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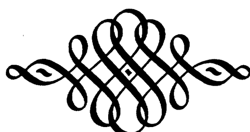

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Early Film Production in England*

The Origin of Montage, Close-ups, and Chase Sequence

GEORGES SADOUL

TRANSLATED BY YVONNE TEMPLIN

GEORGES SADOUL is one of the leading French critics of the cinema. He is in charge of the motion picture page of *Les Lettres Français* and *Ce Soir.* During the war he was active in the resistance movement.

YVONNE TEMPLIN teaches French at the University of California, Los Angeles campus.

IN HIS book, *Le Cinématographe scientifique et industriel,* published in 1911, Jacques Ducom gave one chapter to trick scenes, classifying them in twenty types. The first is "an abrupt change of setting." According to M. Ducom, this is how it is accomplished: "Through the medium of the motion picture a change of set can be accomplished most easily. If the scene is finished and the actors leave the set, all that is needed is for the camera to cease turning at that moment.... On the next film, action is continued (in another set). The first good print is immediately spliced to the last of the preceding scene."

In 1911, montage was looked upon as a stunt.[1] The splicing of one scene to another is not a method of expression peculiar to the motion picture, but rather a substitution of the stage process called the "transformation scene," in which the set and the scene are changed without a lowering of the curtain.

This primitive concept of montage belongs to Meliès. In all his career Meliès never undertook the change from one scene to another in any other manner than that of the transformation scene. He was, however, one of the first to use a series of scenes. Before him, in 1896–1897, films were usually 20 meters long and their projection lasted about one minute. The idea of montage or of change of set as a natural process could not then have occurred to directors. Meliès was the first in Europe, however, to make films of long footage, 100 meters and more. The first were made in 1899: *L'Affaire Dreyfus,* which included 13 scenes and was 200 meters long, and *Cendrillon* (Cinderella), which was 130 meters long. Then, in 1900, came *Jeanne d'Arc* (260 meters) and *Noël* (140 meters); in 1901, *Le Petit Chaperon rouge* (Little Red Ridinghood) (160 meters), and *Barbe-Bleue* (220 meters); in 1902, the famous *Voyage dans la Lune* (A Trip to the Moon) (260 meters); *Robinson Crusoë* (275 meters), and *Gulliver* (95 meters).

Each of these great films is divided into scenes or tableaux. Here, for example, are the twelve tableaux of *Jeanne d'Arc:* 1, the village of Domrémy, birthplace of Joan of Arc. 2, the

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* Translated from *Cinéma* (second trimestre, 1945), pp. 45–51.

[1] The French word *montage* has the meaning, among others, "the mounting of photographs." As applied by French motion picture workers it means the art of cutting a picture. In Hollywood, montage is used for a short sequence of dissolves which, accompanied by music, cover a progression in the story or present the mental state of a character. Such a montage is usually handled in an imaginative, even symbolic, manner.

forest of Domrémy. 3, Joan of Arc's house at Domrémy. 4, the gate of Vaucouleurs. 5, the château of Baudricourt. 6, triumphant entry into Orleans. 7, coronation of Charles VII at Rheims. 8, the battle of Compiègne. 9, Joan in prison. 10, the interrogation in the torture chamber. 11, Joan at the stake—marketplace at Rouen. 12, apotheosis.

This "cutting" constitutes the only change in scenery. The scenes follow one another like the tableaux of the theater, the slides of a magic lantern, or the pictures of a stereoscope. In none of his scenes did Meliès change his angle. In his mind, theater and screen were two aspects of the same thing. Each of his scenes is viewed by his camera as it would be by a spectator seated in the middle of the orchestra of the Théâtre Robert-Houdin. And Meliès, who had the great merit of being the first motion picture man to film the theater, never escaped from the conventions of the theater. In one of his last films, a brilliant success, the *Illusions fantasmagoriques* (Fantastical Illusions) (1909), a conjurer comes on the scene, bows to the public, and disappears into the wings, exactly as he would in the theater. Meliès followed the advice of Ducom, who wrote, about the same time, the passage quoted earlier: he wanted his actors to leave the stage before the set was changed.

It can be seen that Meliès ignored montage as we have come to understand it in its present meaning. For montage is a succession of scenes taken from different angles. The dramatic value of montage is essentially that it permits three procedures which are the very essence of motion pictures: (1) the use of the camera as an eye which looks at things now near, now far away, alternating close-ups with long shots; (2) its use as a means of following a character in his movements across several sets; (3) and the alternation of episodes which take place in different locales but which converge toward the same end (e.g., the activities of the cowboy who dashes off to deliver the girl threatened by bandits).

With Lumière, the motion picture had been an eye leveled at nature; with Meliès, it was a production that used all the devices of the theater and certain tricks peculiar to the camera. It became truly a motion picture only when montage, in its modern meaning, made its appearance.

It is surprising that the historians and aestheticians of the motion picture, who for thirty years have given a predominant place to montage, have never bothered to fix the date of its appearance. And when the question has been asked, it has been badly formulated.

It has been asked who first used close-ups? This question is absurd. The unknown designers of the phenakistoscope had used close-ups, like Marey in *L'Homme qui crie* (The Man Who Screams), toward 1890; Demeny, in *Vive la France* (by phonoscope), 1892; Edison and Dickson, in *Fred Ott's Sneeze,* 1893; technicians of the Raff and Gammon Studios, in *The Kiss,* 1896; and Meliès, in *Gulliver,* 1901. It must not be forgotten that the technicians of the early motion picture naturally followed the tradition of the photographers who, imitating the long tradition of painters, had been making close-ups ever since they had begun to take portraits. In order to ask the real question—What is montage?—the problem must be stated thus: Who was the

first director to alternate the long shot of a scene with the close-up of a face or of a prop? When the question is asked thus, the usual answer is that Griffith is the inventor of montage. That is not true. As Terry Ramsaye, the best historian of the motion picture, put it, the great Griffith elaborated "the syntax of the screen." He was the first to use the technique of montage fully and systematically, and he imposed it on the world. However, he merely *defined* the language. He established the laws of the motion picture language, but the language that he codified was already in existence.

It was in 1900—or 1901 at the latest—that montage made its appearance. It was not a French invention. We have pointed out that Meliès, the father of the motion picture and the only French director who produced regularly between 1897 and 1901, ignored the idea of motion picture montage. Montage was discovered in England.

Between 1900 and 1905, English motion pictures made a brief but brilliant flash. Our English friends across the Channel do not seem fully to realize it.

We have at our disposal very few documents on the English motion picture. Communications between the two countries were interrupted at the time when our research was beginning to show up the importance of the English school of 1900. Not having been able to inquire further, we are presenting only hypotheses. We are certain that montage, and the dramatic effects it offers, was invented in England, but we are not absolutely certain that the directors of the Brighton School were the first to "mount" films.

Brighton is, as everyone knows, a popular English seaside resort. The first English studios were located there, following the custom which has always sent studios to the south. These studios were mere verandas used to shelter the sets and the camera. Most of the films of the Brighton School, taken by the former resort photographers, are open-air productions.

G. A. Smith, the first inventor of film "in natural color" (Kinemacolor, 1908), began in 1900 or 1901 to make films with subjects borrowed—like all those of the directors of this period, Meliès included—from the catalogue of Lumière: *A Game of Cards, Let Me Dream Again, Good Stories, The Little Doctor,* etc. These subjects have one peculiarity: in order to bring out the facial expressions they are systematically treated as close-ups. In these films Smith used his experience and talents as a portrait photographer. Not one of his first ten films exceeded 40 meters in length, and the themes were very simple, involving at most two characters, as in *Grandmother Threading Her Needle, Scandal over the Teacups, A Game of Cards, Good Stories, The Last Bottle at the Club, Two Old Boys at the Music Hall, The Monocle—Me and Joe Chamberlain.*

This systematic use of close-ups created a new genre. In the newspaper publicity of the French traveling shows a new terminology appeared: *Monsieur et Madame Grosse-Tête. "Grosse-Tête"* described a film in which the face of the actor held a large place on the screen.

After his tenth film, Smith realized that the close-up alone did not give him full scope of expression, even in the treatment of very simple subjects such as *The Little Doctor* (a boy and a little girl give a teaspoonful of milk

to a sick cat, a subject reminiscent of the childish scenes of Lumière) and *At Last! That Awful Tooth!* (a scene at the dentist's taken from the films of Kinetoscope Edison, 1893, and inspired by the strips of animated drawings of the Zoötrope, around 1850).

Smith understood that one angle alone, however close, did not permit him to show the spectator the importtant detail of the scene. The problem had already been approached by Meliès. In his *Barbe-Bleue* the little bloodspattered key was an essential prop, which the public had to see. Madame Barbe-Bleue held in her hand a cardboard key, one foot long and painted.

Smith was about to discover a solution which truly belonged to the motion picture. It was he who for the first time alternated a long shot with the prominent close-up of a detail of the scene. Smith's artistic evolution was so logical that he may very well have been the originator of montage. The scenarios of his films, the prints of which were lost long ago, give a very clear idea of his use of montage:

"*The Little Doctor.*—Children playing at 'doctors' with the kitten in a cradle as patient. When the medicine is administered a magnified view of the kitten's head is shown, the manner in which the little animal receives its dose (of milk) from a spoon being most amusing. Length 100 feet."

"*At Last! That Awful Tooth!*—A gentleman suffering with toothache, and having tried numerous remedies in vain, is making frantic efforts to pull out the offending member with a piece of string. He at last succeeds, and in his delight seizes a large reading glass to view the tooth. A circular picture showing the magnified tooth as it appears through the reading glass makes a laughable finish. Length 50 feet."

It is clear that G. A. Smith was frightened by his own audacity, which his public might not have understood although close-ups had already been used on magic-lantern slides. In serials, with several slides, the main characters were at times shown in large close-ups (the head alone). This presentation occurred only once, either at the beginning of the action or at the time new characters entered the scene.

Smith, therefore, went backward. He did not forego the close-up, but he justified it by using a magnifying glass. This indicates, moreover, that he did not understand that the camera must function like the spectator's eye, which looks at things sometimes close to it, sometimes far away.

Films that made use of montage (in the pure state) had little success. We do not find any imitators of *The Little Doctor,* or of *A Mouse in the Art School,* in which scenes of the mouse coming out of its hole alternated with scenes of frightened girls.

On the other hand, montages justified by an optical illusion had a considerable vogue. A film of this kind is *Grandma's Reading Glass,* which in turn shows successively a close-up of the cat's head, grandmother's eye, the works of a watch, and the canary in its cage. Another such film is *As Seen through a Telescope,* the scenario of which follows: "An inquisitive old man by the roadside sees a young couple leading a bicycle in the distance. As the couple pause to tie a refractory shoe lace the old man raises his telescope to participate in the ceremony. A circular and enlarged view of the shoe tying appears on the screen; but the old

gentleman's pleasure is sadly marred, for the young man has observed the operation with the telescope and on arriving at his side bonnets him so severely that his camp stool collapses and deposits him in the dust."

Grandma's Reading Glass (1901) became one of the first films by Zecca, along with *Fabien Becomes an Architect.* The latter was an imitation of another of Smith's films, *The House That Jack Built,* in which a child's architecture rebuilds itself through the backward winding of a film.

Similarly, in 1901 *As Seen through a Telescope* became, with Zecca, *Ce qu'on voit dans mon sixième* (What One Sees in My Fifth-Floor Apartment), which was so successful that in 1905 it was turned into *Ce que je vois de la Bastille* (What I Can See from the Bastille), very likely by Heuzé or Nonguet. Smith's film, or a similar one, also led Zecca to produce *Par le trou de la serrure* (Through the Keyhole), in which masks cut in the shape of keyholes made possible a succession of close-ups. This led him to film *L'Amour à tous les étages* (Love on Every Floor), which was a great success about 1906.

But Zecca, who was technically far ahead of Meliès when he used close-ups in 1901, never progressed beyond this stage of imitation based on Smith's work and a very rudimentary montage. Neither he nor any other French director understood at that time the dramatic importance of montage, that is, of alternating close-ups with long shots. The influence of Meliès was too strong. The concept of the "tableau" prevailed over that of the motion picture montage, however rudimentary, of G. A. Smith or of some other Englishman.

This is not the entire contribution of the Brighton School. For example, here is the scenario of a "big" film of G. A. Smith's, *Mary Jane's Mishap,* which dates from 1901 or 1902:

"This film shows the kitchen operations of Mary Jane the servant in early morning. Her laughable efforts to clean boots, light the fire, &c., are exhibited, and magnified views of her facial expressions are interspersed. She is clearly detected in putting paraffin on the kitchen fire to promote a blaze; but her success is not great, for an explosion occurs and projects Mary Jane up the chimney. She is next seen emerging from the chimneypot on the housetop, and her scattered remains fall to earth. As a final warning to future Mary Janes a visit is paid to the cemetry [*sic*] where an old lady endeavors to improve the occasion by exhibiting the unhappy slavey's grave to other slaveys. But the gathering is scattered, for Mary Jane's ghost rises from the tomb in search of her paraffin can and having secured this desired article she retires again to her final resting place, the domestic cat being the sole remaining witness."

The film, which is 260 feet long, includes at least these elements of montage: 1, full shot: Mary Jane in her kitchen. 2, close-up: Mary Jane shining shoes. 3, close-up: Mary Jane tries to light the fire. 4, full shot: Mary Jane takes the drum of gasoline and pours it on the fire. Explosion. 5, full shot: Mary Jane comes out of the chimney, on the roof. 6, full shot: bits of Mary Jane fall to the ground. 7, full shot: scene in the cemetery, with ghost superimposed.

This diagram of montage may be compared with the scenario of *A Trip to the Moon,* 1902; or of *Voyage à travers l'impossible* (A Trip through

the Impossible), 1905; or even of *Découverte du pole nord* (Discovery of the North Pole), 1905, and it will be seen that to the end of his career Meliès ignored the art of montage that Smith used as early as 1901. With Smith, the various tricks were not utilized for their own sakes, but as dramatic mediums.

The motion picture had stopped marveling at the first words of its own language; from this time on, the words were used to tell a story. Its technique went beyond magical formulas to storytelling, from incantations to speech.

In *Mary Jane's Mishap* one follows the character in rapid "sequence" (it is still premature to use this word) through several sets: (1) the explosion in the kitchen; (2) the body emerging from the chimney; (3) the body falling to the ground.

Meliès did not entirely ignore these effects. The best bit in *A Trip to the Moon* proceeds similarly: (1) the lunar cannon is fired; (2) the projectile pierces the sky; (3) bing! in the eye of the moon. But this very successful effect, which now arouses our applause, was not followed up in the work of Meliès, who always remained faithful to the tableau. Even in the sequence just mentioned he achieved a series of tableaux which appear to belong to the motion picture but which can be found in the settings of the Théâtre du Châtelet.

The Brighton School, on the other hand, made a systematic use of the rapid transit of the hero in successive settings, the hero's presence insuring the continuity of the montage. Such a device is seen in *Stop Thief!*, a film produced by Williamson in 1900 or 1901:

"Shows how a dinner went to the dogs. Three scenes. *1st Scene*—Quiet roadway, tramp slouching along, butcher walks up briskly with tray on shoulder, tramp lifts joint from tray and bolts, butcher after him. *2nd Scene*—Roadway and front of cottages; tramp rushes past, dogs after him and then butcher; cottagers come out to look after them. *3rd Scene*—A large tub; tramp comes in, dodges round the tub, hoping to escape his pursuers; throws joint into tub, and jumps in after it; dogs following closely behind, sniff round the tub, then jump in one by one, first a large collie, then a French poodle, then a black and white terrier; another small dog runs round, but cannot manage the jump. What happens inside can be imagined by the ragged condition of the tramp when the butcher comes along, and after driving off the dogs pulls him out, and then finds the bare bone left in the tub. A tussle between the butcher and the tramp brings the subject to a close."

This film is only 115 feet long and the "chase sequence" is very elementary. But the English used this genre systematically.

Let us now examine a film produced at the end of 1902 or the beginning of 1903 by the Sheffield Film Company; the scenario is infinitely more complicated and instead of being comical has become dramatic:

"*A Daring Daylight Burglary*. Exciting Chase and Capture by the Police.

"The opening scene shows the garden of a gentleman's country house. The burglar enters the yard by scaling the wall, and, after looking around, cautiously breaks open the window and enters the house. Meanwhile, a boy has observed the burglar at his task from the top of a wall, and the scene then changes to the village police station,

showing the boy running in and informing the police. The policemen enter the yard by the wall, one goes inside the house while the other keeps watch. The scene then changes to the housetop, where a desperate struggle ensues between the policeman and the burglar in which the former is *thrown from the roof* to the road below.

"The scene next changes to the road where the body of the policeman is lying. His comrade summonses the Ambulance, which arrives and conveys the body to the mortuary.

"Meanwhile, two policemen take up the chase along a country road, where another desperate struggle takes place. The burglar throws his assailant to the ground and escapes over the wall, hotly pursued by another policeman.

"The scene again changes to a country railway station, showing the train. Just as the train moves off, the burglar rushes across the platform and enters a compartment. The policeman is seen hurrying after his quarry, but too late.

"The last picture shows another railway station, some miles away, to which the police have telegraphed, and just as the burglar alights from the train he is promptly captured by a policeman, but only after a terrific struggle in which the burglar is thrown to the ground, and with the assistance of porters he is eventually handcuffed and marched off, forming a splendid and rousing finish to one of the most sensational pictures ever cinematographed. *Creates unbounded applause and enthusiasm.*"

This film is 275 feet long. It presents at least ten scenes linked together by the presence of the thief or of his pursuers. Here we see how montage in natural settings brought about the birth of the "chase sequence," discovered by the English about 1900. The question can be asked whether the true motion picture was not born with the discovery of the "chase sequence," either melodramatic or comic. The "chase" was possible only by breaking with the tradition of Meliès, that is, with the use of tableaux inspired by the theater, in which the "chase," when it does exist, is as slow and as solemn as a series of tableaux in a fairy play of the Théâtre du Châtelet, and not rapid and varied as in a film.

The dramatic "chase" had appeared in an elementary form in Williamson's film, *Attack on a China Mission,* a newsreel made at the time of the Boxer Rebellion (1900). In this film Williamson made use of montage and of natural settings in *all their depth.* This last point is very important because as a general rule the films of Meliès, inspired by the theater, are two-dimensional. The characters move in a line parallel with the spectator. They move in or out of the wings but never come toward the audience in such a way as to take up the main portion of the screen.

This effect of action from depth was already known, however. Its use in *L'Arrivée du train* (Arrival of a Train) by Lumière (1895) made the film a success. The locomotive comes forward from the back of the set and charges upon the spectator. Then the travelers alight from the train, and several of them come toward the camera, taking up half the screen.

It did not occur to Meliès, obsessed as he was with filming the theater, to use these effects, simply because they did not have their counterpart on the stage. But Williamson understood the

dramatic interest of characters charging upon the spectators. One of his most remarkable films is *A Big Swallow* (1900–1901), which shows an actor, infuriated at being photographed, walking toward the camera until his mouth takes up nearly the entire screen. Then he swallows the photographer and the camera. This clever trick may have given Meliès the idea for his *Homme à tête de caoutchouc* (Rubber-headed Man), in which he did away with the actor's moving toward the camera but retained the enlargement.

The idea of a character charging on the screen inspired Williamson for his best passages in *Attack on a China Mission,* the scenario of which follows in brief: (1) The Boxers break down the door of the mission. (2) In front of his villa, the missionary, under attack, shoots at the bandits to protect the flight of his family. He falls dead. His wife and daughter are at the windows calling for help. (3) A band of marines, led by an officer on horseback, leaves to save the family of the missionary. (4) The Boxers continue the siege of the house and set it on fire. But the marines arrive. The officer, coming from the back of the garden, takes the girl and places her on his saddle, then charges upon the spectators, while the marines, fine acrobats that they are, save the missionary's wife from the burning house.

It would be useless to look in the French productions of 1910 for a film with the intensity and the dramatic value of this film of 230 feet, notable especially for its changes of angles which result from action rather than from the camera. However rudimentary, in the montage we see the embryonic process of the motion picture with alternating scenes in various locales but converging toward the same end: the officer galloping to save the life of the girl menaced by bandits.

Attack on a China Mission contains, in germinal form, the scenarios of most of the American films of the great period. The influence of English motion picture on the American motion picture is very great. The films of Smith, of Williamson, of the London branch of Gaumont, contain the comic elements or the germ of the scenarios of Charlie Chaplin. If it is correct for the histories of the motion picture to accord first place to Edwin S. Porter's *The Great Train Robbery* (1903), a masterpiece and a great motion picture classic, it is only just not to forget that in several episodes the scenario of this film plagiarizes the *Robbery of the Mail Coach,* produced six months earlier by the Sheffield Company, which in turn may have imitated an original English production unknown to us. It is also just to add that the United States and Porter gave to *The Great Train Robbery* a Far West flavor that the English original could not have.

