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(PICTURE: LUCOT VH AND HIS DAUGHTER, NICOLA)

BY J.M.KENDRICK

(ADVANCE) HOLLYWOOD, MARCH 15-(AP)-HE STANDS ONLY FIVE FEET, EIGHT INCHES, WEIGHS ABOUT 140 POUNDS, BUT IS SO DYNAMIC YOU SELDOM THINK OF HIM AS A LITTLE MAN. EVEN WHEN SEATED, HE SEEMS IN MOTION.

HIS HAIR IS BLACK. HIS TANNED, ANIMATED FACE IS DOMINATED BY DARK BROWN, ALERT EYES AND A WIDE MOUTH, TURNED UP MOST OF THE TIME IN A SMILE.

HE IS VIRTUALLY A ONE-MAN MOVIE PRODUCING OUTFIT; HE WRITES, HE PRODUCES, HE DIRECTS.

ON SET AND OFF, HE SPARKLES WITH WITTICISMS. HE PLAYS THE PIANO AND CELLO AND COLLECTS FINE PAINTINGS, MOSTLY MODERN. HE IS A MASTER OF BOTH PLAIN AND SOPHISTICATED COMEDY. HIS ORIGINALITY IN DIRECTION IS OFTEN REFERRED TO AS THE "LUBITSCH TOUCH."

PRESENTING: ERNST LUBITSCH.

LUBITSCH, AT 522, IS IN HIS THIRTY-FIRST YEAR IN MOTION PICTURES. HE FIRST APPEARED WHEN 19, ON THE STAGE OF MAX REINHARDT'S THEATER IN BERLIN. TWO YEARS LATER, HE MADE HIS FIRST PICTURE AS AN ACTOR, SOON TURNED TO DIRECTING, QUICKLY BUILT A GREAT REPUTATION, LARGELY THROUGH HIS POLA NEGRI AND EMIL JANNINGS MOVIES.

MARY PICKFORD BROUGHT HIM HERE IN 1922 TO DIRECT HER IN "ROSITA." HE'S WORKED HERE EVER SINCE. HIS LIST OF SUCCESSSES IS LONG, SUCH AS "KISS ME AGAIN," "THE LOVE PARADE," "TROUBLE IN PARADISE," "THE SMILING LIEUTENANT," "NINOTCHKA," "HEAVEN CAN WAIT."

ONE NIGHT, LAST SEPTEMBER, LUBITSCH WAS THE LIFE OF A PARTY AT SONJA HENIE'S HOME. HE HAD DANCED INCESSANTLY. WHEN HE WASN'T DANCING, HE WAS PLAYING THE PIANO. EN ROUTE HOME, HE SUFFERED A HEART ATTACK, WAS UNCONSCIOUS THREE DAYS.

FOR TWO MONTHS, HE WAS FLAT ON HIS BACK, UNABLE TO LIFT HIS ARMS ABOVE HIS HEAD. THIS FOR A MAN ACCUSTOMED TO WORKING STRENUOUSLY, WALKING FOUR MILES A DAY TO HIS STUDIO, 08 E9

WALKING FOUR MILES A DAY TO HIS STUDIO, RIDING HORSEBACK AND GOING TO PARTIES REGULARLY OR HELPING CLOSE NIGHT CLUBS IN THE WEE HOURS.

LUBITSCH, LOOKING VERY FIT, IS BACK AT WORK NOW. HE WILL NOT DIRECT FOR AT LEAST A YEAR, BUT WILL PRODUCE. ANYA SETON'S NOVEL, "DRAGONWYCK," WILL BE ONE OF HIS NEXT PICTURES. HE AND JOSEPH MANKIEWICZ ARE WRITING THE SCREEN PLAY AND THE LATTER WILL DIRECT.

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HE RESUMED MOVING AROUND GRADUALLY. WALKING WITH HIS NURSE IN A NEARBY PARK ONE DAY, HE WAS TALKING POLITICS AT MACHINE-GUN SPEED, THROWING GESTURES IN ALL DIRECTIONS. THEY PASSED A LARGE FLOWER, WHICH, BLOWN BY THE BREEZE, SEEMED TO NOD AT THEM.

