

music and his own text. This is probably the key of his great success: even in big films the unity of producing and composition has a decisive influence upon the harmony of the work as a whole and for the effect of a short the one-man production is absolutely essential. How much is to be attained in the few short minutes that the film lasts! From the very beginning, a surprising unity of sound, picture and colour must create concentration and atmosphere which can transform a witty propagandistic idea into breathlessly exciting proceedings in the course of a few yards of film—excitement which only subsides when the new universal remedy against baldness or colds in the head has been safely launched....

With Kaskeline, music, which has become characteristic of work issuing from his studio, comes first. How magical is the figure of the singer, for instance, who jubilates his way through all the phases of the „Indanthren“ fast-colour propaganda. On this connection the beautiful two-colour film „Flame Magic“ must not be forgotten, the enchanting rhythm of which was in no small measure due to the melodious undercurrent of melody by which it was accompanied.

Various successful advertising films by this artist came into being as a combination of natural and trick film. If a fantastic background appears suitable for the object advertised, the rich imagination of the producer can be allowed full play. We find him in his element among the gorgeous splendour of the „Oriental Fairy Tale“ which builds up a veritable wonderland about the origin of carpets. But his mastery shows itself in his success in the most difficult task of making uninteresting material charming and fascinating. He recently proved in his latest and most effective advertising for Panflavin that even a colds preventive can be advertised comically and wittily. This purely graphic film is practically perfect in picture and text, there is not one unnecessary picture or word. How often can we say the same of a full-length film?

It makes great demands upon an artist to present any kind of wares on the film canvas so that the public may always be attracted and held. An advertising film that does not contain an original idea is bad and the propagandistic effect is practically non-existent. The gigantic progress made by these shorts with a purpose in the course of the last few years lets us divine how much talent must be expending itself upon this particular branch of advertising, which undoubtedly holds great possibilities of still further development. Wolfgang Kaskeline is unquestionably one of the most productive and creative spirits at work in this film category.

Trans. by E. T. Scheffauer.

Two scenes from a
coloured talkie for
Saba Radio

WOLFGANG
KASKELINE