The Great Train Robbery (October, 1903) is the beginning of the American adventure film. *Dix femmes pour un mari* (Ten Wives to One Husband), a film produced for Pathé by Georges Heuzé in March, 1905, is the beginning of our great French comical tradition: it is our first "chase sequence" film.

The "chase sequence," born in England about 1900, appeared in France five years later. Undoubtedly this delay is due to the influence of Meliès. The "chase sequence" requires both montage and a wide use of natural settings. And since 1898 Meliès had

locked himself in his studio at Montreuil. His rival and imitator, Zecca, believed that the use of painted canvases was one of the principal causes of his success. Like Meliès, who definitely and systematically neglected natural settings, he used them hesitatingly until the success of the English films opened his eyes. With *Ten Wives to One Husband* Pathé's actors leave the painted canvas and run out-of-doors.

Ten Wives to One Husband had been preceded at the beginning of the summer of 1904 by a Gaumont film produced in England, *Rendez-vous par annonce,* with the English title *Personal.* We do not know whether this Gaumont film was the original of the "chase sequence" inspired, very likely, by "stories without words" of the caricaturists. Another version of *Personal* was filmed in New York in the same summer of 1904 by the director MacCutcheon, who four years later was to hire D. W. Griffith for Biograph. In any event, the English origin of *Personal* is no more in doubt than the invention of the "chase sequence" by the English, mentioned by all historians or critics of the motion picture before 1914.

The crazy "chase sequence," which began, thanks to *Personal,* in France and in the United States, coincided with the last flowering of the English motion picture. To the best of our knowledge, English productions were few and of little consequence between 1905 and 1910. They ceased to hold an important international place. After 1910, England did produce some very fine films, without, however, turning out a production of major distinction. With World War I, an eclipse began which lasted almost fifteen years. And if, in the last ten years, the English motion picture has given us good productions, none of these great films has made a sensation in the history of the motion picture world. The productions of the Brighton School did make a sensation. Their influence was felt increasingly from year to year.

In France, *Ten Wives to One Husband* taught us the importance of the "chase sequence" and the montage of rapid successive shots at different angles. But, except for Zecca's imitations, the importance of shots taken at varying distances was not retained. The success of the *Assassinat du duc de Guise* confirmed the tradition of Meliès, which is that of the theater recorded on the screen. On Monday mornings at Vincennes, directors feared the furious scolding of Charles Pathé: "Will you gentlemen never learn that in the cinema an actor must be photographed so that his feet touch the bottom of the screen and his head the top?"

In a production as remarkable as *Les Victimes de l'alcool* of Gérard Bourgeois (1912), the camera always remained at the same distance from the object, a distance which Charles Pathé considered unchangeable. The montage of *Les Victimes* is a series of "tableaux" separated by subtitles. But Bourgeois knew how to use settings in depth. He employed, not the motion of the camera, but the displacement of actors, to achieve a third dimension. He obtained dramatic effects which are comparable with modern montage. He understood the lesson taught by Williamson and by such films as *Train en gare.* In a studio he used a lens from which very clear images could be obtained, whether focused for infinity or for a character appearing waist-length.

It is regrettable that our modern

films have lost the knack of moving the actors in depth. Our close-ups, whether they be obtained by montage or by panning, isolate the character from his setting by permitting the background to be fuzzy. As soon as the dramatic setting has been established, a love scene is generally not placed in a railway station, a drawing room, or a moonlit forest, but against a thickness of absorbent cotton as seen by a myopic. This is a convention which should be used only exceptionally and not as a general rule. It is unfortunate that, generally speaking, we have lost the precious secret of the primitives—that of Paolo Ucello or of Gérard Bourgeois—which gives the background the clarity of a portrait. Possibly, in several shots of *La Bête humaine,* for example, Renoir may have been the only man in France who reacted against this tendency. He was not followed along this path, however, and he himself abandoned it.

This lesson of the Brighton School—that a character must evolve in depth—is almost lost today. The lesson of montage, the alternating of close-ups and long shots, was learned more slowly but more securely.

With 1907, Vitagraph, which was then the only American motion picture firm of international importance, began a series, *Scenes from Real Life,* which brought forth the following judgment from a contemporary: "Vitagraph Company shines brightly in the American School. This firm opened a new road with the production of the *Scenes from Real Life,* in which it dared to sacrifice everything for the sake of the foreground; to stress the motion picture portrait and thus revive the portrait of Demeny. The success won by Vitagraph, in its particular field, shows us the attention we must give to the concept of the motion picture tableau, by following the immutable rules of composition in determining the point of sight."[2]

From the Brighton School, Vitagraph had borrowed not only montage and the use of close-ups but the very title of the series. In fact, it was again Williamson who first called his scenario *Wait till Jack Comes Home. A Pathetic Story in Humble Life.* He was the first, quickly followed by Pathé, to take up "social" subjects. In this he was inspired by the life of the common people, then the only patrons of the motion picture.

Williamson, therefore, began the tradition taken up again by Vitagraph. *Scenes from Real Life* were in turn imitated by Feuillade, who in 1912 began a series called *La Vie telle qu'elle est* (Life as It Is), in which he also made a systematic use of close-ups. Vitagraph introduced them to France. That is why we still call close-ups *"plans américains."* For the time being, we take for granted that Vitagraph preceded Griffith in the technique of montage as it was then understood. We have been unable to determine whether we owe this style to Stuart Blackton, who was the firm's director, supervisor, and producer, or to William Ranous, who from 1906 worked in its studios, or to some person as yet not known to us.

The influence of Vitagraph and of its close-ups was very great in France after 1908. Jasset and Feuillade, who filmed popular productions and not "artistic films," systematically used close-ups, beginning with this period; some of their shots amaze us by their modernity. We are not speaking now of

[2] Jean Kress, 1912.

the direct influence of Griffith. Nearly all the films he produced in 1908 were released in France, but he was not yet using his "syntax." At the time he began to develop it, Biograph stopped exporting films to France for a period of three years. When they reached us again, Jasset and Feuillade were already using the language of Griffith without having learned it from him.

Such, then, are the first elaborations of montage, from the elementary discovery of Smith in *The Little Doctor.* The human face has taken the place of the cat's face; the human face has taken on a dramatic importance that it did not have in the theater, where it is only by chance that the actors speak of their "masks" (the proper term for the theater). By means of close-ups a new technique is born which does not have any counterpart in the theater.

Quick montage, juxtaposition of scenes in parallel action, exercised an influence outside the motion picture hall. The theater, with its revolving sets, attempted to conquer the ubiquity of the motion picture. But it is in literature that montage took hold. Surrealist poetry felt its direct influence, and the motion picture of 1910–1920 permeated the verses of Max Jacob and Apollinaire, and the letters of Jacques Vaché. Dos Passos, Malraux, and others could not be understood fully if one did not think of montage.

It is characteristic that in 1907 Vitagraph combined montage with its scenes of real life. In some degree this was a return to the old formula of Zola, "nature seen through a personality," the personality being expressed by the montage.

Through a coincidence that one often meets in technical inventions we have reached the period when Picasso glues on one of his paintings a piece of paper which he does not want to bother copying. He "challenges painting" and opens the way for graphic montage, a device which Max Ernst will use widely, and for photographic montage, which enjoyed a universal if brief vogue between 1920 and 1930. This "poetic" montage of real objects is very close to the motion picture montage. It exercised an influence, which has not yet disappeared, not only in painting, but also in literature and poetry, in which are inserted, like so many bits of paper, ready-made phrases, titles of newspapers, slogans, advertisements, posters, or bits of conversation; e.g., in Apollinaire's *Lundi rue Christine.*

Perhaps the aestheticians of the next century will consider "montage" one of the great discoveries of the present one. In any case, we can foresee that the new arts, or the arts of the future (radio, television, and the like), will, as they evolve, develop its use. Its permanence is assured because montage of sound and of image has brought a new element into art: the spectator is no longer placed outside of time and tied to a definite spot, as he would be before a painting; he is no longer stationary before a moving spectacle, as in the theater; he is on a magic carpet which, at the discretion of the director, brings him closer or takes him back, or transports him to the four corners of the globe.

As Galvani did not foresee modern electricity when he made the frog's legs jerk, neither did G. A. Smith nor Williamson imagine the possibilities of their primitive invention when they sketched the first rudiments of montage.

Acting and Behaving[1]

ALEXANDER KNOX

ALEXANDER KNOX has written a number of experimental plays, two of which have been professionally produced—the last at the Malvern Festival in 1939. The two pictures in which he has most recently appeared are *Sister Kenney* and *None Shall Escape.*

IN THIS PAPER I propose to discuss actors, and to discuss them as if they had a contribution to make to the joy of living and to society. On the stage and on the screen there are two kinds of actors—actors who *behave* and actors who *act*. I hope to convince you that there is a difference between acting and behaving on the screen, and that acting is richer than behaving.

I start off under a certain difficulty: I am an actor myself; and the most powerful critic in the country, Mr. George Jean Nathan, has admitted that no one can have respect for a man who always has to go to his work up an alley. It is of stage actors, whom he respects, that he makes this unkind comment, and he declares that a screen performance bears the same relation to a stage performance that a hiccup bears to Camille's tuberculosis. If I make any attempt to answer back, Nathan asserts with finality: "Coquelin is the only actor who ever lived who proved that he had a critical mind in the appraisal of acting." However, the published words of Minnie Maddern Fiske and William Gillette, and some of the comments of George Arliss, Ellen Terry, and others, seem to me to indicate that Nathan's statement is a trifle sweeping, so I will not allow it to scare me into silence.

There are many uses for the motion picture camera, but I believe the chief use will always be to show character in action. There can be more or less character, and there can be more or less action, but the irreducible minimum content of novels, plays, and screen plays is character in action.

There seem to be several instructive parallels between the early development of the English-speaking theater and the early development of the motion picture industry. The only one that I wish to mention at the present time concerns the initial separation of the two ingredients of content, and their later marriage. In the mysteries and miracles, "character" was a label hung on a human puppet—Greed, Gluttony, Chastity, or some other quality—just as in early films the good *girl* fought the bad *man* so she could take the good *boy* away from the bad *woman*. (It may be worth noting that evil was more adult than good. Even now, youth is apt to be a subsidiary quality of virtue.)

At the time of the Renaissance, these black and white puppets were replaced by more or less human beings, and in the history of the theater we begin to be aware of so-called "great" actors at the same moment that great parts were provided for them. Whether the actor needled the writer into giving him better parts, or the writer persuaded the actor to give up his fustian label of vice or virtue and become human, is a

[1] A paper from the program of the Motion Picture Panel of the Conference on American-Russian Cultural Exchange, at the University of California, Los Angeles, December 8, 1945.

chicken-and-egg controversy which is not the subject of this paper;—but I should like to call attention to Samuel Butler's opinion of a chicken. He suggested that a chicken is simply the egg's way of making another egg. There are two points of view.

Another tangential remark, which I hope will be seen to apply to my main argument later, concerns the influence of the box office on movie making. Every bad picture that has ever made money has been excused on the basis of the statement, "Well, that's what the public wants." The public is equally blamed when the bad picture fails to make money. Then the outcry is against the fickleness of the public, and the producer declares there is no way of knowing what the public wants. When a good picture fails to make money, the same public "isn't ready for it." When a good picture makes money, the same public "knows a good thing when it sees it."

We hear a great deal about giving the public what it wants. I believe that this is impossible to achieve. How can the public know what it wants till it has seen it? There are three alternatives. You can give the public what it thinks it wants, if Gallup can find that out for you; you can give the public what *you* think it wants; or you can give the public what *you* want. I know of no other alternatives, and I cannot understand why the old lie persists when the organization of the industry has at its heart a highly paid sales force dedicated to the task of persuading the public to want what a studio has to sell. Actually, the Producers' Association knows it cannot give the public what it wants. The Hays Office was invented by a number of timorous producers for the precise purpose of preventing them from giving the public what it wants.

Acting and *behaving*. The difference is not only aesthetic, it is also psychological, and it is very closely tied up with the customs and techniques and mechanisms of the sound stages.

Of course there are some experts—many of them casting directors—who do not recognize the existence of either acting or behaving. To them it is a simple matter, summed up in the phrase "type casting." A fine actor, a friend of mine, has expressed the same thought this way. "In a movie," he says, "everything surrounding the leading man and the leading lady must be real. The flowers in the garden are real, the rug on the floor is real, the walls are real, the pictures are real, the doors are real, the trains are real, the sofas and the sidewalks are real. The old mother is real, the old uncle is real, all the subsidiary characters are played by actors who are skillful enough to be as real as the walls and the sofas and the streets. In the midst of this reality you put a leading man and a leading lady. Well, maybe some leading men and leading ladies aren't real; but what of it? Surrounded in this way, they *look* it!"

I have never considered "type casting" to be the solution. In practice it is too easily reduced to absurdity. According to that method, there is no reason why a drugstore clerk should not play a drugstore clerk, a teacher a teacher, and a doctor a doctor. It has been done often enough, and with success, but it tends to limit the subject matter of the film writer.

For instance, here's a short story which we wish to cast ideally. A great scientist confides to a pioneer flier a

paper on which is written the secret of the atom bomb. He is to take it to a Balkan king. While he is on his way to his airplane the secret is stolen by a murderer. The flier goes at once to the President of the United States, who advises him to get in touch with Madame X, who will get it back from the murderer.

At first sight this seems quite simple. A pioneer flier. Obviously, let's get Lindbergh. A great scientist hands him the secret. Einstein would be worth trying. He'd probably jump at the chance. He'd make more money out of this engagement than all his algebra has brought him. The secret is to go to a Balkan king. Easy; there are dozens out of work. Our hero is waylaid by a murderer; ring up Alcatraz. All right so far. But now things begin to get tough. Our flier goes to the President of the United States—these writers always make things difficult, just out of spite! Well, let's think a minute. Oh, yes, fine! Herbert Hoover! Now Madame X. No, it won't work. Throw the story out. Madame X is a bad woman, and they are never unemployed.

Type casting does not seem to be workable, not because it isn't a good idea, but simply because it is impossible. It limits story material too much. With the types easily available, stories would grow increasingly repetitious, increasingly dull; and I have a suspicion that the real source of material for movies, as for any other art, is life, and not an achieved imitation of life.

Behaving is a form of acting which is much admired in Hollywood and elsewhere, mainly on the grounds that it holds the mirror up to nature. It is natural. But two very good critics have uttered certain warnings about behaving. Every young and revolutionary group of actors in the history of the theater, and I think this applies with equal force in the shorter history of the movies, has seemed more natural than its predecessors. I have no doubt that, as John Mason Brown says, "Burbage would have thought Betterton too mild, that Betterton would have missed strength in Garrick, that Garrick would have been disappointed in Kean, Kean in Irving, Irving in Gielgud, and Booth in Barrymore."

John Mason Brown's word of warning about "behaving" begins, "Actors are commonly supposed to be good actors if they do not seem to be acting at all," and he continues, later, "To admire their performances as being the kind of art which conceals art is one thing, and a just cause for admiration. But to mistake their acting for not being acting, to applaud them for this very reason, is not only to insult the actors in question but to commit the final insanity of slovenly thinking. One of the pleasantest sensations they can afford us is for them to make us feel, however mildly, that what is done is done with a reason and by people who know what they are doing, so that no one mistakes the mirror that is held up to nature for nature herself."

And Mr. Bernard Shaw, another good critic, puts the same point more concisely. "The one thing not forgivable in an actor is *being* the part instead of *playing* it."

These two strong statements are in direct opposition to a great deal of Hollywood thinking. The men who made the statements are neither of them thoughtless men, nor are they men who enjoy the dreadful scent of old boiled Ham.

Behaving, at its best, is the kind of art which conceals art. Edward Dmytryk, a brilliant director who has helped a number of actors to give excellent performances, has complained bitterly about Hollywood Ham-worship, which he alleges to be rife, and he says, "If a man hasn't quite perfected the technique of naturalness, we say he underplays, but when he has perfected the technique we say he is only playing himself." To some, it may seem that Mr. Dmytryk is tilting against a strawman, since the point he makes is fairly well accepted and a number of actors who have perfected the technique of naturalness in Hollywood get a great deal of credit.

In fact, behaving, when it is perfectly done, has always been the most profitable form of acting, and the form which inspires most confidence. Behaving makes use of intelligent observation and an alert contemporary mind. Its power is the power of reality, and without it no mummer has the right to call himself an actor.

But behaving is capable of abuse. Behaving is a form of acting which can be used to display the same kind of empty idealizations that fill some of the popular magazines and pass for human beings. The result is that a completely unreal creation, a man who never did exist on land or sea, is made real by the misuse of an actor's skill. The process is one of selection. Whatever imaginary type happens to be the wishful dream of society at the moment is built up of segments of a human psyche, and all those which would contradict or make diffuse the single effect of the whole are conveniently omitted.

These common idealizations change from age to age. The gloomy introversion of the mid-Victorian Puritan Romantic has now been superseded by the cheerful inanity of the happy extrovert.

The concentrated pressure of Radio, Magazines, Newspapers, and Movies to make this happy extrovert the admired type seems likely to lead to just as serious a national sense of frustration as the Puritan pressure toward introversion did at the turn of the century. Most people, happily, are between the extremes of introversion and extroversion. The Puritans created frustration by moaning, "Look to your soul!" at every opportunity. We may create a similar frustration by yelling, "Smile, please! Everything's wonderful!" when everything is—well—not quite wonderful. The reason for this concentrated pressure is not going to take anyone a lifetime of grinding study to discover. A population of the cheerfully inane is apt to need beer as an escape from reality. The more beer, the more refrigerators to keep it cool in, the more cars to transport it in, and the more bathrooms to dispose of it in. Sales mount.

Behaving is the servant of this kind of idealization because it makes the false seem real and the phony true. Behaving is the form of acting without which second-rate dramatists would be completely lost.

Is acting any different? What is it? What can it do? Acting seems to me to be *behaving plus interpretation.* The difference between acting and behaving is the difference between Menuhin and the first violin, the difference between Van Gogh and Sargent, between William Shakespeare and Ben Jonson. The ability to paint photographically is probably a necessary part of a painter's equipment, but it does not

make a painter. The ability to play every note in perfect pitch, volume, and tempo is a necessary part of a violinist's equipment, but it does not make a Menuhin. The ability to be just like the man next door is a necessary part of an actor's equipment, but it does not make a Chaplin.

Now I am going to attempt the impossible. I am going to try to tell you what I think acting is. I'm going to hang onto the beard of the prophet Shaw till I find my balance. Shaw is speaking about Henry Irving, whom he did not like. He says, "Irving was utterly unlike anyone else: he could give importance and nobility to any sort of drivel that was put into his mouth; and it was this nobility, bound up with an impish humour, which forced the spectator to single him out as a leading figure with an inevitability that I never saw again in any actor until it rose from Irving's grave in the person of a nameless cinema actor who afterwards became famous as Charlie Chaplin. Here, I felt, is something that leaves the old stage and its superstitions and staleness completely behind, and inaugurates a new epoch."

This is a comment by Shaw on Duse. He is explaining to Ellen Terry how to become an actress—an occupation most men would have thought rather impertinent, but Shaw didn't mind, and neither did Miss Terry. "At first you try to make a few points and don't know how to make them. Then you do know how to make them, and you think of a few more. Finally the points all integrate into one continuous point, which is the whole part in itself. I have sat watching Duse in Camille, analyzing all her play into the million or so of points of which it originally consisted, and admiring beyond expression the prodigious power of work that built it all up. *Now* the actress seems to make no points at all. This rare consummation Duse has reached."

Here is the poet, W. B. Yeats, speaking of a performance of Björnson's *Beyond Human Power* by Mrs. Patrick Campbell: "Your acting had the precision and delicacy and simplicity of every art at its best. It made me feel the unity of the arts in a new way."

Charles Lamb wrote of Bensley, "He seized the moment of passion with the greatest truth, he seemed to come upon the stage to do the poet's message simply—he threw over the part an air of loftiness which one catches only a few times in a lifetime."

Samuel Taylor Coleridge said of Kean, "To see Kean act is like reading Shakespeare by flashes of lightning."

And Hazlitt, one of the most objective and astute of critics, who held that Shakespeare needed no actors, that his own imagination was sufficient, when he had seen Mrs. Siddons and Kean at different times, admitted that each of them had "raised our imagination of the parts they acted." And some time later, when Kean played Hamlet, he declared that certain scenes in the production were "the finest commentary that was ever made on Shakespeare."

