Make it Again

In the motion picture industry, remakes are\_a fact of life. They have been with us almost from the birth of the art form and as long as good fresh story material is^gcarcejthey will remain.

A remade movie doesn't have to be a bad movie. Produced with a talented cast, a capable director, an intelligent screen-play, an ample budget, and, most important, good judgement, these pic­tures can be thoroughly entertaining and, in some cases, surpass the quality of the original.

Film-makers are not absolutely opposed to the practice, al­though there are a couple of schools of thought on the subject.

Henry Blanke, who has produced many "second editions" in his time declares: "Never remake a picture that was previously suc­cessful. Remake one that was miscast, miswritten, or misdirected. In other words, a flop."

Producer H.B.Wallis takes the opposite viewpoint: "If you have a good piece of material that has not been filmed for a number of years, there is probably a brand new audience for it. So, I wouldn't hesitate to re-do a script with a new set of characters."

For:

1. There is always a shortage of
new, fresh story material.
2. The public wouldn't notice or
wouldn't care that they were
paying to see the same story.
3. There is always a valid reason
for doing it (the theme is
timely, a new cast is available,
the economic situation is
favourable).
4. The coming of new screen
techniques (sound, colour,
wide screen) inspired the
studios to film their more
popular pictures again.
5. A remake of the same director
gives the artist the
opportunity to correct any
mistakes he may have made in
the first version.
6. The public at large seems to
enjoy comparing the
performances of current stars
to the legendary ones.
7. Against:
8. Most subsequent renderings
of the great cinema classics
have been complete failures.
9. The director doing a remake
might decide to "improve" the
original story, to insert certain
things, characters or
eliminate others.
10. It is dangerous to use the
original script almost word for
word. Some stories require an
updating of the dialogue.
11. In many cases, the moral
values of the situations in a
once exciting story have
become so antiquated that the
plot is not workable for
contemporary audiences.
12. There is always the audience's
memory of the earlier
successful production, which
can prevent spectators from
receiving the film properly.

be much more so in the future. Similarly a new kind of artist and film-maker will be needed.

B. Should the printed word or films be used in the classroom?

Film is particularly useful for describing processes which can­not be easily demonstrated in the classroom. So far, however, its potentialities have only just begun to be exploited. Conservative teachers still resist breaking away from the printed word.

C. Should actors speak different languages in films?

Usually a director, aiming his film at an audience of compatriots, has everything spoken in the native language. In some films of Federico Fellini each character speaks his native language, which isn't usual in films. The director says he often mixes languages to express the truth of a given situation. But there is a language barrier.

D. Can critics give an objective judgement of a film?

The critic merely by saying, "I am a critic," inflates himself and causes himself to see not what exists but what he thinks ought to exist. But things are only what they are. Therefore, the critic is usu­ally mistaken. Sometimes he doesn't refer to himself as such but rather to his experiences of what other artists have done in a simi­lar situation. But when a critic tells how the work should be accord­ing to his taste, which has been formed by a certain culture and certain artists, he is still judging by what is congenial to him.

**16.** Role-Playing.