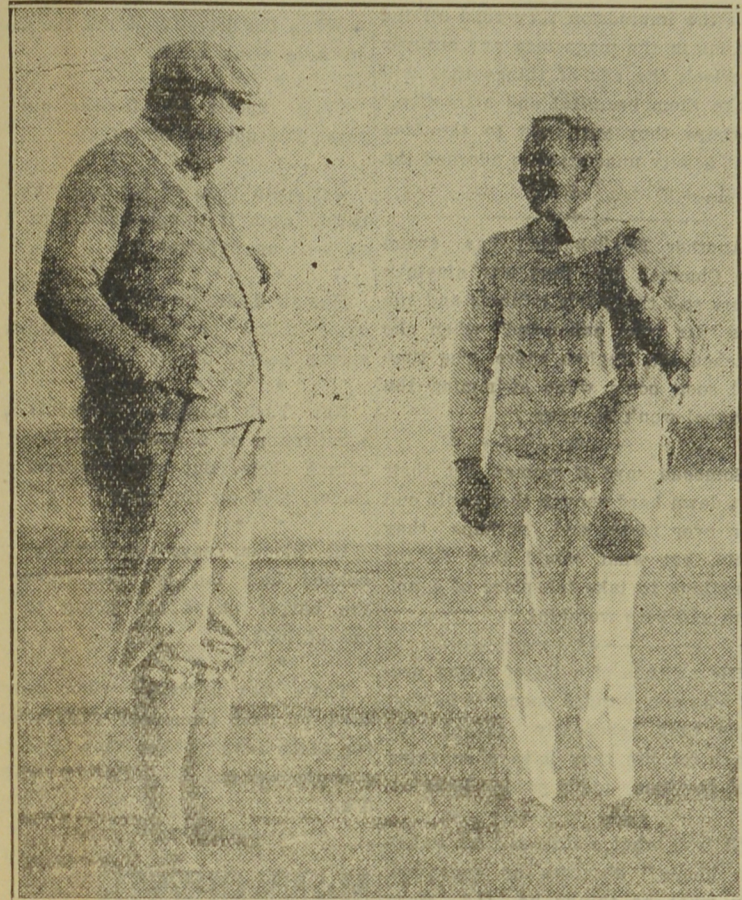
Canadian Butter Consumption

The per capita consumption of butter in Canada in 1926 has been estimated at nearly 28½ pounds and the consumption of cheese slightly over 4 pounds.

The Porcupine Gold Area

The Porcupine gold area in the District of Cochrane, northern Ontario, occupies first rank along the gold producing areas in Canada.

Enjoys Round on Chester Golf Course



Sir Henry W. Thornton, Chairman and President of the Canadian National Railways, is a keen golf enthusiast, whenever his duties will permit him to play a round of the Royal and Ancient Game. During his recent visit to the Maritime Provinces, Sir Henry was delighted with the appearance of several of the golf courses which he saw, and when he reached the Chester course, decided that here was an opportunity for a round. The photograph shows him with Peter Jack, Chairman of the Halifax Harbor Commission, during his round on the Chester N.S. links.

Baff, Alberta, is a mecca of holiday seekers in both summer and winter. During the summer months visitors may enjoy practically every outdoor recreation. Each winter a carnival is

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