I have chosen these quotations because they understate the case. There are many more fulsome comments on actors of the past and present, many comments which are foolish in their abandonment to a momentary enthusiasm. The comments I have quoted were made by men of taste, each superb in his own profession, each critical, and each well-provided with standards of comparison, and I suggest that these

comments were made on an art which is *more than behaving*—an art which has the power to shock and to excite, an art which has a function and a life and a purpose of its own, an art which is difficult to understand and even to detect because of its evanescent nature, an art which is a deep intellectual and emotional experience, and which leaves the psyche of the person who has been in contact with it subtly changed.

And if this seems to be a spasm of mystical nonsense, I would suggest that whoever feels that way about it should suspend judgment until he has tried to define for himself the higher reaches of some other art as well. It is not easy.

The inevitable comment will now be made: "These actors were stage actors. Even supposing there is a certain amount of validity in your mystical nonsense, how does that apply to the screen?"

And I have to confess that, with the exception of Chaplin, I have not seen a sustained performance on the screen to which I would be inclined to apply similar words. But although sustained performances on this level may not exist on the screen, we have all seen short bits of film in which "acting" in this high sense has been caught and held. And when we think of acting in this way, it is well to remember that at best it is an interpretative art, and is dead the year after next; it is dead because the manners of the people have changed. It is dead, but that does not mean it has never been alive.

I can, from my own memory of films, list a number in which there were passages of great beauty created solely by the actor. There is not time to go into these in detail. Many of you will remember them also. There were superb moments of performance in Cagney's *Yankee Doodle,* and in an inferior film, *Dr. Jekyll and Mr. Hyde,* Spencer Tracy had moments of peculiar effectiveness. Greta Garbo in *Camille,* Rosalind Russell in *Craig's Wife,* Laurence Olivier in *Wuthering Heights,* a scene of curious terror in *Alice Adams,* where Miss Katharine Hepburn was trying to entertain *you* at dinner as well as the boy in the film. Several sustained passages in Paul Muni's two fine performances, *Zola* and *Pasteur.* Barrymore's *Bill of Divorcement,* Raimu in *La Femme du boulanger,* Nikolai Cherkasov-Sergeyev in *General Suvarov,* and a scene in the same film where an actor whose name I do not know—he plays an old soldier—by telling a lying story of his old campaigns creates the kind of excitement that acting alone can give.

Miss Patricia Collinge played in *The Little Foxes* in New York, and she played the same part in the film version with Miss Bette Davis. Miss Davis' performance was excellent, but the fact that interested me concerns the scene, almost a monologue, where Birdie (Miss Collinge) lets her niece know that she has been a secret drinker for some years. It is a ticklish scene, sometimes on the verge of laughter. I saw the film three times, at long intervals, and each time there was a curious attempt at scattered applause at the end of that scene. The performance was exquisitely skillful, and in a strange way the film suddenly spoke with unusual eloquence and I felt that I was watching and listening to something very close to a "great moment."

The last of these recollections of mine is more recent, and you will probably all recall it. This performance, which, in my opinion, more nearly

touched the quality of the Keans and the Duses than most, was given by Barry Fitzgerald in *Going My Way.* I saw Mr. Fitzgerald give this performance, in its beginnings, about fifteen years ago, and it was a great performance then. I am told that Mr. McCarey, whose skill is unrivaled, told Mr. Fitzgerald on many occasions that the camera would keep on turning until he finished acting, that he was to do what he felt like, and that he was not to worry about wasting film. I imagine there are few people who saw the film who will not carry with them for the rest of their lives some vivid recollection of Mr. Fitzgerald.

The point about this long recital of memorable bits is an answer to the widely held belief that acting may be valuable on the legitimate stage, but only behaving is useful in movies.

Is acting of any use to the screen?

It seems obvious to me that the high qualities of fine actors of the past are not confined to the past; it is equally obvious that the essential quality that is acting has too seldom been caught in any sustained way on film. But it *has been caught.* If it can be caught in bits, there seems to me no good reason why it should not be caught more often as a sustained performance.

If it is to be caught, it will have to be caught as acting, not as behaving. I believe that a thorough study of the customs and techniques of the sound stage might indicate the reasons for the somewhat disproportionate preponderance of behaving. To refer again to John Mason Brown's warning against slovenly thinking, one form of slovenly thinking, which is particularly difficult to combat, I have noticed more frequently in some of the younger writers and directors who are vastly impressed with the power of their medium but whose occasional comments indicate that they literally don't know how an actor works. The present custom of preventing writers from working on the set and from meeting actors has something to do with this, but it is not the whole reason. Pride in the power of the medium persuades many people to think that the contribution of an actor is very slight, and anyone who knows the history of the movies at all can point to certain fine films in which the contribution of an actor was almost nonexistent. But the fact that such films have been made does not suggest that no other kind of film can be made, and I believe that as the industry matures the contribution of the actor will become more important.

Great plays provide great parts, great parts discover great actors. There are no great parts without passion, and there is no passion without belief. Passion is the emotional expression of a deep conviction. Without conviction, which is partly intellectual, passion becomes hysteria. Hysteria and the absence of emotion cannot substitute for passion and restraint.

In the complicated mechanism of a film studio, in the tremendous costs of production, it is at present impossible to give the necessary time to acting. Behaving, when an actor has practiced it for years, becomes a finished product, a performance that can be turned on and off with less nervous strain than acting, which must always give what William Gillette called "the impression of the first time." But if the distinction between acting and behaving is understood, I believe it is possible that improved techniques of the camera may

make acting a steadily more valuable component of films.

Mr. Edward Dmytryk, whom I quoted before, said he had never seen anyone succeed in changing himself into a different individual on the screen. "The insecurity of the actor," he continues, "trying to portray an individual who springs from a completely unfamiliar environment, is sure to be picked up by the searching eye of the camera. Result, a self-conscious performance."

If this is true, it may be due to a number of causes. Mr. Charles Laughton played Captain Bligh one year and Ruggles of Red Gap another. I did not find the performances self-conscious. I thought each fitted its frame about as perfectly as anyone has a right to ask. Nikolai Cherkasov played Gorki in *Lenin* and Alexander Nevsky in the film of that name. Gorki seemed to me a beautifully simple and subtle performance, with a curious and telling awkwardness of movement which helped to make me believe that the actor was the man. M. Cherkasov played Nevsky in a wide, heroic manner, impossible for an untrained actor, as if he were a Russian Galahad. The effect was not one of either insecurity or self-consciousness.

I have met Mr. Charles Chaplin, Mr. Barry Fitzgerald, and M. Raimu, and I have not found them "just like" any of the parts I have seen them play in films. Many of the parts I have seen them play were characters which sprang from a completely unfamiliar environment; but the camera did not record any insecurity, it recorded fragments of what to me was a fine and sensitive work of imaginative creation. Some of these "characterizations" take years to perfect; some take minutes, just as Van Gogh spent a month on one of his self-portraits and a day on one of the canvases of "A Garden at Arles"; but the time required to do the work has little to do with its quality. The fact is, the "searching eye of the camera" picks up what is there, and if a self-conscious performance takes place in front of it, that's what it records. It is the job of the writer and the director and the actor to see that the performance is not insecure or self-conscious. It is a special ability of the actor, if he has suitable material, to provide, first, "the illusion of the first time," and second, a sense of physical, intellectual, and emotional life which is more vivid than life itself.

One could cite examples of acting for hours, but I am reasonably certain that the trouble is not with the ability of the actor, but with the mechanism of the studio.

The most powerful barrier against acting on the screen rises from the fact that film is only about forty years old, and the happy writers, cameramen, and directors are still discovering new things about it. This will be, in the long run, all to the good, but just at present it makes it awkward for the actor. Tricky cinematography, from writers, cameramen, and directors, can destroy illusion faster than anything else I know.

A film, like a novel or a play, shows character in action. Anything that gets in the way of the action of that character is dramatically bad, but the boys who are expert at cinematography delight in yanking the audience off to contemplate a mountain or a goat, the immediate symbolic meaning of which is clear to everyone, but the dramatic value of which is not clear to anyone.

These tricks are evidences of growing pains, but they are definitely *pains* nonetheless.

Actors are frequently asked questions such as, "Don't you find tricks of direction, photography, writing, and cutting helpful to the character you are playing?" And the answer must be a strong affirmative. But there is a great difference between clarifying a "character" and helping the actor. The invention of the tractor was a great help to the plowhorse—it put him out of work. Too often, in film making, trickiness is used not as a help to the actor but as a substitute for acting, and the man who knows his craft is therefore deprived of the advantages which he has a right to assume that knowledge of his craft will give him.

Actually, most of the tricks of the kind I mean are well conceived and add tremendously to the effectiveness of film, but there are some which are not well conceived, and add only to confusion. The difficulty is traceable, as are most difficulties, to the economic necessities of the industry and the present stage of mechanical development. Film will always be predominantly an intellectual medium. It consists in the fitting together of various pieces, one by one. This is done by means of the intellect, but it should be constantly subject to emotional suggestion. Unless the writer and the director treat film first emotionally, and then proceed to rationalize, we shall always see scenes such as the one in which Lenin, admirably played by Boris Shchukin, finishes ordering the execution of a batch of bread-hoarders and proving to Gorki that his harshness was warranted, and then meets a lost child in the corridor and proceeds to teach her to draw. The object of this scene was to show that Lenin was kind to children, but it succeeded in convincing me that the writer was writing his film from his mind and not his heart. If the two scenes had followed each other in a play, the first rehearsal would have convinced the author that the juxtaposition was too sudden, that a short transition was required. Lenin would not have been required awkwardly to truncate his emotions about bread-hoarders and be kind to the child. Or, if he were, he would have been aware of the awkwardness. The sequence, as it was cut together, prompted people to groan "propaganda" when, if the emotions of a man in that situation had been more thoroughly explored by the *emotions* of the writer and not by his *mind,* the very abruptness of the juxtaposition could have been made effective.

Another bit of trickiness which irritated me and many others recently came in the very successful picture *Spellbound.* Miss Bergman kissed the doctor, and shortly afterward a series of three doors opened, apparently without help from human hands. This, my reason told me, symbolized the dawn of love in Miss Bergman, the beginning of brighter things—the opening of doors—a literal translation of a literary cliché to the screen. Personally, I have complete faith in Miss Bergman's ability to convince me that doors are opening in her soul, if she is given adequate material to do it with, and, frankly, I'd rather look at her opening the doors than see Mr. Hitchcock do it—or see them open by themselves.

These are just a few of the things that make acting difficult on the screen, and, correspondingly, make behaving easy. Actors, as George Jean Nathan

says, are popinjays, but they have something to contribute. Does anyone want that contribution? If the films can use it, I have no doubt they will, but it will need quite a bit of careful study. Acting will never bring in the money that behaving will bring in, and acting is many times more expensive to buy.

Mrs. Leslie Carter, a great beauty, said to Sarah Bernhardt, a great showman, "I wish I had your talent." The Divine Sarah replied, "I wish I had your box office."

The connection of this paper with the announced theme of this conference is implicit: BEHAVING IS AN IMPOSSIBLE METHOD IN HISTORICAL FILMS.

Great plays, great parts, and great performances coincided in England in the seventeenth century. The film is capable of far greater development than the theater was capable of, and I expect great screenplays, great parts, and great actors IF—and it is an important IF—there are still actors with the range and the training and the power and the experience to play these parts.

Both behaving and acting take training, but acting takes more.

Where are the actors to find it?

They Stopped at Nothing

JOHN ELLIOT WILLIAMS

JOHN ELLIOT WILLIAMS is an executive in a midwestern advertising agency. In the 'twenties he did New York publicity for one of the major motion picture companies.

NO FORM of advertising is more extravagant, more misleading, more mendacious, and sometimes more vicious than the printed matter which exploits the motion picture. Most of it is merely bloated and absurd exaggeration, and—like the boy who cried "Wolf! Wolf!"—defeats its own end. The filmgoer ceases to believe that Hedy Lamarr was never more glamorous or Boris Karloff never more horrifying. Beyond such megalomania lies a smaller body of advertising which is deliberately misleading; most of it trades on the sensational, and some of it on the pornographic. When *The Story of Mark Twain*—properly presented as a biography of the great writer—fails to draw well in its first showings, it is advertised at its subsequent bookings as a kind of glorified "Western." The Broadway play, *Uncle Harry*, becomes the picture, *The Strange Affair of Uncle Harry*, and the ads suggest a hidden perversity. For advertising *The Southerner*, a somber drama of the sharecroppers, theaters are provided with photographic "leg art" in which the heroine lies invitingly supine in the sort of filmy underthings that the character neither wears nor could display in the film. All this in the face of the Hays Advertising Code, which forbids false statements or breaches of good taste.

The men who brought the motion picture from the nickelodeon to the Radio City Music Hall, who improved its story material from *Should a Wife Tell?* to *A Tree Grows in Brooklyn*, who fostered better acting and more enlightened direction, who developed sound and encouraged Technicolor, have left its advertising just about where it was in 1915. It can be said for the film critics, however, that they have at last become vocal on this attempt to sell a bar of soap as a bubble bath and a mess of pottage as an aphrodisiac.

Manny Farber wrote in the *New Republic*, June 4, 1945: "As far as I could see last week, the movies that contained moral love affairs and moral people were exploited for having just the opposite: if there was little or no sex, it was suggested that there was lots. . . .The following are some theatre-front displays within three blocks of Broadway. Underneath the marquee at the Criterion, as an advertisement of *Counterattack*, is a large shot of the heroine in black negligee, leaf-patterned brassiere and pants, chained to a dungeon wall. Nearby she is seen in the costume of a circus rider, lying comfortably on a white satin divan, guarded by a Nazi with a bayonet. This illustrates 'The suspense-filled drama of one woman and eight men trapped underground,' though the movie is actually without sex. . . . Two huge billboards over the Astor Theatre are combined to suggest the plot of *The Enchanted Cottage*. In the top one is a message that the whole town whispered about these two . . . and points to the kiss shown there between Dorothy McGuire

and Robert Young. The kiss is actually in the movie but there is no whispering or anything irregular enough to be whispered about. . . . The rest of Broadway seems to be covered with posters of people with guns and people running from them or from some nameless horror. It seems to me that even a hopeless delinquent would have a sense of degradation while buying his ticket under these signs."

Max Lerner in *PM,* June 6, 1945, took the ball from Farber and continued toward the full answer: "I agree with Farber that this is shoddy stuff. It is bad enough, in terms of a mature movie art, for Hollywood to turn out infantile sex tripe; it is worse when the pictures that show adult emotions are bedizened with the gaudiness of a street walker."

Both Farber and Lerner went on to discuss misleading advertising for *The Life and Death of Colonel Blimp,* but *Time* had earlier (April 23, 1945) done a complete job in that respect. Beneath a still from that British picture and a reproduction of a poster used to advertise its engagement on Broadway, *Time* said: "Above, left to right, are 1) Colonel Blimp (Roger Livesey) as he appears in the title role of the quietly excellent, eminently tasteful and strictly non-sexy English film which opened last fortnight at Manhattan's Gotham Theatre. 2) Colonel Blimp as he is being advertised. Such advertising, which was outlawed years ago in another field by the Food & Drug Act, is by no means uncommon in exploiting moving pictures. As it often happens, the author of this latest sample, Donald Gibbs of Manhattan's Buchanan & Co., Inc., is an honest and sensible man with a job of selling to do. Lacking any art work from England, and aware that reviews like those in *Time* (April 2nd), 'good as they were, were not exactly the type to sell the picture to the average moviegoer . . . we sexed it up,' he says, 'for the mass population. . . . I'll be glad to know any other way of selling it.' "

The *New York Post's* Archer Winston hit the nail harder on the head when he wrote that such advertising is likely to draw people who will hate the film and feel sold out, and to keep away those who would love it.

Much more pointed was the *Pittsburgh Press,* May 19, 1945: "The only thing bad about some movies is the advertising which promises a great deal more than is delivered.

"Yesterday we eliminated after the first edition an ad from a downtown theatre that had to do with the 'love life of a gorilla.'

"But some of the other ads could scarcely pass muster.

"One, advertising *Dillinger,* contained such phrases as 'a cold-blooded killer and a hot-blooded blonde—they stopped at nothing' . . .

"Another dealt with 'public enemies on the loose,' 'the strangler—plying his horrible trade,' 'the fate of a girl who was nice to a stranger.'

"What are movies advertising for—renewed interest from 'The Legion of Decency'?"

Six months after *Time* exposed the fallacy of such advertising for *Colonel Blimp,* that picture was still being exploited as the gentleman's "romances and adventures." Advertisements for *The Southerner* featured an illustration of a man carrying a girl, with copy reading, "She was his woman. Memphis banned it and created a nationwide controversy." The implication was that

the Memphis action was for moral and not social reasons. *Junior Miss,* advertising in the Los Angeles papers, displayed the line, "She learned about life through a keyhole." Ernie Pyle's *The Story of G. I. Joe* was announced as "the true story of every woman's fighting man." *Tomorrow the World* was offered with a boy-and-girl illustration and with copy reading, "One word stood between them."

What is at work here is flight from a fear and the seeking of protection in a tradition as old as picture business itself. The fear is that certain kinds of subject matter—subject matter chosen by the studios—are, in the language of the industry, "poison at the box office." The tradition is that sensationalism is the great common denominator of mass interest.

In the dim years of the cinema's beginnings, certain tabus were established with regard to subject matter, and nothing can completely kill them off. Perhaps in the past there was justification for them, but today, although they are still feared, few or none of them can deserve respect.

Prominent on a list of such tabus is costume drama. Ignoring the fact that *The Private Life of Henry VIII* and *The Black Swan* were great financial successes, "period" stories are almost never advertised as such. Illustrations showing old-fashioned dress are seldom shown; photographs of the principals will be greatly retouched or "borrowed" from other productions. Another tabu is against stories in which socially significant themes outweigh romance; these must be disguised because "the public doesn't want to be taught; it wants to be entertained." This explains the hiding of the themes in *The Southerner* and *Tomorrow the World.* (But the nature of *Grapes of Wrath* was not disguised in its advertising, and it earned huge profits.) Another tabu type, "documentaries," pictures completely lacking in romantic elements, must be "hyped." The "woman angle" must somehow be introduced; hence the line used in connection with *G. I. Joe.* (Yet *The Fighting Lady,* truly a "documentary" and honestly advertised, was a hit.) When a picture, for any reason, proves disappointing at the box office, its advertising must be spiced, wherefore a clean theme such as that in *Junior Miss* must be embellished with the line, "She learned about life through a keyhole."

The squirming of Paramount executives until *Going My Way* came finally to public presentation was sympathetically observed by the executives of all Paramount competitors; for, by the laws of tabu, this feature was doomed to box-office failure. It had no love story, nor could one be falsely introduced in its advertising. As for openly admitting that one of the principal characters was a priest, this was unthinkable, the success of *Boys' Town* notwithstanding. This left nothing as a key for the early advertising except the mere mention of Bing Crosby and the songs he sang. Even when the initial success of the picture should have been enough of a key for its exploiting, and months after the public was paying tribute to the feature with millions of dollars, an attempt to disguise its theme was still going on, with exclusive use of lines such as "Hear Bing sing the songs you've always wanted him to sing."

Tabus and the fears they represent persist in spite of the kind of statistical evidence that motion picture executives

respect most highly. The *International Motion Picture Almanac* each year prints a list of "pictures which have grossed more than $2,000,000." In the issue for 1944–45, the latest available at this writing, the first ten of the thirty-seven[1] pictures listed are:

Gone with the Wind—$32,000,000 as of 1939 to July 1, 1943

This Is the Army—$10,000,000—1943

Snow White and the Seven Dwarfs—$8,000,000—1938

For Whom the Bell Tolls—$7,500,000—1943

Mrs. Miniver—$5,500,000—1942

The Singing Fool—$5,000,000—1928

Random Harvest—$4,500,000—1943

Four Horsemen of the Apocalypse—$4,500,000—1921

Stage-Door Canteen—$4,500,000—1943

Lady in the Dark—$4,250,000—1944

Included in the rest of the list are pictures as old as *The Birth of a Nation*, $3,500,000, 1914, and *The Kid*, $2,500,000, 1920, mentioned here to point up the fact that, at all times in the past thirty years of the motion picture business, its greatest box-office hits have certainly not had sensationalism as their principal asset. False introduction of it in the advertising could have done anything but limit their grosses.

All who are familiar with the exhibiting branch of the industry will recognize that the questionable examples of advertising mentioned in the quotations from *Time*, the *New York Post*, the *New Republic*, and other publications cited in these paragraphs, were the work of theaters not within the chains affiliated with producer-distributor organizations. The latter cannot, however, shift blame for such advertising to their own theaters or even to the cited independent theaters, for the standard contract for releasing pictures, used by all the important distributors, contains the stipulation that advertising by the lessee must conform to what is laid down by the lessor. The original intent of this stipulation was to protect the earnings of pictures against *unwise* advertising. It was the hook on which the major companies were caught by the Legion of Decency when that body ran down the matter of responsibility for indecent advertising.

