'Pictorial Journalism.'

THE MARCH OF TIME, a twenty-minute camera news feature produced by The March of Time, Inc., and distributed by First Division, at the Capitol and Loew’s Metropolitan in Brooklyn.

After a year of experimental work, the first episode of "The March of Time" reached the nation’s screens yesterday, going on exhibition in about 500 theatres across the country, including the Capitol and Loew’s Metropolitan in this city. Its producers—who are officers of Time and Fortune magazines—object to its classification as a newsreel and prefer that it be called "pictorial journalism." Whatever its name, the new reel is an interesting and well-made supplement to the news reel, standing in about the same relation to it as the weekly, interpretative news magazine bears to the daily newspaper. Its producers hope to release a new episode each month.

The first episode gives the pictorial version of six news and feature news events of recent months. On the feature side are a camera trip to a former speakeasy, now a licensed establishment, on West Fifty-second Street, showing what Federal agents were up against when they raided the establishment in search of wet goods; another chapter chronicles the rise—and the fall—of the Belleish beacons, the traffic signals that England’s young Transport Minister has been installing over motorists’ protests; a third sequence is a visit behind the scenes of the Metropolitan Opera House, where Gatti-Casazza is seen as the curtain rises on his last opening night as director of the company.

For its review of news events, the producers have selected the Fred Perkins test case with the NRA, a re-enactment of Moe Buchsbaum’s historic victory against the French Government on the matter of a $6.80 fine and the war debts, and the significance of the position held by Prince Saionji, last of the elder statesmen, in Japan’s new bid for power.

The purpose of the reel, its editors explain, is not to present mere camera records of the past, but to portray news stories as “live dramatic events that unfold on the screen as they actually took place.” To accomplish this, the producers have not hesitated to re-enact and to stage scenes as they actually happened, embodying—when possible and when advisable—actual newsreel shots.