

EXPERIMENTAL

César en este n.º.

CINEMA

INTERNATIONAL FILM QUARTERLY



Shot from G. W. Pabst's Film of the Franco-German Coal Mines,
"KAMERADSCHAFT"

SPECIAL ISSUE

EXPERIMENTAL CINEMA NO. 5

READY MARCH, 1933
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Ayuntamiento de Madrid

EXPERIMENTAL CINEMA is the only magazine in America devoted to the art of the motion picture.

Established for the purpose of considering the fundamental problems of the film as an art, **EXPERIMENTAL CINEMA** publishes the most important writings available on the theory and technique of motion pictures. In the four numbers already published, there are highly instructive articles by prominent film directors such as S. M. Eisenstein, V. I. Pudovkin, Alexander Dovzhenko (director of "Soil" and "Ivan"), Alberto Cavalcanti ("La P'tite Lilie"), Victor Turin ("Turk-Sib"), Ilya Trauberg ("China Express"), and by internationally-known critics and film students such as Leon Moussinac, Barnet G. Braver-Mann, Bela Balazs, J. M. Valdes-Rodriguez, Herman G. Weinberg and others.

EXPERIMENTAL CINEMA No. 1 featured an important essay by Seymour Stern, **PRINCIPLES OF THE NEW WORLD-CINEMA**, introducing to American film students and laymen the basic concepts and structural principles of the leading Soviet directors, as exemplified in their productions.

EXPERIMENTAL CINEMA No. 2 featured an article on the "cineplastic elements of the film" **IMAGERY, MOVEMENT AND TIME**, by Lewis Jacobs, a document by Cavalcanti on the **EVOLUTION OF CINEMATOGRAPHY IN FRANCE**, and a descriptive survey by Leon Moussinac tracing the creative development of films, "from the simple play of images of George Melies to the passionate work of Eisenstein".

The first two issues of **EXPERIMENTAL CINEMA** are notable also for the publication of several chapters of Pudovkin's famous book, **FILM DIRECTION AND FILM MANUSCRIPT**.

The leading article of **EXPERIMENTAL CINEMA** No. 3 was Eisenstein's essay, **THE CINEMATOGRAPHIC PRINCIPLE AND JAPANESE CULTURE**. Also in this issue Pudovkin discussed important film problems in his article, **SCENARIO AND**

DIRECTION, which has since been called "the most significant guide to scenario construction ever written"; and Barnet G. Braver-Mann analyzed the fascist character of certain American films.

EXPERIMENTAL CINEMA No. 4 included, among many other important features, Eisenstein's most valued essay on film technique and esthetics, **THE PRINCIPLES OF FILM FORM**, and ten pages of magnificent shots from Eisenstein's film epic, **"QUE VIVA MEXICO!"**, together with a descriptive report of **EISENSTEIN IN MEXICO**.

EXPERIMENTAL CINEMA No. 5, now in preparation, will feature, as its outstanding contribution, an important article by Barnet G. Braver-Mann, **THE CULT OF GLIBNESS IN FILM CRITICISM**. It is expected that this article will have a decisive effect on so-called "film criticism" in America.

Other contributions to **EXPERIMENTAL CINEMA** No. 5 will include a survey of the **NEW FILM MOVEMENT IN AMERICA**, an article on **PUDOVKIN'S NEW MONTAGE EXPERIMENTS**, an interview with Dovzhenko, a critical review of **PABST'S "KAMERADSCHAFT"**, an essay on the esthetics of the sound film, entitled **SOUND AND VISION**, and other articles dealing with the social and esthetic phases of the cinema in Hollywood and, in addition, scenarios, continuities, and bulletins of film societies in the United States, the Soviet Union, and other countries.

EXPERIMENTAL CINEMA No. 5 will also contain special stills from such productions as **"IVAN"**, **"KAMERADSCHAFT"**, **"THE FACE OF NEW ENGLAND"**, **"DR. JEKYLL AND MR. HYDE"**, **"I AM A FUGITIVE FROM A CHAIN GANG"**, **"QUE VIVA MEXICO!"**, Fritz Lang's **"M"**, and American experimental productions.

Shot from Eisenstein's **"QUE VIVA MEXICO!"**—
Reproduced in **Experimental Cinema** No. 5



ENDORSEMENTS OF EXPERIMENTAL CINEMA

"**EXPERIMENTAL CINEMA** is a brilliant achievement."
—S. M. EISENSTEIN

"There is a desperate need of films to present the workers' side in their world-wide struggle for justice. Best of success to that most interesting magazine, **EXPERIMENTAL CINEMA**, in its efforts to promote such films."
—UPTON SINCLAIR

"**EXPERIMENTAL CINEMA** represents a sincere and courageous effort to establish a film art in America. Its advocacy of the aesthetic aspect of motion pictures is of genuine educational and intellectual significance."
—ROUBEN MAMOULIAN

"Artistically, **EXPERIMENTAL CINEMA** is the finest film journal I have ever seen. As to its usefulness in disseminating a correct understanding of the nature and philosophy of film art, I think it is great."
—WILLIAM K. HOWARD

"I thoroughly believe in the policy of **EXPERIMENTAL CINEMA** to encourage movies on the labor movement to be shown specifically to an audience desiring them."
—THEODORE DREISER

EXPERIMENTAL CINEMA, founded in 1930, represents the pioneer attempt to establish a film art in America. Its appearance has inspired the formation of innumerable film groups, film societies, film forums, etc., whose policies it has influenced. This magazine, with its tireless educational activities among all classes of people, is largely responsible for the growth of the new film movement in the United States today.