To protect themselves and their pictures on other issues than moral ones, the producer-distributor companies are not only willing to assume, but even demand, a responsibility in certain theater advertising. In all first-run situations in Los Angeles and New York,[2] these companies contribute large enough sums of money toward theater advertising to give them final authority in the matter. The sales departments sanction this practice because these particular first-runs are showcases. The studios sanction it because of their commitments with actors, directors, writers, and others whose contracts call for their receiving credits in advertising. Studio authority over advertising permits them to insure the inclusion of these credits in the New York and Los Angeles newspapers, an important matter since these are watched most closely by those to whom credits are important.

Many of the advertising experts en-

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[1] *Going My Way* is not included. Published reports in October, 1945, stated that it had grossed $8,000,000 up to that time.

[2] Except in the Radio City Music Hall, New York. This theater yields to no outside influences in the advertising of the pictures it plays, even refusing to permit their being advertised independently by distributors.

gaged by the larger motion picture companies are no less blameworthy for the questionable practices discussed here than the executives to whom they answer. Like reporters who know the "slants" their newspapers expect without having to be told, these experts exhibit both initiative and talent in disguising and hiding story content along accepted lines. When these men are judged by their employers, a smaller premium is put on originality than on conformity, except as originality can be displayed in layouts, selection of art work, choice of type and, now and then, a few lines of copy.

The pattern of motion picture advertising was quite well set in the earliest days of the industry itself by men hired for their talents in exaggeration rather than for technical knowledge of their profession. Ben P. Schulberg became a publicity and advertising expert after a short career as a reporter. Harry Reichenbach had won notoriety as the man who publicized the print of "September Morn." Arthur James had been a reporter and editor. Wells Hawks had been an advance man for the Barnum and Bailey circus. All of them followed the methods of the circus and carnival show rather than those of the more conservative legitimate theater, invading the amusement pages of the newspapers with advertisements of unprecedented size and making their art work, typography, and copy shout. These were the men who brought "colossal," "mammoth," "stupendous," and "gigantic" out of seclusion in the dictionaries and exposed the feminine form to a greater degree and to a wider public than had any group of men since the days of the classic Greek sculptors, but not with the same motive.

The pioneers in cinema advertising competed not against each other, but against older forms of entertainment—the ten-twenty-thirty melodrama, tent shows, "Tom" shows, and burlesque, and it was not long before the first three of these were killed off and burlesque was drawing its last gasps. Then, turning on each other and seeking new weapons, they introduced salaciousness to such an extent that, by the time Will Hays became President of the Motion Picture Producers and Distributors of America in 1922, it was a weapon not in their own hands, but in the hands of church and civic bodies that were demanding reform. Frank Wilstach was installed by Hays as a mentor over the industry's advertising, but he was given no disciplinary powers and the evil continued.

For a few years, beginning in the late 'twenties, there was hope of amelioration. The exhibiting branch of the industry was so strongly in the ascendant that it threatened to stunt the producing and distributing branches which had cultivated sensational advertising; the Publix, Fox, Warner, and Loew chains were in formation, and Samuel Rothapfel at the Roxy Theater in New York was outdoing the "de-luxing" he had accomplished at the Rialto and Capitol. From the field of exhibition there now came a new type of advertising man—more businesslike, less flamboyant and, for a time, more given to originality, and permitted to exercise it. A. M. Botsford, Director of Publicity and Advertising for Publix Theaters, showed the way to cleaner typography and more easily penetrable layout. Frank Whitbeck, in a similar position with West Coast Theaters, virtually startled the industry with simplified

copy; his billboard with only the words "Garbo talks!" to advertise that star in her first talking picture has yet to be equaled for effectiveness. Gabe Yorke and Frank Seltzer, jointly handling the advertising for the New Roxy Theater and other Fox houses in the East, not only killed off superlatives but introduced the kind of advertisement in which dialogue from a feature is illustrated with appropriate cuts. This pair also proved, by their handling of *Sunrise,* that class appeal can sell as many tickets for a class picture as mass appeal. (Mr. Donald Gibbs and the distributors of *Colonel Blimp* please note.) Leadership in advertising did not pass to theater men in all the important companies, however. Under Howard Dietz, at MGM, Si Seadler, by superior copy and art work, lifted his company's trade-paper advertising to the high level of distinction it still enjoys. At RKO, Hi Daab developed a style of advertising of such power and force that it was immediately imitated in other industries.

During the depression, exhibition—even harder hit than production and distribution—dropped to third place in prestige beneath the other two. Theater advertising departments were either severely reduced or abolished. The quality of film advertising declined sharply as the men who had bettered it were transferred to other work. They are still employed by the industry, and they could still be drafted to put its house in order. Whitbeck heads the studio advertising department of MGM, functioning independently of the publicity department and answerable only to Dietz in New York, while Seadler continues in a similar capacity in the New York office. Botsford is with a talent agency in Hollywood; Yorke is smothered under the studio publicity department at 20th Century–Fox as its advertising expert; Daab is in David O. Selznick's publicity department, and Seltzer is operating his own publicity bureau. All these men have the same attributes as before—originality, good taste, a thorough grounding in the technical aspects of their work, and sufficient judgment to be entrusted with their jobs under minimum supervision. If the industry fails to use them to their full capacities, or fails to apply men of equal talent to the problems of advertising, it is not only wasting man power but also breeding a wart on the end of its photogenic nose.

The immediate effect of the withdrawal of such men from the supervision of theater advertising was a flood of sensational and salacious posters and newspaper ads. It was such exploitation, quite as much as the nature of the films themselves, which brought the so-called Hays Office into action in 1935 with the formulation of its Production and Advertising Codes. Ironically enough, the screenplays have been put in a straitjacket which stultifies them even more than it improves their mores, while advertising has returned to its early viciousness.

In 1935, when Joseph I. Breen was established at the Hays Office as censor of scripts, an attempt was made to clean up advertising. J. J. McCarthy was installed in the New York headquarters to censor advertising for the Legion of Decency and other groups who were no less critical of what the film industry was promising than they were of what it was producing. Because of his standing in the industry as the originator of the "$2.00 roadshow" beginning with

The Birth of a Nation, McCarthy, like Breen, was given sufficient backing to make his actions effective. His orders that all press books, trade-journal advertisements, broadsides, outdoor "paper," stills, and trailers must be submitted to him in New York or to his representative in Hollywood, and that no such material might be shown publicly unless his standards of decency were met, were respectfully obeyed. He went farther afield and kept an eye on theater advertising throughout the country, bringing legitimate pressure to bear even on independent theaters that had no Hays Office affiliations. Public criticism of motion picture advertising quickly dropped to a negligible minimum.

There was nothing secretive about McCarthy's methods. He did not hesitate to distribute a list of forbidden poses for art work and forbidden words for copy. The Advertising Code, like the Production Code, was made public.[3] Yet, for all his forcefulness, McCarthy never fully succeeded in implementing Article 3 of the Code: "Illustrations and text in advertising shall faithfully represent the pictures themselves"; nor Article 4: "No false or misleading statements shall be used directly, or implied by type arrangements or by distorted quotations."

After McCarthy's death in 1937, Hays filled his post with men of less aggressiveness, the backing they must have was diluted, and the women's clubs and civic bodies which supported censorship showed no concern with advertising. In consequence, there has been progressive degeneration in the application of the Advertising Code, which explains the objectionable art work for *Counterattack,* in the quotation from the *New Republic* given above, and the increasing use in newspaper advertising of forbidden words such as "daring," "spicy," "passion," and "lusty"—this last as an approximation of "lustful."

To Eric Johnston, who has succeeded Hays, it will probably come as a surprise to learn that he has inherited an office which permits such an advertisement as was inserted by the Criterion Theater in the *New York Daily Mirror,* August 22, 1945, for the picture, *The Strange Affair of Uncle Harry.* The art work, of boy-and-girl character, was complemented with a block of copy in large type, reading:

> Brother and sister . . .
> whose intimate secret was
> everyone's gossip . . .
> whose strange devotion
> could lead them only
> to the gallows!

This is misleading: the abhorrent crime of incest is not punishable by death. Does it matter that Article 2 of the Advertising Code reads: "Good taste shall be the guiding rule of motion picture advertising"?

Film advertising today seems a typical product of those forces which have made the motion picture not only the most timorous of industries—as Richard Watts put it,—but also the most inconstant, slothful, and supine. This advertising never goes far enough in indecency to merit the attention of the police magistrate. It is never concrete enough in misrepresentation to invite the attention of the Interstate Commerce Commission. Unfortunately, also, the reaction of the public to such mislabeling of wares can have little effect;

[3] The text of the Advertising Code is to be found in the *International Motion Picture Almanac,* 1944–45, page 704.

for it is always a fresh article that is being advertised. Without the curb of the law, without a sense of social responsibility, and without a notion that misbranding goods is ultimately bad business, the industry can only be driven by public agitation into the not-too-salubrious "self-regulation" of the Johnston, *née* Hays, Office and its now moribund Advertising Code.

The Adventures of Mark Twain. WB, 1944. Director, Irving Rapper. Source, autobiographical material, sketches, etc., by and about Mark Twain. Screenplay, Alan LeMay.

The Birth of a Nation. Epoch, 1915. Director, D. W. Griffith. Based on the novel *The Clansman,* with supplementary material from *The Leopard's Spots,* by the Rev. Thomas Dixon, Jr. Screenplay, D. W. Griffith and Frank Woods.

Counterattack. Col., 1945. Director, Zoltan Korda. Play, Janet and Philip Stevenson. Screenplay, John Howard Lawson.

The Enchanted Cottage. RKO, 1945. Director, John Cromwell. Play, Sir Arthur Pinero. Screenplay, DeWitt Bodeen and Herman J. Mankiewicz.

The Fighting Lady. Fox, 1944. Director, S. Sylvan Simon. Narration, John S. Martin and Eugene Ling.

For Whom the Bell Tolls. Par., 1942. Director, Sam Wood. Novel, Ernest Hemingway. Screenplay, Dudley Nichols.

The Four Horsemen of the Apocalypse. MGM, 1921. Director, Rex Ingram. Novel, V. Blasco-Ibánez. Scenario, June Mathis.

Going My Way. Par., 1943. Director, Leo McCarey. Original screen story, Leo McCarey. Screenplay, Frank Butler and Frank Cavett.

Gone with the Wind. Selznick, MGM, 1939. Director, Victor Fleming. Novel, Margaret Mitchell. Screenplay, Sidney Howard.

The Grapes of Wrath. Fox, 1939. Director, John Ford. Novel, John Steinbeck. Screenplay, Nunnally Johnson.

Junior Miss. Fox, 1945. Director, George Seaton. Play, Jerome Chodorov and Joseph Fields. Stories, Sally Benson. Screenplay, George Seaton.

The Kid. Chaplin–First Nat'l, 1920. Written and directed by Charles S. Chaplin.

Lady in the Dark. 1943. Director, Mitchell Leisen. Play, Moss Hart. Screenplay, Frances Goodrich and Albert Hackett.

The Life and Death of Colonel Blimp. Archers, 1944. Written and directed by Michael Powell and Emeric Pressburger.

Mrs. Miniver. MGM, 1942. Director, William Wyler. Novel, Jan Struther. Screenplay, Arthur Wimperis, George Froeschel, James Hilton, and Claudine West.

The Private Life of Henry VIII. London Film Prod., Ltd., 1933. Director, Alexander Korda. Screenplay, Lajos Biro and Arthur Wimperis.

Random Harvest. MGM, 1942. Director, Mervyn LeRoy. Novel, James Hilton. Screenplay, Claudine West, George Froeschel, and Arthur Wimperis.

Should a Wife Tell? (Should a Mother Tell? Fox, 1915.) Director, Jay Gordon Edwards. Story, Rex Ingram.

The Singing Fool. WB, 1928. Director, Lloyd Bacon. Story, Leslie S. Barrows. Screenplay, C. Graham Baker.

Snow White and the Seven Dwarfs. Disney, KRO, 1937. Supervising Director, David Hanna. Story adaptation, Ted Sears, Otto Englander, Earl Hurd, Dorothy Ann Blank, Richard Creedon, Dick Rickard, Merrill de Maris, and Webb Smith.

The Southerner. UA, 1945. Director, Jean Renoir. Novel, *Hold Autumn in Your Hand,* by George Sessions. Screenplay, Jean Renoir.

The Stage-Door Canteen. PA, UA, 1943. Director, Frank Borzage. Original screen story and screenplay, Delmer Daves.

The Story of G.I. Joe. Cowan, UA, 1945. Director, William Wellman. Based on Ernie Pyle's sketches. Screenplay, Leopold Atlas, Guy Endore, and Philip Stevenson.

The Strange Affair of Uncle Harry. Charles K. Feldman, Prod., Univ., 1945. Director, Robert Siodmak. Play, Thomas Job. Screenplay, Stephen Longstreet.

Sunrise. Fox, 1928. Director, F. W. Murnow. Scenario, Carl Mayer.

This Is the Army. WB, 1944. Directors, Michael Curtiz and LeRoy Prinz. Play, Irving Berlin. Screenplay, Casey Robinson, Capt. Claude Binyon.

Tomorrow the World. Lester Cowan Prod., Inc., UA, 1944. Director, Leslie Fenton. Play, James Gow and Arnaud D'Usseau. Screenplay, Ring Lardner, Jr., and Leopold Atlas.

A Tree Grows in Brooklyn. Fox, 1944. Director, Elia Kazan. Novel, Betty Smith. Screenplay, Tess Slesinger, Frank Davis.

Advanced Training for Film Workers: Russia

JAY LEYDA

JAY LEYDA is the translator of *The Film Sense*, by Sergei Eisenstein.

AMONG the many unanswered questions in the film business there is one of apparently small importance to its present but of gigantic importance to its future: Can you teach people how to make films?

This question recently came into particularly sharp focus for me when I received a cable from the Soviet film journal, *Iskusstvo Kino,* requesting me to prepare an article for them on "film schools, training, and libraries in the United States." Soviet film education has been conducted for so long on such a broad scale, both in technical and in audience training, that the editors of *Iskusstvo Kino* naturally assume that the great American film industry must be doing at least as much in this field as the far smaller Soviet film industry. I have not yet had the courage to tell them that the American film industry does nothing of the sort.

For, in combing the thorough historical survey prepared by the National Board of Review, *The Motion Picture in Colleges and Universities,*[1] as well as the hopefully entitled article by Paul Perez in *Boxoffice,* "College Training for Film Jobs,"[2] I have found no evidence that any connection or mutual responsibility exists between the film teachers and the film industry. The National Board's survey recorded many words of good will spoken by both bodies, and even a few benevolent gestures, but no sign of realization that each needed the other—badly. The lack shows up even more strikingly when one notices in the survey that it is *not* the educational institutions of Los Angeles, "film center of the world," that are conducting the most interesting or energetic courses in film, and that the "film jobs" about which Mr. Perez writes may place the graduate student anywhere in the film business *except* in a Hollywood studio.

This would sound fantastic and even incredible to film workers within an industry that has pursued a quite different policy for twenty-five years. Since the first months after the nationalization of the private Russian film studios and theaters, the planners of the Soviet film industry have persistently developed two types of film education, since from the first they knew that without audience training there would not be constantly elevated demands by the audience on the film makers, and that without the organized schooling of future film makers there could not be a constant supply of fresh talents and trained artists to respond to the audience's demands. Any other course of procedure would have had to rely on chance and economic pressure to effect a change in the backward Russian film industry of 1919, and it was clear that

[1] Paper 8 in a series of study outlines, Facts and Opinions about the Motion Picture (New York, The National Board of Review of Motion Pictures, 1943).

[2] *Boxoffice,* November 17, 1945.

such a lack of instructional method would never develop a Soviet cinema of artistic and social power.

But apparently the American film industry has always felt so confident of its world leadership that it has been content to let both its audience and its personnel learn in the school of hard knocks. This contentment has produced the whole rationale of "It can't be done" so often heard in Hollywood and most recently expressed by Raymond Chandler in a blistering but aimless denunciation of film-writing methods: "There is no teaching, because there is no one to teach. If you do not know how pictures are made, you cannot speak with any authority on how they should be constructed; if you do, you are busy enough trying to do it."[3] Another writer, of longer residence in the film community, Howard Estabrook, has dismissed at least one discussion of film education with the remark, "The best place to learn to swim is in the water." And of the many expressions of direct opposition, among the other artists of American films, to the whole idea of teaching about films, Paul Muni's is typical: "There is no textbook, no school of acting I can recommend. I believe that an actor can really place himself in a part, relying on instinct and experience to guide him, without depending on academic formulas."[4] The faint touch of demagogy in "academic formulas" is characteristic of this argument.

Yet we regularly admit surprise at the expressiveness and originality of Soviet films: not only do new works by recognized masters of long experience such as Eisenstein, Pudovkin, Dovzhenko, Kozintzev, or Trauberg thus delight us; lesser and as yet unfamiliar Russian, White Russian, Georgian, or Urkrainian names, we find, are often attached to the most unexpected pleasures in our filmgoing: of Donskoy, who made *The Childhood of Maxim Gorky* trilogy and *The Rainbow;* Pyriev, who has given us two of the best film operettas, *The Country Bride* and *They Met in Moscow;* Eisemont of *The Girl from Leningrad;* Raizman of *Mashenka;* Lukov of *Two Soldiers;* Arnstam of *Zoya*. These and many other young directors of equal importance, along with more than half of the Soviet actors we see in films, as well as almost all the cameramen who have recorded the war's tragedy so thoroughly, and a great many of the film writers who are too often neglected in our admiration of Soviet films, not to mention the innumerable administrators in the studios and film theaters who bring an enviable imagination to their work—all are graduates of one of the several film institutes in the U.S.S.R. Even one of the "masters," Pudovkin, had no film experience before joining a class in the first film school organized; and he still has duties in its successor, the All-Union State Institute of Cinematography in Moscow, as a teacher. I feel sure that neither his director-pupils nor his

[3] "Writers in Hollywood," *Atlantic Monthly*, November, 1945.

[4] "The Actor Plays His Part," in *We Make the Movies* (New York, Norton, 1937). A similar dismissal of film education was made ten years earlier by Osbert Burdett, in an essay, "The Art of Mr. Chaplin": "An American producer of films [Robert T. Kane] has lately offered to establish and endow a Chair of Cinema Research at one of the eight principal universities of his country. . . . How pathetic is the belief in the power of money; how ineradicable the faith in professors! All the previous art in the world has sprung from illiterate and unsophisticated people. . . . It is wiser, then, not to look to academies when we are considering the possibilities of the youngest of the arts." *Critical Essays* (New York, 1926).

actor-pupils are instructed by "academic formulas."

It may be of value to learn more about the one film institute in the world that has successfully functioned in close relationship with its country's film industry for twenty-five years. A quantity of information on the All-Union State Institute of Cinematography (V.G.I.K.) is available for American inspection, and I hope that this article may lead to more detailed inspection of that body of film-teaching experience.

Here is a clear and authoritative statement on the whole field of Soviet film education as of 1939:

"The state is interested in developing new masters of the cinema art and provides liberally for such training. Children who show aptitude and desire for work in film may, upon graduation from high school, enter one of the state technical schools or colleges in this field. Like all Soviet students in such institutions, they not only get their tuition free, but are paid state stipends for their support while learning.

"There are three higher educational establishments in the cinema field: the Kiev and Leningrad Institutes for Cinema Engineers and the All-Union State Institute of Cinematography in Moscow for the education of directors, scenario writers, cameramen, and designers. Besides this the big studios in Moscow, Leningrad, Erivan, and Tpilisi have actors' schools. Students of the State Cinema Institute get a broad general education in addition to their specialized training. . . .

"For cameramen, special disciplines include photography, electrical technique, apparatus, lighting technique, composition, and the technique of filming. Designers study costumes and manners of the past, drawing, painting, architecture, lighting, anatomy, and stage designing. Directors occupy themselves with the theory and practice of their art, cutting, acting, speech technique, make-up, and the organization and accounting of film production. It is interesting to note that the program of the directors includes a course in camera technique and art, while the cameramen similarly study the problems of directing. Among the faculty are such famous figures as Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin, and Mikhail Romm; such cameramen as Edward Tisse, Anatoli Golovnya, and others.

