

GERMAN FILM COMPETITION

A PROTECTIVE tariff against German film competition is already being sought by American producers, and their desire for such protection is called stupidity by such critics as Kenneth Macgowan, of the *New York Globe*, who maintains that no motion-picture monopoly is possible because "the movies are an art—whatever their producers try to make them," and because "Germany is in a favorable position to break such a monopoly." German film producers, he points out, have had the great advantage over American film producers of building on the experience and methods of a far better theater than ours. They have been able to go for aid to a theater which had:

1. Much better trained actors, men and women of technical command and originality of expression.

2. Better directors, men with a grasp of the artistic principles of ensemble and the stage picture, men who do not run in little ruts and slavishly imitate popular successes.

3. Better artists and, therefore, more dramatic and more beautiful atmosphere in costumes, settings and lights. To-day the American stage is just beginning to do what dozens of dramatic directors and scenic artists were doing in Germany ten years ago.

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