The functions of EXPERIMENTAL CINEMA are not confined, however, to its reading public in the United States. In Europe, Africa and Asia, in the Soviet Union, and, indeed, wherever a genuine film culture has taken root, it is read and esteemed as a journal of astute critical opinion on films and as an authority on the theory of modern cinema.

EXPERIMENTAL CINEMA numbers among its readers such well-known people as Upton Sinclair, Theodore Dreiser, Waldo Frank, Eisenstein, Pudovkin, R. Flaherty, A. Dovzhenko, G. W. Pabst, D. W. Griffith, Walter Wanger, Dreyer, Freund, Paul Green, Edmund Wilson, Thomas Craven, Sidney Howard and others.

A
Powerful
Scene
from
Dovzhenko's
New
Sound
Film,
"IVAN"—
Experimental
Cinema
No. 5



Scene from an American film of sociological content, "THE CABIN IN THE COTTON." A Hollywood production based on a scenario by Paul Green—Experimental Cinema No. 5



EXPERIMENTAL CINEMA reproduces the best stills obtainable from the outstanding artistic films of all countries. Frequently, when production stills are not available, reproductions are made, as in the case of Eisenstein's "QUE VIVA MEXICO!" (on the opposite page), from single frames taken off either the positive or negative print.



"JOAN OF ARC" (Dreyer)
Experimental Cinema No. 2

"ARSENAL" (Dovzhenko) Experimental Cinema No. 3



"QUE VIVA MEXICO!" (Eisenstein)
Experimental Cinema No. 4



EXCERPTS FROM REVIEWS OF "EXPERIMENTAL CINEMA"

"Experimental Cinema is far and away the best magazine America has yet produced for films and deserves the support of all who love the camera. . . . This magazine, too, seems to me more valuable than any other current publication about the arts, just as the cinema is our strongest art."

Laurence Stallings, New York Sun

"Experimental Cinema is certainly the most stimulating screen journal to be found in the English language."

Richard Watts, Jr., New York Herald-Tribune

"An interesting and thought-provoking cinema journal. . . Hollywood and the Hollywood outlook are vigorously criticized in Experimental Cinema."

Forsyth Hardy, The Scotsman, (Edinburgh)

"Experimental Cinema should be in the hands of every intelligent, thinking film-goer. Expertly written, its contents, if properly studied and absorbed, will go a long way toward eliminating the appalling existing ignorance and misunderstanding of the meaning of cinema, its possibilities as an art form and as a medium for creative activity."

Dennison Thornton, The Winnipeg Mirror (Canada)

"Experimental Cinema contains some of the most interesting material ever written about films, especially the articles by Eisenstein and Pudovkin. Experimental Cinema represents one of the most intelligent efforts ever made to print a comprehensive periodical of film art in America."

Frank Daugherty, The Film Spectator (Hollywood, Calif.)

"Experimental Cinema is a magazine devoted to the 'projection of important international film manifestations'... a provocative, opinionated, stimulating compendium of articles on the theory and practice of the art of the film. . . . Contrasted with the stupefying sentimentalism of most writing about the aesthetics of the motion picture, and about the social significance of the screen, this magazine has a ruthless disregard of the cinema as anything but a powerful political weapon and a living art."

Llewellyn Miller, Los Angeles Record

"Experimental Cinema is probably the best serious magazine devoted to the films that is published at the present moment. . . . There are fine full-page stills from 'Que Viva Mexico!' and an exciting record of Eisenstein in Mexico. . . . A SUBSCRIPTION TO EXPERIMENTAL CINEMA IS A REAL NECESSITY TO ANYONE WHO CHOOSES TO BE SERIOUS ABOUT FILMS."

Lincoln Kirstein, Arts Weekly

RATES FOR EXPERIMENTAL CINEMA

U. S. A., Mexico and Canada

SINGLE COPY	50 cents
SUBSCRIPTION	2 dollars per 4 numbers

Foreign Countries

SINGLE COPY	65 cents
SUBSCRIPTION	2 dollars and 50 cents per 4 numbers

BACK COPIES

Only a few copies of the first three issues of Experimental Cinema remain. In order to preserve these copies for film students and libraries, we have been obliged to charge the following premium rates:

E. C. No. 1	\$2.00 per copy	E. C. No. 2	\$1.50 per copy
E. C. No. 3	\$1.00 per copy		

Regular subscriptions placed now may include Experimental Cinema No. 4, but cannot include these first three issues.

EXPERIMENTAL CINEMA, Incorporated, is edited by: Seymour Stern, Lewis Jacobs, Barnet G. Braver-Mann, Alexander Brailovsky, Conrad Seiler.

EXPERIMENTAL CINEMA is published at: 1625 N. Vine Street, Hollywood, California, U. S. A. Cable Address: EXCINEMA HOLLYWOOD.

EXPERIMENTAL CINEMA is a non-profit organization. Whatever profits may accrue to the magazine will be used to produce films in accordance with its editorial ideals and to publish important books on the cinema.

Counsel: FRED H. MOORE