"The school turns out research workers as well as practicing personnel. It is equipped with laboratories, an experimental studio for student productions, a library of Russian and foreign works, and a large library of films. Among the 3,000 films here preserved, about half are foreign. They include Lumière's first films . . . some of Chaplin's early comedies, a number of films by D. W. Griffith, Cecil B. DeMille, Thomas Ince, and French and German masters. The collection is invaluable for a study of the world history of the cinema.[5]

"To graduate, the student must present, in lieu of a thesis, a plan for the production of a full-length film, he must take a sequence of the picture in the studio, and spend a certain period in practice work. Then, whether he be director or cameraman, he usually goes

[5] This collection was used last year in celebrating the fiftieth anniversary of the Lumière first public performance in 1895, in the compilation of three instructional films on the history of cinematography.

to work as assistant to one of the famous masters of the Soviet cinema, although the more talented students sometimes are set to work independently on certain films. The many graduates who come from the national peoples usually go home to work in the studios of their own nationality."[6]

The course at the Institute that has naturally received most attention in the rest of the world has been the course in film direction, both because Soviet film achievements have usually been regarded abroad as exclusively directorial triumphs and because film direction has seemed the most unteachable of film crafts.

Two recent textbooks[7] used in this course have come to this country, and in their different ways they are models that can be followed in any serious attempt to teach this subject. They are quite distinct from each other in form and tone, but they both possess two elements in common with all good textbooks, namely, usefulness and stimulation.

Film Direction: An Anthology (1939) was compiled by Yuri Genika under the supervision of Yefim Dzigan (the director of *We Are from Kronstadt*). The editor assembled an enormous quantity of documents relating to the director's job generally, and specifically as he moves from stage to stage of the production process. Both Soviet and foreign materials have been drawn upon, and I imagine the chief reason for the predominance of the former is that Soviet film artists have chosen to be more articulate and frank than other artists. Perhaps all our own need is encouragement?

Principles of Film Direction (1941), by Lev Kuleshov, is a more immediately attractive work, being completely personal, and even humorous, as it goes systematically about its job of leading the student director from one fascinating problem to the next. This admirable artist, a veteran film teacher, has generously turned over his years of experience as well as most of his working hours to the large responsibility of training the next generation of film directors. On May 10, 1944, Kuleshov was appointed Director of the Institute.

Kuleshov's most famous pupil, Vsevolod Pudovkin, has felt his responsibilities, too, to the younger generation of film directors. As far back as 1926 he published two popular handbooks, *The Film Scenario* and *The Film Director and Film Material,* for use in and out of the Institute. Ivor Montagu's translation of these two pamphlets as *Film Technique* (1929 and 1933) has become a classic of world film literature, along with Pudovkin's *Film Acting* (1935), which is actually a course of lectures delivered at the Institute.

The best known of the Institute's teachers is Sergei Eisenstein. Visual evidence of his students' tasks can be found in two works in English: *Soviet Films, 1938–1939,* and Vladimir Nilsen's *The Cinema as a Graphic Art* (1936); both contain illustrations of student classroom work in composition, production design, and mise-en-scène. Eisenstein's own book, *The Film Sense* (1942), was based on a group of lectures given by him at the Institute. An important document in studying the teaching methods of the Institute

[6] From *Soviet Films, 1938–1939* (Moscow, State Publishing House for Cinema Literature, 1939). (In English.)

[7] Both are published by Goskinoizdat (State Cinema Publishing House) for the All-Union State Institute of Cinematography: Chair of Film Direction.

is Eisenstein's published "Programme for Teaching the Theory and Practice of Film Direction."[8] Its scope, as well as its depth of treatment, will impress every pedagogue and every film maker, although its thoroughness may irritate advocates of the unprepared and "instinctive." Eisenstein has outlined in staggering detail a four-year course built on this general method (in his Introduction to the "Programme"):

". . . an approach from the simplest and most obvious forms and manifestations . . . is the only one that will ensure conscious orientation in the more complicated problems of film directorial knowledge and craftsmanship.

"Only such an approach will ensure a single theoretical embrace of all the more complex varieties of the subject of film direction, whilst thoroughly characterising the specific quality of each individual section of it. . . .

"At every stage of its course the subject of film direction organically impinges upon and in a planned manner grows into neighboring disciplines, where each branch is at the same time thoroughly studied under the guidance of specialists."

There is by no means unanimity among Soviet film makers with respect to film education. One man who thinks the Institute goes too far in its training is no less an artist than Alexander Dovzhenko, who in 1936 proposed a new schedule for the film director's course:

"It does not take a long period of study to make a film director. Five years would be harmful. One year of study—and then to work. Otherwise the student dries up, becomes 'wise.' He knows everything, including the peculiar mistakes of each director, and becomes a mediocre average of them all. . . . I shall organize a studio in the Ukraine. I have promised the Government to train at least four new directors during the next two years. In doing this, I shall combine study with practice to the maximum degree, endeavoring not to make 'little Dovzhenkos' of my pupils, but to develop rather the individual talents which they may possess."[9]

I have not tried to be too oblique in demonstrating the fallacy in Mr. Chandler's proposition. The Soviet director-teachers I have mentioned *do* know how pictures are made, *can* speak with authority on how they should be constructed, and are never too busy ("trying to do it") to pass on their experience and knowledge to others. If anyone should reply, "Oh, *that's* Moscow; *this* is *Hollywood*; you can't do that sort of thing *here,*" I can point to a successful experiment being conducted at the Actors' Laboratory Theater, where some of the best film actors in this community are frankly and helpfully discussing methods and experiences in their profession for the benefit of the actor-students in the Laboratory Workshop.

Though Soviet film artists and administrators may not be in complete accord on professional film-training requirements, there is unanimity among them on another group of film students—the audience. Aside from a great deal of direct activity, such as lectures by film makers at factories, clubs, and

[8] Translated by Stephen Garry and Ivor Montagu in *Life and Letters To-day,* Nos. 6 and 7, 1936, 1937. Reprinted by the Larry Edmunds Bookshop (Hollywood, 1944), together with Eisenstein's descriptions of work at GIK, originally published in *Close Up.*

[9] A speech reported in *Moscow Daily News,* March 6, 1936.

even film theaters (!), and, in reverse, visits by groups of workers and students to film studios (all of which enjoy the practice of *shefstvo*, or "mutual patronage" with some school, factory, or military unit), the major work in this field is managed by the printed word.

The astonishing quantity of popular film literature published in the Soviet Union is all adapted to the program of audience education—hundreds of books and pamphlets from the first Russian volume on film aesthetics, *Kinematograph* (1919), a collection of essays (including ones by Lunacharsky and Kommissarzhevsky), to the latest wartime pocket-size editions of current film scripts (including translations of the Lamar Trotti–Sonya Levien script of *In Old Chicago* and the Hellman-Parker film treatment of *The Little Foxes!*). The rich variety of film knowledge thus placed in the public domain makes English and American film books seem very meager indeed.

Both Harcourt, Brace and W. W. Norton can be proud of the *quality* of their respective film-book lists (each has contributed four in the past nine years!), but the separation between film books and film makers is what is most deplorable in this field. For example, Dudley Nichols is the single American film maker of top importance who in the past ten years has volunteered the time and the will to provide such assistance to the American film audience—in his collaboration with John Gassner in editing two volumes of modern American scripts.[10] The rest of our best film people hesitate before print as before a tabu, doling out little more than a preface or an interview once every year or so. Has this curse been placed on the printed word by its exclusive film employment in publicity? Hasn't D. W. Griffith as much to tell us as Lev Kuleshov, Chaplin as much as Eisenstein, Capra as much as Pudovkin? American film makers, film critics, and film audiences need these words as badly as the Soviet public does; perhaps more, by this time.

Of all Soviet film literature, there are two volumes that should shame us into action. They stem from the serious interest among Soviet film people in all American film activity, an interest that has often embarrassed me when in Soviet newspapers I have come upon grave discussions of *The Great Waltz* or *Sun Valley Serenade*! In the midst of war, and in spite of paper shortages and more obviously urgent tasks, the State Cinema Publishing House planned and began an ambitious series, Materials on the History of World Cinema Art, under the editorship of Eisenstein and Yutkevich. The first two volumes, which deal with American cinematography and were compiled by Pera Attasheva and the late S. Akhushkov, have already appeared, offering to American eyes concrete evidence of Soviet film scholarship.

Volume I contains three essays about an American master, all his random published personal statements, contemporary accounts of him, the chief critical studies about him, a list of his films, biographical sketches of all his co-workers; and the sun around whom this whole system circles is David Wark Griffith. The essays are apparently the major feature of the volume (an important and original piece of historical

[10] *Twenty Best Film Plays* (New York, Crown Publishers, 1943) and *Best Film Plays of 1943–1944* (same publishers, 1945).

criticism by Eisenstein, studies by Mikhail Bleiman the screen writer, and Sergei Yutkevich, on Griffith's relation to film writing and film acting, respectively); but the character and purpose of this and the following volume seem more important to me. They show a consuming eagerness to know, and a willingness to put the maximum effort into communicating that knowledge.

The subject of Volume II is Charles Chaplin.[11] The form of the Griffith volume is followed: four essays—by Bleiman, Kozintzev, Yutkevich ("Sir John Falstaff and Mr. Charles Chaplin"), and Eisenstein—plus a compilation of everything (far too little) that could be found in print by Chaplin himself. Although American film publishing can wave, in reply to Volume I of this historical series, Iris Barry's valuable monograph on Griffith (New York, Museum of Modern Art, 1940), Volume II has not yet been equaled by us, notwithstanding the handful of Chaplin "biographies."

Soviet film literature has developed its specialists, also. The film critic occupies a place on the staff of every newspaper, as he does in this country. And Soviet film historians work continuously in their field, uncovering new material and revealing new historical analysis. The conditions that discourage continuity and second works by our historians, such as Terry Ramsaye and Lewis Jacobs, would not be understood by Nikolai Iezuitov and Venyamin Vishnevsky, the two most active Soviet film historians. But judged on a basis of the Griffith and Chaplin volumes, the film artists themselves bear the heaviest responsibility of establishing critical tastes and standards —and we are brought back abruptly to the question of professional Soviet film education.

It has aim, but no end. It goes on after you leave the Institute. You actually "graduate" from one degree of schooling to the next degree. An example of this eternal postgraduate work is the Film Actors' Theater, formed on September 28, 1944:

"The company of this new theater is to be drawn from actors in the film studios and will also include a number of stage actors willing to appear regularly in films....

"One of its tasks is to train actors for films. The theater will recommend to film directors actors for film rôles after having trained them in the stage performance of fragments from scenarios.

"The new technical method of filming now being experimentally introduced at the Mosfilm Studio demands thorough preliminary preparation of the whole cast.... This work will consist of preparations for actual filming, with rehearsals, preliminary work on make-up, settings and costume sketches, the composer's work on the film score, etc."[12]

One explanation for the double phenomenon of self-education and educating younger people in one's own profession may be that fear of the young and the cultivation of professional selfishness have been weeded out and outlawed as thoroughly in the Soviet scene as has anti-Semitism.

These principles of film education are not unattainable in our own indus-

[11] This is at least the third work on Chaplin written and published in the Soviet Union. Both his twenty-fifth anniversary in films (in 1938) and his fiftieth birthday (in 1939) were celebrated in Russia, as was also the publication of this volume in 1945.

[12] *Soviet Film Chronicle,* October, 1944.

try. We have a *Hollywood Quarterly* to prove that the most logical developments open up only if someone pushes hard enough. If a university can push a respectable film magazine, perhaps the same university can pull out of our film people a film institute and related film literature. It took a war to make American film talents like Anatole Litvak speak publicly about their profession at the G.I. University in Biarritz. Shall we need another war to make them teach in Hollywood?

Other institutions for professional film education are being projected or beginning in various parts of the world, notably the new Institut des Hautes Etudes Cinématographiques which the most ambitious and restless members of the French film industry have organized—in spite of the pleasingly worn ruts offered to them by a postwar industry based on prewar thinking. There have been other institutions: for four summers, from 1935 to 1938, the Educational Handwork Association, in conjunction with the British Film Institute, held a London Film School;[13] Los Angeles itself once looked upon the promising opening of a Cinema Workshop at the University of Southern California. And the soundest American program for a film institute has not yet been tried, thirteen years after its formulation by Harry Alan Potamkin. His "Proposal for a School of the Motion Picture,"[14] though little more than a sketch, has a balance and emphasis, based on American film needs, that any planner would do well to consult.

There will be other programs, other schools—even in Hollywood. But, to maintain its leading position in the film world, the American film industry must see, and soon, the necessity of a film school, a school in which the industry's best people will be the teachers, a school from which the industry will regularly absorb the best-trained talents in all film crafts, a school whose standards will be established by more than commercial needs. The initiative may be taken by a university, by the producing companies, or by the combined guilds and unions of the industry, but before the school is fully satisfactory and workable all three bodies will have to be participants in it. Time passes, and the more we lose of the present, the more we lose of the future.

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[13] This school, concentrating on instructional and documentary films, has at least two American equivalents at present: the Institute of Film Techniques at the College of the City of New York, and Sawyer Falk's course at the University of Syracuse.

[14] Published four months after his death, in *Hound and Horn,* October, 1933.

Advanced Training for Film Workers: France

CHARLES BOYER

Since 1934, CHARLES BOYER has appeared mainly in American motion pictures. During the war he was active on behalf of American-French Relief organizations and the Free French Movement in the United States. He is the founder of the French Research Foundation, a nonprofit organization dedicated to the strengthening of Franco-American friendship. His most recent pictures include *Gaslight, Confidential Agent,* and *Cluny Brown.*

EVEN those of us whose confidence and admiration for France lead us to expect miracles of her look with amazement on her actual achievements since the liberation. After four years of simmering under the Occupation's fire and pressure, the lid has been removed once more from the nation's cauldron of intellectual and artistic endeavor. And instead of finding its contents evaporated and shrunken, we discover the pot still full and bubbling with vigor! Literary reviews and magazines devoted to art and fashion which have reached us from Paris since V-E Day maintain and even surpass their traditional standards of creative originality and artistic presentation. The world of letters and the theater are intensely busy. And France's music makers have contrived to turn the very echoes of misery and defeat into inspiring melodies for tomorrow.

Into this atmosphere—and perhaps, to some extent, out of it—has been born a new Paris conservatory. It is fitting that this "Institute of Advanced Film Studies" (Institut des Hautes Etudes Cinématographiques), the first school of its kind, should be established in France, the birthplace of motion pictures. Indeed, French motion picture men, admittedly foremost in the field, feel that their medium, after fifty years' existence, should no longer be regarded as a commercial enterprise, nor as a stepchild of the arts, but should be recognized for what it is already, and for what it is destined to become: a high creative art of incalculable social import. With rare common sense these men have taken practical steps toward the achievement of this recognition. They have founded a school of motion pictures where young people of talent can learn the theory and practical application of the many arts and techniques that go to make up a good film.

The Institute of Advanced Film Studies, which is actually functioning at 6 Rue de Penthièvre in Paris, is conceived along ultramodern and far-reaching lines. It boasts a library entirely devoted to the film and its ramifications, already containing some 12,000 volumes. The founders of the Institute look upon this library as a mere nucleus for the comprehensive Office of Film Documentation which they expect to assemble.

IDHEC is already gaining public recognition through its magazine, *Cinéma,* which carries in its initial issues some of the lectures and texts offered to students at the Institute. This material, as indicated by a few sample titles from *Cinéma,* is highly worth while. Louis Taquin discusses "Direction and Script"; Pierre Blanchar shares his pro-

fessional knowledge and experience in an article on "The Technique of Motion Picture Acting"—fascinating reading for the layman, "must" reading for future stars; Marcel L'Herbier outlines the latest developments in television and its relationship to motion pictures; Jean Vivie traces the invention and history of the cinema.

The Institute itself, staffed by such motion picture veterans or members of the advance guard as L'Herbier, Gremillon, Carne, Taquin, Becker, Spaak, Moussinac, Mitry, Vivie, Gerin, Lods, etc., enjoys the support of Professors Jasinski, Aymand, Touchard, and Rousseau, to name but a few, and has aroused the interest of France's foremost writers, painters, musicians, and men of science.

IDHEC operates on the theory that the chief deficiency in motion pictures today arises from the fact that the majority of men and women in the industry entered this field by chance or through some fortuitous connection, without previous thought or preparation for the jobs they are called upon to fill. Up to now the only school for motion pictures has been the school of experience, attended to the detriment of quality in general film production and, often enough, with little profit to the individual because he is not suited to the type of work he finally learns to perform. Furthermore, old hands in the business seldom have either the time or the patience to train unpromising apprentices to their own levels of achievement, reached the hard way over long years of trial and error. The Institute feels that the chief need, then, is for a channelization of talent and the systematic direction of effort and instruction from the outset.

If progress in films is to be made, the "know how" so painfully acquired by the motion picture masters of today must be passed along without the loss of years to producers, directors, actors, and technicians of the future. However, the Institute recognizes the need for practical experience to supplement academic instruction. As soon as the student in a given branch of picture making has received the necessary background and fundamental training, he is provided with opportunity to practice the rudiments of his craft under the actual conditions he will meet later in the studios when he is on his own.

Subjects covered in the Institute's curriculum include production, direction, acting, film writing, sound and lighting techniques, special effects, costume design, keeping script, animation, the history and development of motion pictures and allied arts, and courses in the domain of general culture—the background indispensable to worthy film creation. If any phase in the broad scope of motion picture art has been overlooked by the Institute, its directors are eager to have such omissions brought to their attention. The organization's guiding spirit seems to be one of open-minded receptivity and a keen desire for renewal and improvement.

This all sounds ideal. But where, one is inclined to wonder, shall young people capable of profiting from such instruction be recruited? It is well known that talent or even aptitude in motion pictures is a rare composite in which character and temperament are important factors. The answer is that the Institute recruits its students from all walks of life. Their abilities and leanings are as numerous and varied

as the techniques contributing to a harmonious finished product on the screen. They have but one thing in common: a love of the motion picture, a burning desire to elevate the medium to new artistic heights, and a sincere wish to contribute their share to its social and aesthetic progress.

It goes without saying that the mystery and glamour attached in the public mind to motion pictures attracts young people in droves to studio gates and, more recently, to IDHEC's doors. It is equally obvious that a large majority of these young hopefuls are eminently unsuited to picture making. For this reason the Institute has spent months of intensive research in the fields of psychology and psychoanalysis, to devise examinations accurately evaluating motion picture ability.

Systems of grading heretofore employed have been abandoned as useless in selecting candidates for film careers. For if a student graduates from school with a mathematics rating of 80, language 50, and natural sciences 90, his average standing of 70 tells us nothing of his capability as an artist, his adaptability to constantly varying circumstances, nor his ingenuity in meeting the hundreds of unforeseen technical problems he would encounter on a movie set.

IDHEC's entrance examinations for film candidates are competitive—and they are stiff. Proofs of facility, gifts of imagination, an inventive spirit, and visual aptitudes are determined by all sorts of tests, ranging from written composition to psychological aptitude examinations. Oral questioning, done by competent film critics, brings the imponderables of personality to light. The Institute's tests are not infallible, naturally. But the experimental work it has already done and continues to carry forward in connection with the intelligent selection of its students is, in itself, an important contribution to the science of education in general.

The school realizes that it cannot create film artists overnight, any more than a painter, a musician, or a great writer can be solely the product of training. Its aim, therefore, is to direct and expand talent where it is latent, and to develop personalities fitted to meet the constant demand for renewal inherent in motion picture creation. It does not expect that its diploma will represent a guarantee of extraordinary skill or talent. But it feels that producers of films on the lookout for new artists and technicians will accept IDHEC graduates, confident in the solidity of their basic training, and with reasonable hopes for their future achievements.

IDHEC is soliciting correspondents, both professional and nonprofessional, throughout the world. The organization's purpose is to arouse wider and more intelligent interest in motion pictures, and to stimulate exchanges of data and suggestions mutually advantageous to all who are engaged in the cinematographic arts. If IDHEC receives support in the pursuit of this disinterested policy, the results may eventually prove to be a long step forward on the path of international cooperation and good will.

IDHEC, a French University of Motion Pictures, furthers the French pioneering tradition—a pioneering of the intellect. Since it is the first institution of its kind, it is unfettered by the rules and customs governing most establishments of learning. The Institute makes

good use of all that has been proved most effective and best in conservatories and educational foundations already in existence, but it is unhampered in its choices, free in the creation of new methods to meet new problems, awake to the necessities of the present and the challenge of the future.

The Institute of Advanced Film Studies has a sense of profound responsibility in the training of actors and technicians who will contribute to the shaping of the films of tomorrow—films certainly destined, in turn, to shape and influence world opinion and world events. The founders of the Institute are not concerned with politics. They feel that if their graduates remain loyal to the high artistic and technical integrity demanded of them during their formative period, they will automatically strive to uphold beauty and truth, thus serving the best interests of mankind.

