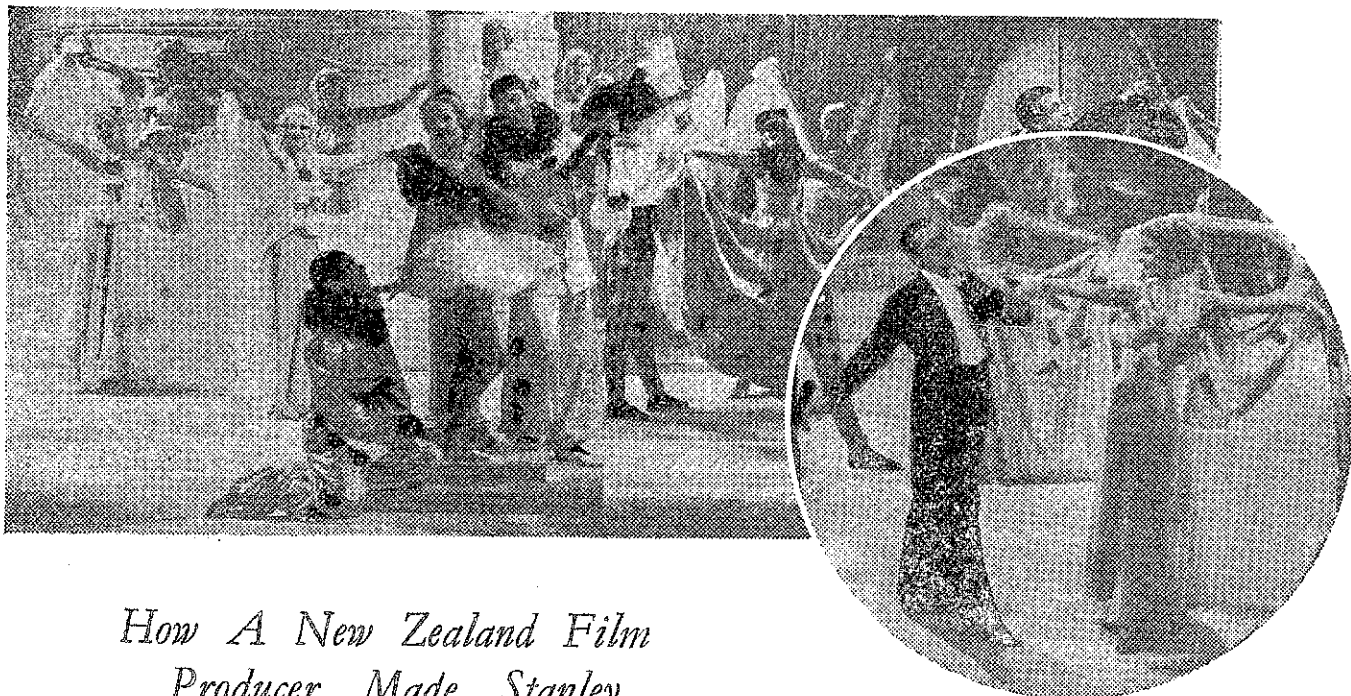


IT'S A LIE!



How A New Zealand Film Producer Made Stanley Lupino Look Small

*The movie camera had to lie
vigorously to produce these
scenes.*

PHOTOGRAPHIC tricks can make short film stars tall, fat ones thinner, old ones younger, and ugly ones a little less ugly.

But have you ever thought just how far these photographic tricks can take you? Do you know how the camera can be made to lie? You remember "King Kong"—how the giant figures came to life, how aeroplanes circling the tallest building were caught and crushed by the monster sitting straddle-legged on the top? All camera tricks. The camera, helped by mirrors and a few models, told you all those entertaining lies.

Take jungle scenes. The bare-skinned hero fights off the lions and rescues the beautiful damsel in distress. He leaps from the ground on to the branch of a tree one fraction of time before the charging lion reaches him. With the frightened heroine in his arms he runs across the open ground with lions so close that their hot breath warms his skin. More camera lies—but very convincing and entertaining ones.

I who have worked for so long in studios that I know all the tricks still get a kick out of watching the "made-up" camera thrills. They are probably far more convincing than if artists had really risked their lives "doing it dangerously."

But the tricks are sometimes used, not to thrill you so much as to entertain you, by supplying a little fantasy in an otherwise simple and direct picture.

"It's Impossible!"

A FEW years ago I left Hollywood at the end of my contract, and returned to produce again in London for Carl Hyson's Productions. I walked into the office one morning and met Carl Hyson looking glum. Usually he is the most cheery person one could meet.

"Hello, Carl! What's up?" I asked.

"JUST had a ring from Stanley Lupino," he replied. "He wants us to supply the girls, the costume ideas, and—get this—he insists on having the girls all in some new type of dancing scene. He's going to dance with Sally Grey at the same time, and he wants to make this the love scene where he proposes to Sally."

"What? It's impossible!" I blurted out. "You can't do it—pictures aren't made that way."

"Forget it, son," said Carl. "Remember the old saying: He who pays the piper calls the tune? Well, as you probably know, Stanley pays for the production of his starring pictures."

The camera never lies, we are told. It's a lie! The film camera can make you believe things on the screen that you know are impossible. In this article PHILIP CROSS, young New Zealander whose adventurous career includes movie production work for British and American studios, tells how he once achieved some remarkable trick effects in a Stanley Lupino picture.

That left me just as depressed as Carl was: It would be a nice job if we could do it as Stanley Lupino wanted, and a well paid one. But could we?

The Idea

I WENT down to the studio, where Stanley Lupino and Sally Grey were doing some of the early sequences. I watched them for a while wondering why

this middle-aged man should be such a popular star, and why the musical-comedy loving London public adored him. He was shorter than Sally Grey (who is a fresh and beautiful young blonde), but somehow he dominated every scene in which he appeared. My thoughts, wandering, pictured him even smaller than his five feet four, then taller, a giant Stanley six feet four.

Suddenly, it came to me. Stanley, a master of burlesque, could carry off the idea I had thought of.

IN the script Stanley and Sally Grey were supposed to be in a restaurant having dinner. He wanted to propose to her, but there were too many people and too much noise.

In this restaurant setting, also, we were expected to produce the cabaret sequence, (Continued on page 50.)