

(continued from previous page)

have said that the film director is the equivalent of the stage producer but it is perhaps clearer to liken him to the conductor of an orchestra. He may not have had much say in bringing the players together, but it is for him to decide the effect that is to be produced. Then he leads or directs the players in such a way as to obtain it. Many directors have distinctly individual styles of treatment; the keen filmgoer can usually recognise them easily—for instance, the work of John Ford, Ernst Lubitsch, Alfred Hitchcock, Preston Sturges and Orson Welles. Films directed by these men normally have a style and atmosphere which make them distinctive. Still, it is often very difficult to know what fine touches should specifically be put to the credit of the director and what were the special contributions of the cameraman, the art director or the film-editor.

* * *

WHEN considering the functions of the director, it is important to remember that a film is made in fractions, and that these fractions are usually not photographed in the order in which the audience sees them. They may start shooting a film in the middle or at the end of the story; perhaps because some actor is in the final scenes who has to be released early for some other picture. It is the director's task to ensure that the details of these fractions are consistent, and then to put the jig-saw puzzle together with the aid of the cutter and the editor.

* * *

IT is, very often, not easy to decide whether to blame the producer or the director for a bad picture, or to whom to give credit if it is a good one. My own view is that in the majority of cases the director is the most important man of all. He will almost certainly be more important than the stars. But from what I have said, it should also be clear that a good deal will depend on the producer's own standard of taste, or on his willingness to admit that his special genius lies in finance and that questions of artistry and taste are best left to the director. So in most cases the wise producer is the one who starts out by choosing an intelligent and imaginative director and then gives him a free hand, even letting him have a good deal of the original say as to what form the story shall take, as well as what players shall appear in it. Sometimes, of course, the functions of producer and director are combined in the one person; when that happens, the success of the picture almost invariably depends wholly on his efforts.

Can you CALL UP RESERVES?

Behind each man in the firing line there stretches the long chain of reserves—the vital line of support eventually leading back to every man, woman and child of the Nation, no matter how remote from active hostilities their lives may appear to be.

War-time conditions demand of every member of the community, Health and the Efficiency that goes with it. Reserves of vital energy must be available to meet emergencies that may arise. Resistance must be constantly built up to combat the inroads of such minor complaints as Coughs and Colds which so often lower vitality during the Winter months, and leave the way open to more serious ailments.

To create and maintain these vital reserves of energy there is no finer aid than Scott's Emulsion. In palatable and readily digestible form it provides the vitamins A and D of Pure Cod Liver Oil, the ideal winter tonic for young and old. Even those whose digestions are too delicate to assimilate Cod Liver Oil in any other form can benefit immediately from Scott's Emulsion; for it is so easily digestible that every drop is quickly absorbed into the system to strengthen chest and lungs, create firm muscle, sound bone, and strong teeth, and to build up resistance to Colds, Coughs, 'Flu, etc.
... Be sure you get



SCOTT'S Emulsion

Nature's Own Food Tonic

Made in New Zealand by Salmond & Spraggon Ltd., Registered user of the trademark for Scott & Bowne (A'sia) Ltd., Surry Hills, Sydney.

• FULL

supplies

of fresh BELL TEA

are now
available