The Radio Siege of Lorient

DAVID HERTZ

DAVID HERTZ has had several stage plays produced, and has written for motion pictures since 1935. His last screen play was an adaptation of the novel *Daisy Kenyon* for Twentieth Century–Fox. During the war he served in Europe with the O.S.S.

WHEN I was assigned to 1st Army Psychological Warfare in the early days of Normandy, our unit made its first experiment in combat radio. Our equipment was a beautiful new "696" truck, replete with elaborate control boards, insulated broadcast studio, and fine generator. We broadcast from a hill overlooking a sweeping cyclorama of the battle. The industry of war lay visible below us like a too obvious movie process shot. I was in charge of programming broadcasts. I had the feeling that, after all the months of training and waiting, this was what I was in France to do.

But there were two very good reasons why this first experiment was a failure. Our material was on the whole vaguely sentimental stuff, preachy and presupposing a basic idealism in the German human being which we later discovered to be almost nonexistent.

We were a tactical station, differentiating us from strategic stations back in England such as BBC and Soldatensender Calais. A tactical operation requires close-up details about the enemy. The ordinary G-2 intelligence, enemy gun positions, etc., was of no use to us. And our own intelligence teams, working against the whole beach-head front, could find very little that made good copy for our scripts.

There was a song the Wehrmacht prisoners sang about a division under a General Steiner which got *kleiner und kleiner* until there was nobody left but General Steiner. Afterward, reviewing these early programs, I realized this song was the only tactical propaganda we used which was along the proper lines. It was their own "gallows humor," which entertains them but leaves them bitter and desperate.

Much later, in Luxembourg during the German breakthrough into the Ardennes, I learned exactly what "gallows humor" was. Among our prisoners was a young SS captain, one of Hitler's private reserve officers in the creamy 6th Panzer Army, which had been held in reserve until the breakthrough. The Germans had just brought forth the Royal Tiger, which could be knocked out only at the expense of some five General Sherman tanks. Other new and awesome weapons were being produced daily by the enemy as they proceeded unhindered in their push toward Paris.

We asked the SS captain if the Germans had any new weapons. "Yes," he said dead-pan, "we've got a tank with a one-hundred-and-fifty-man crew." We were ready to believe anything at this point and our spines froze. No tank in the world ever had a crew like that.

"One man steers," the captain went on, "and one hundred and forty-nine push."

Another example of the typical self-pitying, despairing humor was the story of a Berliner who went with a friend to the Nazi charity organization *Winter Hilfe* because his family was

starving. He left his friend outside as he entered the imposing building. There was a hallway with two doors. One was marked "Party Members" and the other "Non-Party Members." He went through the "Non-Party Member" door to find himself in another hallway with two doors. In the second hallway the doors read "Subscribers to Party Publications" and "Non-Subscribers." He entered the "Non-Subscriber" door—and so on, through countless hallways always with two doors, until finally he came to two doors marked "Family Men" and "Single Men." He went through the door marked "Family Men" and found himself out on the street again. His friend was waiting for him there and asked if he had received the help he expected. "No," he said, "but God, what a system!"

We continued broadcasting smugly for five days over the Normandy field station, unaware of the "gallows humor" mentality we were addressing.

We were also unaware that there was no electric power for fifty miles behind the German lines and that therefore only a few soldiers with battery sets could hear us.

After this first experiment, the prestige of combat radio took a licking, rightfully enough. We lost our beautiful "696's" to news correspondents for BBC and ABSIE.

When the 3d Army landed in July, I transferred to their combat radio setup. Early in August, 1944, I was assigned to a radio siege of the German garrison cut off at Lorient in Brittany, with the objective of softening morale in the garrison prior to an American attack.

There were 28,000 Germans in the garrison, composed of static naval submarine personnel who had lived for four years in modern barracks and apartments under eighty feet of concrete and steel. Their supplies, stored up for submarine warfare, were plentiful and of the best quality. To these men had been added thousands of soldiers from the routed German 7th Army who lived in no such comfort but were perfectly safe unless the Americans staged a large-scale attack such as that made on Brest. For every American artillery piece the Germans had forty. The long-range naval rifles were turned inland; the arclike defense line was extremely well defended.

There wasn't much combat in the area. The Germans, snug in their bunkers in the seaport they'd held for four years, were heavily armed, but their equipment wasn't portable, and besides they had no place to go. The Americans and the FFI were content to let things remain quiet. Except for sporadic artillery and sudden flareups of small-arms fire when patrols ventured either way across the line, the only attack on the Germans was made by our nine-man team over the radio.

The great advantage of Lorient as a radio target was the fact that we could be heard. Radios were plentiful in all the bunkers. Bored officers and men were eager to listen to an American station aimed specially at them. Intimate intelligence about the Lorient personnel could be easily acquired through deserters. In the four months we spent there it became possible to get information that was secret even to most of the officers in the garrison.

It all looked very easy, at first. During the chaos created in the German 7th Army ranks by the lightning drive of the American 4th and 6th Armored

Divisions, Germans all over the Breton peninsula surrendered by the thousands, standing on the edges of the roads like hitchhikers. This was the situation when we arrived in the unwarlike, bright little resort town from which we first "attacked" the garrison.

Making war in a summer resort is a difficult operation at best. There were Breton ladies in lace, old men in wooden shoes, and good-looking girls in bathing suits. Prisoners were easy to take because the German command hadn't time to set up measures preventing their desertion. Grinning Germans in bathing trunks came up on the beaches, their dog tags in their hands.

Our first broadcast was made from a hilltop overlooking the garrison. When we returned to the rear that afternoon we discovered that the location had been well within the German lines. The garrison had been notified by leaflets that we were broadcasting and yet they hadn't shot at us; in fact, German patrols had crossed the road behind us while we were broadcasting, without harming us. We went for a quiet sail in waters still controlled by the Nazis, confident that the whole adventure of reducing Lorient would be over in a week. We were so confident of our own invincibility that, fortunately, we weren't wearing our helmets when a large German freighter passed within a hundred feet of our little fishing sloop. From that moment on we realized it wasn't going to be the cinch we'd thought.

The Germans had been cut off, but so, in a sense, had we. In our long stay we passed from 3d Army to 9th Army, then 12th Army Group supervision. But none of these organizations ever fully realized that we existed. No SHAEF directives ever came to point our course; no phonograph records, to replace our badly outworn stock. We read the Germans their mail over our transmitter from captured mailbags. But no one ever read us our mail.

The policy of the United Nations, the future of Germany and the world, were all decided in loud, quarrelsome arguments in our dirty office in the village of Plouay, Brittany, without benefit of SHAEF and often with prisoners in Wehrmacht gray participating in our discussions.

Our existence as a functioning tactical weapon depended on intelligence from prisoners. We ate, slept, and drank with prisoners. Many nights I was awakened by members of our crew dragging in deserters who sat on my bedroll, dripping the waters of the river Scorff as they told us the latest Winchell dope on what went on inside the fortress.

We were so constantly in the company of prisoners that the French were suspicious of us until they learned what we were doing. One prisoner in particular was very useful to us. All deserters claimed to be anti-Nazi, but this one had more evidence to support his claim than most. He was extremely useful in helping us formulate policy for our broadcasts. Once he and one of our writers, a sergeant who was a refugee from Germany himself, were in the throes of a violent argument about the postwar future of a defeated Fatherland. The two sergeants were banging desk tops at each other. Suddenly the German sergeant, who spoke English better than our American sergeant, rose dramatically. "Gentlemen," he said, "I regret to say it, but this means war!"

But there were many advantages to being on our own, working in a microcosm of the war. We could measure more accurately the results of our broadcasts than perhaps any other radio station used in the war. When we were going well and hitting the German command where it hurt, their artillery dropped shells on us. Once a patrol was sent out to capture us. These activities provided our Crosley rating. The mathematical increase in deserters was a more gratifying index of our accomplishment. And last, there was an enthusiasm uncommon in war, engendered by the lack of brass-hat interference and the excitement of practicing new ideas in propaganda.

In our tightly integrated nine-man crew everyone had a defined job and performed it with enthusiasm. The four members of the technical crew, under a lieutenant who had been with the same men and equipment since the Aleutian campaign, were a spirited and ingenious lot. We never missed a broadcast because of mechanical failure, and this despite broken generators, smashed aerials, and worn-out parts in a broadcasting transmitter which had never been intended to give the sort of service we demanded of it. By the time we finished broadcasting against Lorient a good deal of the original transmitter equipment had been replaced by German radio parts, scrounged from enemy equipment.

The technical crew and the men responsible for our programs were so incredibly well suited to their jobs that I, as leader of the small group, often wondered how such a thing had managed to happen in the army.

The mainspring of our creative group was Sergeant Benno Frank (now Lieutenant Frank). Benno's background was impressive. He had been director of a great North German theater, a professor of German literature in an American university, a spiritually rich and forceful man. Also, he had been brought up as a youth in the house of General von Kleist.

Benno was dynamically original in his attack on the enemy. He could sell anyone anything. It was Benno who sold G-2 on the idea of letting us take prisoners out of the cage to cross-examine them under relaxed conditions. When a young American lieutenant, fresh from the G-2 training grounds at Camp Ritchie, tried to hold us to army procedure by insisting that an American soldier should not walk ahead of his prisoner with his tommy gun dangling from his shoulder, Benno assured him it was all right because "the gun hasn't been cleaned since 1942 and won't go off anyway." He never wore his sergeant's stripes, he referred to the divisional general by his first name. Benno was a man of important mystery. To the Germans he was "Captain Angers," a soldier who had served in the German Army and was now a captain in the American Army. This was of course an impossibility, since we never used the enemy in our army as the Germans did, but the pose itself gave the more opportunistic Germans an idea.

Over the radio Benno knew when to shout, when to whisper. He knew how to sell. Once in a while he got carried away by his enthusiasm, but since SHAEF wasn't listening to us, only the Germans, it didn't matter too much. One day, to my amazement, I heard him offer the Germans in Lorient, "Come over, and if you don't like it

here after a thirty-hour free trial you can go back. On my honor, I will see to it that you are sent back! *Ask for Captain Angers.*"

No one, of course, who had risked his life to desert would dream of going back, so Benno's offer was quite safe. However, one day a man in the regimental cage, a *Feldwebel* Fridolin Hopf who was a true Nazi and had not deserted but had been captured, called for Captain Angers and insisted in the best Prussian manner that he be returned. Benno told the 6th Armored G-2 the whole story. The G-2, who was a man who could laugh, saw no reason why the German should not be sent back. We loaded Hopf with cigarettes, candy, and such other evidence of our higher standard of living as he could carry and sent him back.

Captain Angers went to town on it. He said that Hopf had not liked it in the American lines, but he had been the only dissatisfied customer among several hundred and his release was true evidence that he, Captain Angers, was a man who kept his word. Thereafter, Hopf was referred to as a sort of travel agent in Lorient for us. "Ask Hopf! You'll find him in Bunker No. 6, Barracks Four."

According to Hopf, he had escaped from the American cage. I don't know what explanation he offered for losing his gun and picking up all the presents. The issue stayed alive for weeks afterward, if only because the Germans didn't have much else to think about. An issue of the garrison newspaper six weeks later contained two full columns about the Hopf incident, which was apparently still a *cause célèbre* in Lorient. In one column Hopf's official version of the incident was given, and in the other column Captain Anger's version, verbatim. The editor's note running under the bottom of the two columns was to the effect that General Fahrenbacher had decided that Hopf was a liar and that *der amerikanishe Feldfunk vor Lorient* had been telling the truth. Hopf was imprisoned, presumably for being an American agent.

Benno was also responsible for the idea of a valuable program feature, *Erlauschtes aus Lorient.* These were conjectured conversations with characters who actually existed inside Lorient.

When a deserter would tell us about a particularly famous or infamous personage inside the garrison, we would take careful note of the way the personage was supposed to speak. Our best actor, Corporal Fred Lorenz, would work at the difficult job of mimicking a voice he had never heard by trying various nuances of tone until the deserter would say that Fred had hit the correct one. Next we would write dialogue we believed to be characteristic of the individual selected. After that, both the dialogue and Fred's mimicking were tried in rehearsal on dozens of deserters before we actually produced an approximation of the man on the air. In the end we achieved a pretty close satirization of the characters inside the garrison.

There was an *Erlauschtes* every day on our program, and this one feature in itself was a monumental task. In time, six or seven such characters were used, most of them repeaters. They constituted the most popular feature on our program.

One such character we mimicked was a Pole named Kaslowsky, who was the most famous griper of the garrison. Nothing ever pleased Kaslowsky. He

had diabetes. Speaking on the terms of the Geneva Convention which the Americans offered to prisoners of war, Kaslowsky would say in a pained, diabetic voice: "Why should I go voluntarily into American captivity? I've got diabetes. It's the most dangerous thing for me to eat fats, and I am told the Americans are cooking entirely with fats.—And all this business about being allowed to write four postcards and three letters a month when you are captured. Who am I going to write all that to? Do they think, after the air raids at home— Well, never mind that; I mustn't get upset, I have diabetes. And finally, the Americans promise to treat us as soldiers. Who the hell wants to be treated as soldiers? Tell them to go away. I want to be left alone. I have diabetes . . ."

Then there was Schimak, a character remindful of the Good Soldier Schweik, a fool who was fanatically, tiresomely devoted to der Fuehrer. The Fuehrer was always with Schimak, even when no one else noticed Him around. He had a habit of cornering his comrades during air raids, the only time they couldn't escape him. When Fred mimicked Schimak we would end his broadcast by dragging him away from the mike with a hand over his mouth.

SCHIMAK. "Today it seems apparent we will soon be rid of Italy as an ally. This is just the beginning of successful shake-offs. One victory after another for der Fuehrer. Finland—now Bulgaria. . . . It is a happy thing for me to know how my Fuehrer must feel after all these successful shake-offs. . . . I can only say I have confidence in der Fuehrer. . . . And I have the honor to say der Fuehrer can have confidence in me."

(And another day:) "The Russians are fleeing from Russia—to Hungary, to Finland, to Germany. They don't like it in Russia. Well, who does? And speaking of that, things must be pretty bad in America, too. . . . Poor Columbus!"

(And again:) "Nobody but der Fuehrer could have thought of a secret weapon so brave, so diabolical! Do you think an old-fashioned general of the kind Hitler got rid of could ever have thought up such an original form of warfare as putting dock workers in as infantrymen—sailors as reconnaissance troops? . . . The whole world thinks of Lorient as a U-boat base, but let me ask you, do we have any U-boats here? No—more brilliant camouflage."

Another real character inside the garrison was Mr. Huber. Mr. Huber was the civilian engineer of the only railroad train left in Lorient. He had just three kilometers of track to run on, a frustrating thing for a crack engineer who had done several hundred kilometers a day in peacetime on the Berlin-Warsaw run. The effect of this claustrophobic work was a speech impediment. He stuttered very badly. Fred Lorenz carefully worked at acquiring the correct stutter, trying out Mr. Huber on the prisoners. It was one of Fred's best jobs, and later we were grateful that we had reserved the character for an important occasion. The important occasion came in the form of a catastrophe after Brest fell.

I had been informed originally by 3d Army that the American siege forces which took Dinard, St. Malo, and Brest would move around the peninsula to take Lorient immediately after Brest fell. As the fall of Brest became imminent, we broadcast dire warnings to the

garrison. Our scare campaign reached a crescendo on the day Brest fell. Specially prepared leaflets (*Brest ist gefallen!*) were fired into the German lines at the moment we finished our broadcast. The artillery liaison officer had some fun for himself announcing over our transmitter exactly where he was going to spot the 105 shells containing the leaflets. He named the specific street corners, village squares, bunker entrances where the shells would land. Exactly as we finished broadcasting, his guns sounded and delivered the papers just where the man said.

This was tactical radio warfare at its best. The only trouble with our ultimatum was that no American attack followed.

Without warning us of a change in plans, the great 240 siege guns which had rumbled into our town, rumbled on out of town, leaving only a troop command of 2,000 Americans to face the German 28,000 and the nine of us feeling like impotent liars.

We were definitely left holding the bag. In a dismal council we considered just taking off and forgetting our audience for good. But then we thought we might get by if we used "gallows humor" on ourselves. We chose Mr. Huber to give the Germans the glad news that they weren't going to be attacked after all.

MR. HUBER (with a heavy speech impediment). "Sure I've got time to talk . . . time's what I've got. What have I to do all day anyway except run this stinking train to Lanester and back again? Three kilometers . . . it's going back I hate most—there's no place to turn around and I have to l-l-look under my arm all the way. . . . What do I think? It's very simple. The Americans are trying to drive us crazy, that's what. First they're going to attack and then they don't attack and then they're going to let the French have our guns they took from Brest and let *them* attack and then they deny that and th-th-they *still* don't attack. What do they mean by this? It's quite clear they're trying to drive us crazy. Of c-c-course they can't bother a man like me. I'm a man quite without nerves. But you take those two comrades of ours . . . [He names two men known in the garrison. The story he tells is a true story of something that happened the day before.] They went out on a food-requisitioning party yesterday. They got a lot of food from the farms near the front and started back to Lorient. But they got lost and walked into the American lines. There were two Americans lying in the sun atop an armored jeep, but they didn't shoot—they just asked, 'What you got there, babies?' Our men showed them the food and told how they'd got lost. The Americans said they didn't like the food and the requisitioning patrol could take it back to Lorient where it was needed. Not only that. They showed our patrol the way back on their maps and told them good day and it hadn't been any trouble at all and don't mention it. And what do you think became of those two comrades of ours? You heard that screaming last night in Bunker No. 5? The doctor had to give them injections of sodium amytal to quiet them. One of 'em's developed a tic like a cuckoo in a clock. . . . I tell you, this is the American strategy, all right. . . . Well, time to pull the train out. Wait for me if you like. I'll be back in seven minutes. Heil Hi-hi-hi— oh, you know who I mean."

Catastrophic as it was that our forces had failed to attack—and we now knew definitely we could no longer hope for a mass surrender of the garrison,—we stumbled on a new technique as a result of all this. Since we no longer had to spend any time "softening morale before an attack," we made it our main task to use practical means to get the Germans out in twos and threes. We proceeded to divide group against group inside the garrison. Our operation became much more dishonorable.

When we learned that some high-ranking naval officers had not been seen about the garrison for weeks, we invented the idea (or possibly hit upon the truth) that they had left Lorient aboard a hospital ship, disguised as nurses and patients.

When Plouay, the village from which we operated, was shelled one afternoon, we learned from deserters which German artillery officer had been in charge of the gun that hit our village. Then we discovered from the village people that this particular officer and his crew had been billeted in the village for months prior to its liberation and had become very friendly with the children of a French family. We broadcast personally to the lieutenant, telling him that he had killed the children.

Naval officers and even some of the naval enlisted personnel had French mistresses and wives in their modern apartments inside the bunkers. The Wehrmacht infantrymen, who were relatively newcomers to Lorient, had no women and resented the privileges of the naval people. We endeavored to enlarge the split by dramatizing incidents in the lives of naval officers who had French women within the fortress. We had the photograph, the name, and the address of one such woman. We knew she would be killed by the French when Lorient fell because she had caused the death of FFI's who had been taken prisoners in Lorient, by identifying them to the command. We played a little scene in their bedroom. Annette, the wife, is crying as her officer husband comes in:

HUSBAND. "Chérie, ne pleurs pas.... What is there to cry about?... You know that I love you.... The French will never take you prisoner. Why, just today we officers took a pledge, a blood pledge, never to surrender Lorient.... Lorient will not fall for months, and when it does... yes, darling, by my own hand... we'll both die. [Annette sobs.] Enough of this Mayerling nonsense. Come on, Chérie, give me a cocktail."

The Germans had a great and justified fear of our Negro troops. Maliciously we took to dropping little news stories in our daily news summaries. One day we announced that the first American troops had landed in the harbor of Brest. Then the next day we got over the nonfact that it was all rather an occasion since it was a Negro division, commanded by a Negro general. I don't know for sure exactly what effect these misstatements had on the garrison morale, but deserters who came out soon afterward told us that the garrison paper had printed an editorial mildly criticizing the National Socialist racial theories.

Every day we broadcast lists of Germans killed, wounded, and captured. This is the sort of information rarely available to an enemy during warfare. But even in our first broadcast we discovered that our best audience-building lay in reading the besieged men their

personal mail, bags of which we had discovered when the garrison was first cut off.

We made no particular effort to use the mail as propaganda; nevertheless much of it was significant. The letters had a hopeless tone; the people at home all spoke of the frightful casualties incurred by our bombing. A few examples:

"To Sailor Ernst Visser, Feldpost M46074 . . . a letter from his mother: 'How do you like the U-boats by now, Ernst? Do you still enjoy it, or have you had a noseful?' " etc. We broadcast this letter, knowing in advance that Ernst Visser's U-boat never returned from its mission.