LUBITSCH WENT AHEAD WITH HIS CONVERSATION. TWENTY MINUTES LATER THEY WERE BACK AT THE SAME SPOT.

AGAIN THE FLOWER NODDED.

"THANK YOU, VERY MUCH," LUBITSCH BOWED. "I SAW YOU THE FIRST TIME, TOO."

THERE'S A GREAT DEAL OF SUCH FANTASY IN HIS MAKEUP.

THE OTHER NIGHT, AT DINNER IN HIS HOME, HIS PRETTY FIVE-YEAR-OLD DAUGHTER, NICOLA, WAS NOT ENTHUSIASTIC ABOUT HER VEGETABLES. PAPA LUBITSCH DID NOT URGE HER.

TURNING TO A GUEST, HE REMARKED:

"THIS MORNING THE STRONG BEANS WERE TALKING TO ME AS I WALKED IN THE GARDEN." HE WENT ON WITH A BRIEF, INTERESTING CHILD'S STORY. NICOLA ATE HER VEGETABLES.

FANTASY IN LUBITSCH, COUPLED WITH HIS DEEP KNOWLEDGE OF HUMAN NATURE AND OF THE FINE POINTS WHICH INCITE AUDIENCE IMAGINATION, AND HIS WILLINGNESS TO BREAK AWAY FROM STAID TREATMENTS, CONTRIBUTES MUCH TO THE ORIGINALITY WHICH HAS BECOME THE "LUBITSCH TOUCH." ADDED ALSO SHOULD BE HIS THOROUGH KNOWLEDGE OF MOTION PICTURE PRODUCTION.

LUBITSCH'S HOUSE IS A MAN'S HOUSE. HE DOES A LOT OF READING AND WRITING THERE. THE FURNITURE IS A COMFORTABLE, PLEASANT BLEND OF SPANISH AND MODERN PATTERNS. MANY OF HIS PIECES HAVE BEEN COPIED, AND THERE'S A SAYING HERE THAT YOU CAN ALMOST RECOGNIZE LUBITSCH'S FRIENDS IN HOLLYWOOD BY THE DUPLICATES OF HIS FURNITURE IN THEIR HOMES.

LUBITSCH, IN SELECTING SCREEN STORIES, LIKES "TO GET SOMETHING INTO WHICH I CAN PUT AS MUCH AS POSSIBLE OF MY OWN CREATIVE ABILITY." HE'S A GREAT ORGANIZER; WORKS TWICE AS LONG ON THE SCRIPT AS ON THE ACTUAL SHOOTING; HARDLY EVER CHANGES A SCENE OR DIALOGUE AFTER THE SHOOTING STARTS.

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HE ASSEMBLES THE ENTIRE CAST AND REHEARSES THE WHOLE PLAY. HE PLAYS EACH PART IN THE REHEARSALS AND WHEN THE SHOOTING IS UNDER WAY HIS FACE REFLECTS EVERY EMOTION OF THE ACTORS.

HE IS A MASTER OF CONCENTRATION, BUT PATIENT AND UNDERSTANDING. HE IS ALWAYS SEARCHING FOR NEW TALENT. HE ALSO LIKES TO TAKE ACTORS WHO HAVE BECOME MORE OR LESS TYPED AND PUT THEM INTO DIFFERENT ROLES. A PART IN A LUBITSCH PICTURE INVARIABLY ENHANCES AN ACTOR'S STANDING.

BLANCHE BATES, NOTED CHARACTER ACTRESS, HAD A SMALL ROLE IN ONE OF LUBITSCH'S RECENT PICTURES. SHE WAS DUE TO REPORT SOON TO DIRECTOR SAM WOOD ON ANOTHER LOT.

"I'LL BE ON HAND," SHE TOLD HIM, "AS SOON AS I FINISH THIS BIT IN THE LUBITSCH PICTURE!"

"MY DEAR WOMAN," WOOD REPLIED. "THERE'S NO SUCH THING AS A BIT IN A LUBITSCH PICTURE!"

(END AP SPECIAL ADVANCE FOR AMS OF SUNDAY MARCH 26-NOTE DATE-SENT MARCH 15.)

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