

It's A Lie!

CAMERA TRICKERY

(Continued from page 13.)

Stanley wanted arranged so that he could sing his love song to Sally while dancing with her.

By camera lies, I thought we could do it.

On the table at which Sally and Stanley sat was a bowl of fruit, a wine list and a birthday cake. My idea was that the figures round the cake could be girls, the figures supporting the fruit bowl a team of dancers, and the figures in the picture of the front of the wine list could also be dancing girls.

We would have a close up shot of Sally and Stanley at the table. Stanley would say: "Sally, darling, if only this crowd wasn't here. If only we were alone." And she replies: "I wish we were like those figures on the fruit bowl. I wish we could come to life, and nobody know."

Then, we'd make those tiny figures come to life. They would dance on the table with Sally and Stanley looking at them; then they, too, would grow tiny and join the figures. Stanley would sing his love song, dance with Sally and at the end, we would "cut back" to the two of them watching themselves dancing, just tiny little figures with the others. After that, back to the ordinary restaurant set with both of them at the table, obviously happy because he had told her he loved her.

Briefly, it was making an impossible wish come true—quite a good idea in pictures. But how to do it? Just the same method as the "King Kong" idea, a Schoeffen set.

FIRST we made a tiny model of the bowl, cake, wine list, cigar, and ash-tray—in fact, everything on top of the table. We also made a large-sized set—a replica of the model, but so big that everything was in proportion when the girls formed themselves round the cake, and the dancers grouped themselves on the base of the fruit bowl.

Then the model was reflected by mirrors into the camera. From that, the camera went to Sally and Stanley at the table. Next came the sequence of the tiny figures dancing, the lens being fitted in a different way, "like looking through the wrong end of a telescope." After that, there was a shot of Stanley and Sally jumping on to the table. Again we used the wrong end of the lens so that everything was in miniature.

Our greatest difficulty was to bring the tiny figures to life-size. This we did by changing the lens round, taking the camera a long way back, and making what is called a "dolly shot"—that is, bringing the camera slowly nearer and nearer, at the same time changing the focus length of the lens.

The rest was easy.

The camera lied—certainly! But it helped us out of a difficulty, pleased Stanley Lupino; and from the reception of the film the "lie" apparently also pleased a great many of his fans.

THE referee's whistle, breaking as it does the continuity of the play, is the curse of present-day Rugger.—
Mr. R. A. Carruthers.



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