To another sailor: "Your firm congratulates you on your birthday. The boss and all your former comrades wish you the best. Our shop was lost to the American terror-raiders last week, but we are in hopes of finding space elsewhere. We greet you in true comradeship. Thieme, Plumbers and Heaters."

And some others:

"At the moment we are having a heavy raid and all around us hell has let loose. The sky is thick with searchlights. I must write you anyway . . . to tell you the black news . . . on your next furlough we will have to make another baby."

"Uncle Tobias is on furlough. I can't tell you how he looks without his teeth."

"Everybody here got emergency injections. Typhus. Dorchen died of it yesterday."

"I have found a scooter for our darling's Christmas! Christmas is still six months off, so to keep it safe I have put it in Frau Richter's cellar where the walls are two meters thick."

"Beloved, you and I have had enough. Last week, Lisl . . . this week, your mother. Some day we will avenge the swine who brought this filthy war upon us. Heil Hitler!"

We had two to five prisoners speak on every broadcast. Their messages were usually simple greetings to their comrades in the garrison. (We never let them indicate that they were deserters, lest their families be harmed at home.) We would line the prisoners up in front of the mike, each holding nervously the message he had written. One of us stood at the switch with a copy of the messages, but we never had to cut the current.

We broadcast from a junction where the dirt roads were cut deeply into apple orchards. The steep sides were our best protection against artillery fire. Often we had to suspend broadcasting while a herd of cows were driven along the narrow road past our truck. We always acquired audiences. Young boys wearing FFI armbands and cradling tommy guns in their bicycle handlebars would brake to a startled stop when they saw the prisoners. Usually one of us would stand as outpost down the road to warn these characters that we were American, not German, so that they wouldn't break up our broadcasts, and our lives.

The district curate was our most loyal follower. He would stand stiffly reading his Bible while we played phonograph records over the mike in the truck, then inevitably would start talking when we broadcast on the live mike in the road.

In the course of our operation we encountered all the snafus common to the army, and a few no one had ever thought up before.

Our broadcasts were timed to fit two half-hour periods of the day when the garrison generator operated to provide power for the Germans' "recreation." One day their generator broke down. Prisoners complained in exactly the way we would complain to American broadcasting studios if we couldn't hear them. For one mad moment I considered asking our Signal Corps to go in under a white flag and repair the German power plant. We almost had the French persuaded to supply the power (and then there was the problem of who was going to *pay* for the power!) when the Germans got their generator working again.

Another day we happened to notice that the time on a prisoner's watch was an hour off our own. The Germans had switched from daylight-saving time without bothering to tell us.

Late in October we were ordered to proceed to Radio Luxembourg. We didn't like leaving Lorient. A questionnaire which the prisoners filled out for us showed that we were getting increasingly good results. Our final score was something more than two hundred Germans for every member of our nine-man crew, although of course we never could be sure how many prisoners were trying to ingratiate themselves with flattery. Probably a lot.

The mass of the garrison held out until several American divisions, returning from a defeated Germany, threatened at last the attack we had prayed for.

Despite the many confusions and disappointments, it is with a pleasant feeling that I remember the stream of deserters, the little "399" broadcasting in the deep-cut crossroads, the smell of apples from the fields, "Captain Angers" gesticulating in Hitlerian fury before the mike, the cows and the little curate under the unlikely Kodachrome sky of Brittany.

As one of our men said, "Lorient wasn't much of a war, but at least it was our own, our very own."

To sum up the development of the psychologies used in our combat radio experiments:

In the first experiment in Normandy we appealed in a preachy way to a supposed dignity and idealism in the Wehrmacht individual. I am forced to believe that we would have taken no prisoners with this technique, even had the Germans been able to hear our broadcasts.

In the early period of our Lorient broadcasts, before it became apparent that our forces were not going to attack the fortress, we appealed to a large group of German soldiers and sailors as a whole; we appealed to their self-interest as nationals. The following quote, which we used in our early broadcasts, illustrates this point: "Major Karl Hetz, who was surrounded with his unit in Stalingrad, said: 'Any German officer who thinks that the death of his soldiers is the only way out, sins against Germany. Granted that the German postwar period will be a terrible experience, nevertheless death is not the answer. Death is a cowardly escape from the massive and cruel job of reconstructing a democratic Germany. Are we to leave this job to our women and children?' "

This approach undoubtedly gained us many deserters, but it was the business of splitting forces within the garrison, of appealing to the lowest form of selfish self-interest, to the meanest, most sordid values in human beings,

Fragebogen für Kriegsgefangene aus Lorient

(Namensnennung nicht eforderlich)

Tag der Gefangennahme.......................................Dienstgrad....................................
Alter..........Verheiratet?..........Kinder?..........Heimatsort (Stadt, Land)....................
Beruf im zivil Leben...
Haben Sie jemals Kameraden über den amerikanischen Feldfunk vor Lorient sprechen gehört?...
Haben Sie jemals den amerikanischen Feldfunk vor Lorient persönlich gehört?
....
Wie oft?..............................War Ihr Eindruck günstig?..............Ungünstig?..............
Wie war der Eindruck auf Ihre Kameraden: günstig?..............Ungünstig?..............
Wie war der Eindruck auf Ihre Vorgesetzten?..
Welcher Teil des Programmes gefiel Ihnen am besten?..
....
Hatten diese Sendungen irgendwelchen Einfluss auf Ihre Gefangennahme?..........
Wenn ja, in welcher Weise?...
....
Glauben sie, dass in diesen Sendungen die Wahrheit gesagt wurde?......................
Wie haben Sie zuerst von den Sendungen gehört?..
War die Uebertragung klar?............Haben Sie jemals BBC, den londoner Sender gehört?..............ABSIE, den amerikanischen Sender?..............den Soldatensender Calais?..............................Wenn ja, welchen haben Sie vorgezogen?............................
Besondere Bemerkungen über die Radiosendungen:..
....
....
....
....
....
Haben Sie jemals ein alliiertes Flugblatt gesehen?..................an welches erinnern Sie sich?..
....
....
Hatten die Flugblätter irgendwelchen Einfluss auf Ihre Gefangennahme?............
Haben Sie jemals eine alliierte Lautsprecher-übertragung an der Front gehört?
....
Wenn ja, hatte diese irgenwelchen Einfluss auf Ihre Gefangennahme?.................
Besondere Bemerkungen in Bezug auf Flugblätter und Lautsprecher-übertragungen:..
....
....

QUESTIONNAIRE FOR PRISONERS OF WAR FROM LORIENT

that brought in the most prisoners in the end.

In the final period we no longer appealed to normal men or to average men. We appealed to neurotic personalities, to twisted gunmen. We stumbled on this technique and it proved to be the one that worked best.

We think it worked because when the complete failure of German fascism was imminent, the German soldier was left with nothing more dignified than an animal desire to exist by thievery, betrayal, and self-seeking. The end product of a greedy, immoral state fascism was an individual fascism. The Nazi guilt had rotted almost every soldier's heart; hope was gone and with it most of human dignity and decency. There was a reason for the existence of "gallows humor": every Wehrmacht soldier saw a personal gallows waiting for him. Like a desperate neurotic he willed his own self-destruction even as he put it off by stealing yet another day, murdering yet another day, avoiding by every traitorous means the reckoning he feared. The Nazi soldier was too much afraid of what came after death to risk dying.

Educational Broadcasting: The Cleveland Plan

WILLIAM B. LEVENSON

WILLIAM B. LEVENSON has been engaged in the field of radio education for the past fifteen years. He has been Directing Supervisor of WBOE, the Cleveland school frequency-modulation station, since its establishment in 1938. Dr. Levenson is the author of the recently published *Teaching through Radio* and is a lecturer at the Graduate School of Western Reserve University.

It is a rare writer or speaker these days who does not somehow manage to relate his subject to the impact of the atomic bomb, with the usual conclusion that man's inventive genius has far outstripped his social wisdom. Commonplace though the observation may be, evidences of the tragic predicament meet one at every turn. Even in the seemingly cloistered classroom the conscientious teacher anxious to employ new and more effective instructional aids faces the problem. The tools are available. The need is greater than ever. Yet the applications aren't made.

Let us begin with two simple, rather obvious premises:

1. Every generation has more to learn than its predecessor.

2. There are not many hours that can be added to the school day, nor many years to a person's formal education.

To be sure, courses can be streamlined and the school year somewhat lengthened; but the problem remains. And to aggravate the situation, the dearth of qualified teachers, especially in the lower grades, is rapidly becoming a national scandal.

Proposals such as selection of the nation's outstanding students and the granting of numerous federal scholarships are, at best, palliatives. Leadership in scientific studies and in other areas of knowledge should, of course, be stimulated (and the atom bomb has played its part), but fundamentally the task involves a mass approach.

Some schoolmen—as yet a small minority—recognize that education will have to "step up" its methods and increase its output. They know that as industry and the armed services are quick to make use of new tools, so must modern education.

Although it is one of the three important mass-communication media of our day, radio as an agency of instruction has been woefully neglected in this country. For purposes of analysis let us consider (*a*) the use of radio in schools and (*b*) home listening.

Use of Radio in Schools

In the few communities where radio has been used as an instructional aid, a good deal of evidence has been accumulated to show that radio can make definite contributions to education.

1. It adds immediacy and timeliness.

2. It supplements reasoning with emotion.

3. It adds authenticity.

4. It provides a feeling of participation.

5. It challenges dogmatic teaching and passive learning.

6. It can be used to develop discrimination.

7. It vitalizes the curriculum.
8. It can demonstrate teaching techniques.

These and other values have been discussed more fully elsewhere.[1]

Although the values of radio as an adjunct to classroom teaching are generally recognized, its use in the schools has nevertheless been limited by several obstacles: schedule difficulties, course-of-study requirements, production methods, and program availability.

Schedule difficulties.—In the higher grades, and to a lesser degree in the elementary schools, the day is divided into a series of classroom periods, and any radio program which comes at a time other than between units of the so-called "bell schedule" cannot readily be utilized by the classroom teachers. Though the school administrator may agree that radio fills a need, he usually hesitates to modify the school schedule for the acceptance of an occasional program. In other words, instead of having the radio station adjust to the schools' schedule, the schools must adjust to the station's schedule. This greatly limits the use of radio in the schools.

Course-of-study requirements.—Most teachers insist that before a program is to be used in their classrooms its content must be related rather closely to what is being studied at the time of the broadcast. If a broadcast on the Civil War is scheduled and the class is studying the causes of World War I, it is easy to understand why the teacher hesitates to tune in. This is the reason why radio programs often fail to be accepted in many schools. Incidentally, it directs attention to the merits of transcriptions.

Production methods.—The question of program form has presented difficulties in several ways. Certainly, in the earlier days when schools and universities began to use the radio, there was a lack of understanding that content form must be adapted to the needs of the medium. The simplest thing to do was done: lectures were broadcast over the air; and the inevitable response from listeners was indifference.

However, another difficulty has arisen which is not generally understood even now by the networks that from time to time engage in classroom broadcasting. The producer who undertakes the school broadcast seldom recognizes that the acoustical conditions in the classroom are greatly different from those in the home. He simply carries over his production techniques to the school broadcast. The usual result is that when the program is heard in the classroom, with cross-fades, use of filter mikes, excessive use of sound perspectives, a rapid pace, and indiscriminate use of dialect, the immature listener is oftener confused than assisted. Some experienced educational broadcasters have at last learned that, although showmanship must certainly be applied in the presentation of the school program, it must be used with great restraint, not only because of the young listener but because of the listening conditions in the classroom: the loud-speaker is at some distance from the pupils, the room is highly reflective, the school yard adjoining is frequently noisy, pupils pass in the halls. The basic requirement of clarity has too often been overlooked.

Most of the programs to which

[1] *Teaching through Radio* (New York, Farrar & Rinehart, 1945).

classes have been invited to listen have been prepared with one eye on the adult audience at home. The result has been that the script and production are not actually custom-built for classroom listening, but rather are so diluted with elements that will capture the attention of the busy housewife that frequently the program has limited value for the classroom listener. Of course, the commercial broadcasters cannot be blamed for this procedure, since naturally they are interested in mass appeal. But the fact remains that the classroom teacher often regards the use of the radio program as a waste of time.

Program availability.—It is easy enough to suggest to educators that they should use the radio to vitalize their teaching, but if during school hours all they can hear on the radio is a series of "soap operas," they can hardly be blamed for not using radio except when special programs of educational merit are made available to the schools. At present, no major network series on the air has been prepared primarily for classroom use. A few regional programs continue, and some of them, such as the *Standard School Broadcast,* are noteworthy. Even the CBS *School of the Air* has been moved to five o'clock, which, of course, means that it cannot be used directly by the schools.

At several places, intensive school broadcasting is now being done. School programs are presented through a school station owned and operated by the local board of education, such as in Chicago, New York, San Francisco, Portland, and Cleveland. Several university-owned stations also present programs to schools. More often, programs are presented through local commercial stations that have made some time available. But to benefit by these the schools must use whatever time is granted them. This necessitates a change in school schedules, and often the radio time available is too short for the school system to do the job it may be prepared and able to do.

In spite of the sincerity of some public-service-minded station operators, the fact remains that too often the school cannot count on the continuity of program time allotment, for if a commercial commitment is made it is often the school program that is shifted. For these and other reasons more and more school systems guided by the U. S. Office of Education have come to recognize that in order to utilize radio effectively they must establish and operate their own noncommercial educational stations. A discussion of these F.M. stations will be noted later.

Home Listening

The greatness of radio's contribution to the war effort cannot be seriously challenged by fair-minded critics. Radio's part in elevating musical tastes throughout the country and in disseminating news is also granted. However, the potentialities of radio as an educational service for the serious-minded listener at home are far from achievement. And please, as Archie would say, leave us not argue about definitions. Of course, all programs are educational in some degree. We are speaking about those which are primarily so—"those whose purpose it is to raise standards of taste, to increase the range of valuable information, or to stimulate audiences to undertake worthwhile activities." Such programs available at good

listening times are rare, and are becoming increasingly so.

There is ample documentation to support the contention that more and more public service programs which have appeal and value for discriminating listeners are being shifted to late evening hours when sponsors are less available. As Eric Barnouw says:

"A 'public interest' program may of course be sponsored or unsponsored. Either way, a newscast, symphony, or historical series can perform valuable services. If a station owner could persuade all his sponsors to present programs of genuine social value, his obligation under his license would certainly be fulfilled.

"But a very different set of pressures is at work on the sponsor, and on his advertising manager. The latter, called on to justify his budgets in terms of 'cost per listener' and 'cost per new user,' is always likely to look hungrily for the largest possible audience. And while a skillfully informative program, challenging the listener to attention and thought, never fails to reach a large segment of available listeners, it is also true that a *larger* audience can generally be found for the program that invites mental ease instead of thought—that appeals to emotions more directly than to intelligence, that provides escape into imaginary wish fulfillment rather than the more demanding attention to actual problems. The sponsor, facing the choice, again and again chooses the old artificial formulas, the pat plots that reinforce childish ways of thinking, and the stock characters that often strengthen stereotyped conceptions of whole groups of people."[2]

The foregoing discussion presents a disheartening picture of radio's promise as an educational agency. Yet there are encouraging signs to be noted.

Influence of F.M.

The establishment of hundreds of commercial frequency-modulation stations throughout the country can alter the picture considerably. The recent F.C.C. allocation which reserved twenty channels for the exclusive use of noncommercial educational stations may also contribute significantly to an improvement in the educational applications of radio.

The discussion of F.M. here will not deal with its technical advantages: reduction of static, less station interference, and increased tonal range. Perhaps the most important factor is its economic significance, since F.M. makes possible the operation of many more stations, without interference, on each of the limited number of channels in the radio spectrum. According to F.C.C. Commissioner Paul A. Walker, the number of F.M. stations may approach 2,000 by 1947, as compared with half that number of standard broadcast stations now in operation.

Effect on Schools

Many of the new F.M. stations are being established in small towns that previously had no local radio service. It is sometimes not realized that even with 1,000 standard broadcast stations about one-third of the United States and 10,000,000 Americans do not now get adequate radio coverage.

The existence of hundreds of new stations, many of which will not be affiliated with large networks, will

[2] *Radio Drama in Action* (New York, Farrar & Rinehart, 1945).

place a premium on local programming. This in turn can mean that educational and cultural groups will have an unusual opportunity to participate on the air, at least until the time is sold.

However, many realistic educators are aware that school broadcasting will never amount to much as long as it depends upon a "handout" of radio time. They know that an adjustment of program schedules to school needs, a continuity of scheduling, a variety of offerings, custom-built programs for classroom use—all these depend upon autonomous station control and operation.

As indicated earlier, several school systems are now operating F.M. educational stations. They are at present modifying their equipment to meet the F.C.C. requirement that F.M. move "upstairs" in the spectrum. The new educational band is 88 to 92 megacycles.

About thirty applications have been filed for such stations by school systems and universities. Several state-wide educational networks are now in the planning stage. In Wisconsin, at least, funds have been made available by the state legislature. With the use of a state noncommercial radio network it will be possible for the young citizens of all schools in the region to hear a rich offering of programs originating in various parts of the state.

One of the major obstacles faced by the individual noncommercial station is the fact that, aside from transcriptions, it has to produce all its own programs. Even few commercial stations, with much greater budgets, can create independently and sustain a quality program service. The coming of the educational networks can be a blessing to the noncommercial station. Program exchanges using the best wherever it can be found and yet adapted to local needs will be a boon to educational radio.

It is interesting to note that most of the leadership in broadcasting under educational auspices has been centered in the Midwest. The older institutions in the East, as one might perhaps expect, have been slow to use the medium.

A recent F.M. application of particular significance, I believe, is that of Columbia University, which has applied for a 10-kilowatt license in the noncommercial band. As Columbia is the proverbial mecca of American education, its use of radio can greatly elevate the status of educational broadcasting, particularly if its programs and classroom applications are integrated into the activities of Teachers College. There, thousands of teachers coming from the hinterland to attend summer sessions can first learn the uses of this newer tool.

Columbia, incidentally, is the home of a modest college professor, Edwin F. Armstrong, who is the father of frequency modulation. More than being a remarkable scientist, he is keenly interested in the social applications of this development. In order to encourage the cultural use of radio he has made it possible, for example, for educational institutions to purchase F.M. equipment without the payment of what would otherwise be a rather large patent royalty.

Operations of WBOE

In order to illustrate the operations of an existing school-owned station, the writer will take the liberty of describ-

ing briefly the activities of the station which he directs.

WBOE, America's Pioneer School Station, was the first to operate in the F.C.C. reservation for noncommercial stations. It has been on the air since 1938 and at present transmits on 42.5 in the F.M. band with a power of 1,000 watts.

Educational programs ranging from kindergarten stories to forums and dramatizations for the high schools are broadcast eight hours each school day. Every school is equipped for F.M. reception.

PROGRAMS

WBOE programs are planned and presented in four fairly distinct ways. For purposes of classification these will be listed as (1) High School, (2) Junior High, (3) Elementary, and (4) Special programs.

1. *High School programs.*—All but one of the Cleveland high schools—a technical school—have established radio workshops under the guidance of specifically designated teachers. The most talented pupils engaged in the school's broadcasting activity are selected for participation from time to time over WBOE. Many of the radio series are planned so that the various workshops rehearsing with their own central sound systems can participate in the series, and their programs be broadcast city-wide. In a sense, these school groups relate to WBOE as affiliated stations relate to a network.[3]

These program series were broadcast regularly to the senior high schools last semester:

Fun from the Dictionary
Famous People Who Never Lived
Current Issues
Science and the War Industries
What Would You Have Done? (family relations)
French (for both junior and senior high schools)
German (same as the preceding)
Time Out (girls' physical education)
Gateway to Music (CBS)

2. *Junior High School programs.*—Most of the junior high schools have radio groups which use in-school equipment. Some of these groups appear on WBOE junior high programs, but since most of the pupils of this age are as yet inexperienced the program coördinator uses talent from other sources as well—selected teachers and university students in speech and drama departments. Many of the programs are interviews with experts such as local physicians in the series, *Your Health Today*. The programs in this division, last semester, were:

The News: Places and People
Did You Hear It, Too? (correct usage)
Passing in Review (literature)
Your Health Today
Tools of Science (CBS)
Art Appreciation
Musical Highways and Byways

3. *Elementary School programs.*—In the elementary schools the radio lessons are prepared at a "curriculum center" or laboratory school. Twelve such schools have been established in Cleveland, and at each of them experimentation is done with a view to developing improved methods for the teaching of any given subject area, such as safety, health, arithmetic, or science. To these schools have been brought teachers who appear to be especially interested and capable in the teaching of that subject. As a reservoir of tech-

[3] A detailed description of the workshops, activities, equipment, and so on, may be had by writing to the Cleveland School Station.

niques and procedures is developed at the schools, various agencies of distribution are employed. The radio station is regarded as one of these. Thus, in the Cleveland schools each elementary school is the recipient of so-called "demonstration lessons" which have been prepared at the various laboratory schools.

It will be noted in the list below that in addition to the demonstration lessons a variety of supplementary programs is available weekly. Unless otherwise noted, all programs are approximately fifteen minutes in length and are presented once each week. Programs marked with the letter "M" utilize teacher manuals; those marked with the letter "S" incorporate the use of lantern slides which are synchronized in the classroom with the auditory presentation.

4B Arithmetic (M)
Fourth-Year Art (M, S)
Sixth-Year Art (M, S)
Beginners' Handcraft (M, S)
Fifth-Year Handcraft (M, S)
Fourth-Year Health (M, S)
Fifth-Year Health (M, S)
Together We Learn (designed especially for the exceptional child)
Music for Young Listeners
Once Upon a Time
Rhythmic Activities (M)
The Story Lady
Young Cleveland Sings
Rote Songs (M)
Behind the Headlines
Song Study (M)
Elementary Safety (M, S)
First-Year Science (M, S)
Fourth-Year Science (M, S)
Primary Social Studies (M, S)
5B History (M, S)
Timely Topics (M)
Elementary Spanish
Tales From Far and Near (CBS), (30 min.)
Elementary French I (25 min.)
Elementary French II (25 min.)

4. *Special programs.*—With the generous coöperation of the local commercial stations (WTAM, WHK, WGAR, WJW), private lines have been installed which make possible selective program service from all the major networks: NBC, Blue, CBS, and Mutual. Thus WBOE acts as a clearinghouse for sustaining educational programs originating from coast to coast which may be of interest and value to the school children of Cleveland. If, because of school schedules, a particular program cannot be relayed at the time it is on the air, a recording is made and the program or sections of it are used at a later date.

Classroom Utilization

The most effective way of encouraging teachers to utilize radio programs is to make the value of the presentations evident to the teachers. WBOE has attempted to do this by planning all programs so that they relate definitely to the teacher's activity in the classroom. The need for enrichment is not overlooked, and yet radio "shows" that are largely entertainment are not broadcast; the school station considers that radio entertainment can be presented more effectively by commercial stations in the evening.

Several procedures have been used to disseminate information concerning effective utilization practices.

1. A demonstration studio has been constructed at WBOE to which teachers come and witness a classroom being handled by an expert teacher before, during, and after a radio program.

2. Before many of the program series begin, an introductory broadcast, planned for teachers and broadcast after school hours, is presented. In this

"preview" program the script writer, subject supervisor, and an assistant superintendent discuss the purpose of the series, its form, and primarily the best ways of utilizing it in the classroom.

3. The comprehensive teacher guides which are issued with most of the programs suggest in detail the most effective utilization procedures.

4. For several years WBOE held an annual "Radio Exhibit," the purpose of which was to assemble and display the various outcomes of the radio programs. Guided tours for classes and teachers were arranged.

5. Members of the WBOE staff teach classes at Western Reserve University which are aimed primarily at acquainting teachers with production and utilization methods.

6. This sixth approach, which serves to improve the classroom use of radio, is not a device, but rather a philosophy. By establishing and operating the radio station as an instructional force and by integrating it with the school system at large, the radio programs come to be considered not as isolated novelties but rather as educational experiences to be incorporated into the classroom life of the child. This concept, so fundamental to effective school-station operation, markedly determines the quality of program utilization.

Effect of F.M. on Home Listening

It would be naïve to assume that the spread of F.M. broadcasting will, *per se*, result in the spread of cultural programming for home consumption. The fundamental fact remains that radio is a medium of mass communication, and as long as the average listener prefers to laugh rather than to think and as long as an educational program "is one which requires some effort on the part of the listener," the emphasis will be on entertainment rather than education, even broadly defined. Nevertheless, the establishment of many more stations with increased competition for listeners may result in specialized programming. The success of Station WQXR in New York City can illustrate the trend. Since there is no one public but many publics, radio stations, like magazines, may be planned for specific sections of the listening audience. If such a development comes about—and its probability is great only in the more densely populated centers, where it is economically feasible,—then an increasing cultural service to some homes is likely.

It is interesting to note that organizations such as the C.I.O. have applied for F.M. licenses. They feel, rightly or wrongly, that labor's case has not been stated fairly to the public through the existing facilities, which are controlled or supported by large corporations. Whether or not one agrees with their point of view, the spread of stations supported by organizations of that type will bring even more widely varying views into the home.

The writer is one who has regretted the F.C.C. action which now permits the duplication of program service on F.M. stations owned by A.M. outlets. If F.M. becomes "only another delivery route," then certainly its potential program significance has been greatly nullified, for F.M. can mean more than increased fidelity and reduced static. It can provide the lifeblood of a democracy, a maximum competition of ideas.

Occasionally when the point is made that the existence of more stations can

bring radio closer to the people, objections are immediately heard that the program quality offered by these groups with limited talent resources will suffer by comparison with what is offered by the large stations and networks. The basic fact is overlooked that radio as a public service can be more than a pipeline of entertainment from New York and Hollywood. It can become increasingly a voice of the people. Though the programs may not be as slick, and may even be "corny" by some standards, their basic integrity is nevertheless more significant than the size of the cast or the excellence of its performers. The rapidly growing little-theater movement throughout the country, the increasing number of local musical ensembles, minority groups who are seldom heard—all these can provide a rich pool of community talent. If the station would regard each of its sustaining programs as one actually sponsored by the station, produced to the best of its ability, and promoted in the same channels as sponsored programs, the effectiveness of such broadcasts would greatly increase.

Not only may the new commercial F.M. stations provide an increased cultural service, but the establishment of more noncommercial educational stations can likewise contribute to that end. It should be noted that such stations are licensed to operate for hours that are unlimited. The university station can perform a vital service by extending the boundaries of its campus through the means of listenable education. Every community has in it numerous experts whose messages would be of interest and value to the serious-minded listener. Of course, the audience will be limited. No one contends that the classes at night school will ever be as large as those in movie theaters, yet the difference in numbers is certainly no indication of comparative significance in a democracy finding its way.

The coming of F.M. gives education its second and perhaps its last chance to occupy a home of its own in the radio spectrum, and if educators do not take advantage of this opportunity they have little right to grumble about the programs they hear. Let them admit once and for all that the radio advertiser is, and probably should be, interested in the mass audience. That is his purpose. But if schoolmen also want to utilize radio to achieve the ends to which their profession is dedicated, here is their opportunity to use this medium.

Educational Radio Rides the Range

JACK WEIR LEWIS

JACK WEIR LEWIS is Associate Director of the Rocky Mountain Radio Council.

TO ANYONE traveling through the vast, seemingly uninhabited reaches of the states of Colorado and Wyoming the potential listening audience for the daily fare which comes over the radio would seem at first to be contemplative herds of Shorthorns and Herefords, ruminating over the most important crop of the area—grass. On second thought one could add sheep as well—dirty-gray bands of them blocking the roads on the way to winter or summer pasture. In the entirety of the two states Denver is the only town that might lay claim to being a metropolis, its population being somewhat short of 500,000.

Partly because of its isolation, it was this area that was chosen six years ago to become the center of a significant experiment in educational broadcasting. These hundreds of thousands of square miles of scattered farms and ranches, dry lands, mining towns, coal camps, and oil-shale mountains are served by nineteen radio stations, only five of them outside the city of Denver having any network affiliation. And yet there are in this region eleven colleges and universities, three junior colleges, and scores of civic and educational organizations which have something of value and interest to say to the radio audience. Here, then, was an untilled acreage ready for the plow. If radio could do the job in this area, then radio was truly a potent force in regional education.

The answer lies in unimaginative figures compiled by the Radio Council for the period July, 1944–July, 1945. During these twelve months the Council, through its member organizations, broadcast 419 separate programs. Most of them were in turn rebroadcast by transcription on the stations outside Denver, to make a total of 2,139 broadcasts. Eighteen radio stations contributed free time for these programs—time which if computed at commercial rates was worth $70,580. Scientific cross-section listening surveys made from time to time over the period in which the Council has been in operation show that ratings are as high as those of many of the network programs which enjoy a comfortable Crosley; sometimes they have nosed out competing commercial shows broadcast at the same time in the same city.

This success in an admittedly difficult aspect of education was due to: (1) the unique structure and organization of the Radio Council itself; (2) the isolated nature of the Rocky Mountain region; (3) the Council's willingness to experiment with new program techniques as well as to go in for window dressing and showmanship comparable to that of commercial radio; and (4) the coöperation of the radio stations, which encouraged in every way possible (including financially) an organization that could fill a noticeable gap in their programming.

First, then, what is the Rocky Mountain Radio Council? Chartered as a nonprofit corporation, it is a confedera-

tion of thirty-three educational organizations which recognize the need for adult education over the air. In addition to the colleges and universities of the two states, its membership includes such varied groups as farm organizations, a public library, a medical association, two state departments of education, women's clubs, an art museum, a congress of parents and teachers, and a public school system. Each of these organizations supports the Council according to its ability to pay and the use it makes of the broadcast facilities. The Council itself consists of a small central staff (usually five) and acts as a program service agency, working out program ideas and techniques of presentation with its members, preparing scripts for most of the dramatic programs, giving production aid, providing studio and transcription facilities, and arranging air time over the broadcasting stations for the finished product. It is supported in part by the Rockefeller Foundation, the Payne Fund, and the Boettcher Foundation of Colorado, with the goal in sight of ultimately being financed entirely by its member organizations. It is, of course, this widespread structure which has made it possible for the Council to function—lending itself, as it does, to the coöperation of several educational agencies in the planning, preparation, and financing of the more pretentious program series.

The isolation of the Rocky Mountain region has, naturally, created the need for the type of broadcasts the Council can offer. Stations with no network facilities constantly ask for more programs than it is possible to supply. They especially need talk-shows in the fields of international relations, long-range views of current affairs, and agricultural programs. Equally important are serious music by groups within the region itself, dramatic shows, and children's broadcasts. For a 250-watter these can mean salvation from the monotonous record-and-spot-announcement routine. Network affiliates, on the other hand, welcome shows with a local and regional emphasis and are glad to supplement their schedules with something that speaks directly to the local listener.

Even more important, however, than the physical barriers of mountains and distance that separate Colorado and Wyoming from the rest of the nation is the mental and intellectual isolationism which accompanies them. Education's hardest assignment over the air waves has been to create in the region an awareness of the part that region plays in the economy of the United States and of the world. It has had to tell the farmer how his sugar beets are related to the steel manufacturing at Pueblo. It has shown the livestock raiser what part transportation plays in his livelihood. It has demonstrated what a United Nations Organization means in terms of the everyday life of the grocery clerk. It has also given the farmer, the rancher, the urbanite a sample of the literary, the archaeological, the musical, the scientific, and the art treasures which lie unnoticed in what some writers still like to call the Old West. This has been a difficult task, and the task has so far hardly begun.

Sometimes the audience itself does not have an opportunity to react to these educational broadcasts. One radio station refused to accept a series of authentic folk songs of the region

because they didn't sound like the Hollywood hillbilly version put out on popular records. Another broadcaster cancelled a program because in an impartial analysis of social trends the speaker mentioned favorably a minor reform of the late President Roosevelt. In other instances the audience itself refused to listen to "heresy." There are still fightin' words in the Rocky Mountain region. Among them are Argentine beef and Cuban sugar. One Wyoming station was forced to take a series off the air because the university professor commentator happened to mention the proposed reciprocal trade agreements before Congress. To the listening ranchers that meant the lifting of the ban on South American cattle imports.

So much, then, for the nature of the Rocky Mountain area and its effects upon education by radio. What of the programs themselves? The educators of the two states, fortunately, are more broadminded and enamored of experiment than those sections of the population which are in the isolationist category. During the five and one-half years of the Council experiment they have come to realize that the academic cap and gown can sometimes be just as ridiculous outside the classroom as some of radio's attempts at jazzing up the classics. They have come to realize that education can be made popular without losing its dignity. Thus, a state university lends its best men to interpret the significance of national and world movements in a manner popular enough to put to shame some of the more listened-to network commentators. Not that the material is shallow, or the point of view a compromise—the broadcasts are done with showmanship and personality. One of the outstanding agricultural colleges of the country, Colorado A. & M., produced for sixteen months a weekly informational program, complete with all the trimmings of a professional cast, a large orchestra, and a singer of folk songs (all paid for by the broadcasting station), and found the results incredible. Designed for farm audiences, this series built up an urban listener group which almost equaled that of the intended audience. A teachers' college experimented with dramatized children's stories—including those of Dr. Seuss and James Thurber—and found the reception so gratifying that the series is now entering its third season. A Catholic college sponsored a highly dramatic history of the Jesuit order and polled a large audience from non-Catholics as well. One agricultural series of straight information for farmers abandoned the technique of interviewing county agents, extension workers, and college faculty members and substituted a character known simply as Sam Jones (a professional actor with a flair for "homeliness") who supposedly summarized the information after talking with these people. This series has been on the air in its present form for two years, the scripts being prepared by the editorial service of the college. A group of colleges with student and faculty musical talent in certain specialized fields joined for a series, completely gave up the "recital" technique, and obtained well-balanced musical programming by having groups from three or four institutions represented on each broadcast.

Showmanship and good programming, then, as well as educational content, are the criteria of any Council

program series. One of the unwritten by-laws of the organization is that it will not put its time and effort into producing air shows which have as their primary object the advertising of the sponsoring group—the soliciting of membership, the soliciting of students, or ballyhoo designed to build the prestige of the institution. In this the members agree perfectly that the best advertisement for the college or organization is a good program that can speak for itself. Similarly, it is the general policy of the Council not to frighten away a large part of its audience by announcing at the beginning of the broadcast that it is about to offer an educational program. A simple credit line at the end, proper recognition of authorities as they appear on the air, and a good show—these do the job adequately.

For these innovations and for the public service performed through the Radio Council, its member organizations have received nine top national awards for programs, as well as the *Variety* plaque for outstanding regional service—the first award ever given by the paper to anything other than a radio station.

Let us look specifically at some of these nationally recognized program series, to see what radio techniques have been adapted to educational methods by the Council.

History in the Making, sponsored by the University of Colorado and winner of a First Award at the Institute for Education by Radio, is the original "one-man round table." Each week a panel of faculty experts in political science, international affairs, history, economics, and other related fields meet for a radio conference on the campus of the school. Here they select a timely subject for broadcast, present their views, and put together a rough script. This is revised, edited, and polished, and presented over the air by the spokesman for the group (who is a member of the panel). Subjects discussed follow closely the important trends of the hour.

Let's Make Music, sponsored by Colorado College and recipient of a citation from the School Broadcast Conference of the Chicago Public Schools, presented a new approach to musical education. Roy Harris, the American composer, and his pianist wife, Johanna Harris, together with a small cast and guest artists, illustrated the principles of harmony, melody, composition, orchestration, and the emotional content of music through the use of narrative, dialogue, and illustrative music. The whole effect was informal, with a great deal of kidding and lightness.

Outland Speaks, produced by the Denver Public Library and utilizing the talents of C. H. Outland, journalist, foreign correspondent, and literary critic, won a First Award at the I.E.R. This was a simple talk program, but was based upon the commentator's firsthand knowledge of the personalities and places in the war news. The approach was that of a personality analysis of such figures as Laval, Petain, and others, and a delightful historical summary of places again becoming important in the world events of today.

Art Speaks Your Language, another citation winner at the School Broadcast Conference, was presented by the Denver Art Museum. Here the visual arts were translated into radio drama, with especial emphasis upon the regional

aspect—the crafts of the cliffdwelling Indians, the Spanish influence, the Rocky Mountain painters. The biographical and historical approach was used primarily, and special art museum exhibits were arranged to coincide with the broadcasts.

Story Time, sponsored by the Colorado State College of Education and the Congress of Parents and Teachers, winner of a First Award at the I.E.R. and a citation at the School Broadcast Conference, is a successful experiment in dramatized small-budget children's programs. These shows are adapted from contemporary children's books. While giving the effect of a full dramatization, they actually employ a minimum of acting talent. The use of a narrator, innovations in sound techniques, and the use of special musical effects create the illusion of a much more pretentious broadcast than it actually is.

There are numerous other examples of Council educational programs that have departed from the standard, among them *Curtain Time,* a series of experimental radio dramas, previously unproduced, the scripts of which were submitted from all over the nation; *Civilians at War,* the first "serious variety show" in the country dedicated to promoting the war effort regionally; *I Sing America,* a new departure in folk music; *The Saturday Stock Show,* interpreting through drama, reporting, music, and comedy the natural resources of Colorado and Wyoming—agriculture, livestock raising, mining, steelmaking, food processing, transportation, and many others; *Journeys behind the News,* an interpretation of international relations which has brought some of the greatest internationalists of our time to the microphone; *The Teen-Age Girl,* in which young girls themselves threshed out problems in personality, adjustment, and delinquency; and *Man and Minerals,* an exploration by means of informal round-table techniques with short dramatic sequences of the strategic and critical minerals found in the region.

The secret of the varied activity of the Rocky Mountain Radio Council and its ability to produce as many programs as it normally does lies in the patient building of an associate staff on the campuses and within the membership of the participating groups. Working through these key people, who are responsible for coöperating with the Council in writing scripts, planning programs, production, and publicity, the small central staff of the Council is able to achieve much more than seems possible on the surface.

So education through radio now rides the rangeland with an assured audience and on the whole an appreciative one. In the files of the Rocky Mountain Radio Council are many letters reflecting the likes and dislikes of the elusive listener. It is surprising how many of them end on the same note. "I want to tell you how much I enjoyed the broadcast," they say. One can almost see the writer hesitate here, frown slightly, and then go on with a trace of temerity to add: "And besides, I always learn something from your program, too."

The Copyright Dilemma of the Screen Composer*

LEONARD ZISSU

Copyright, 1946, by Leonard Zissu

LEONARD ZISSU, General Counsel for the Screen Composers' Association, is a recognized authority in the field of copyright law. His comments on the special problem of the screen composer provide a suggestive sequel to the article by Morris E. Cohn on the moral rights of authors, which appeared in the October issue of the *Hollywood Quarterly*. The editors hope to present, in future issues, additional material on the question of creative rights in motion pictures and radio, exploring the viewpoint of the corporate producer as well as that of the individual creator.

THE SCREEN COMPOSER has become the stepchild of copyright. Although gifted with talent often amounting to genius, today he usually finds himself so caught in the intricacies of commercial practices pertaining to copyright that his property rights in his own productions are almost completely nullified.

The device by which this nullification is usually accomplished is the employment contract, the document which typically governs the relationship between the film composer and the producer. Besides obliging the composer to render all manner of musical services which may be required, including conducting, this instrument virtually effaces the composer as an independent creator, and, in the eyes of Anglo-Saxon Law, relegates him to the rank of the hired worker or employee. As such, his divorcement from copyright is complete, since the Copyright Law accords him no legal identification with or ownership in his production, the musical score. Indeed, the copyright ownership throughout the period of protection—the original term of twenty-eight years, as well as a renewal term of an additional twenty-eight years—is vested exclusively in the employer. This seems a far cry from the purpose of the constitutional sanction[1] of copyright, which was designed to assure to creators such as the composer "for limited times . . . the exclusive right to their respective writings."[2] This constitutional sanction has succumbed to the negation of rights incident to the typical employment contract.

The shrug-of-the-shoulders argument that "such an instrument represents the free-bargaining processes of the parties" is plausible only in theory. Actually, it represents the common policy of the film producers, to which the composer must subscribe[3] if he wishes to keep on composing music for films. Nor is there solidity to the argument that his employment compensation is so great that his loss of revenue from rights should be ignored. There is a

* I am indebted to my law partner, Abraham Marcus, of the New York Bar, for his critical reading of this article.

[1] U.S. Constitution, Art. 1, Sec. 8.

[2] Although the Copyright Act permits registration of copyright ownership in the name of the "employer for hire," the argument might well be advanced that such a provision conflicts with the purpose ordained by the Constitution. Further, could the film composer properly be regarded as an employee for hire, notwithstanding the labels or provisions of the contract? His work typically involves independent creative endeavors performed in his personal studio, with no direction or supervision by another, and he is therefore the master of his effort as well as his creation.

[3] There are, of course, composers whose earnings are substantial and who have risen to such stature that they can override this common policy of the producers, but they are the exceptional few.

double fallacy here. Salaries are as a rule moderate, and on an annual basis are generally below the royalties received by a composer of a hit song. Furthermore, possessing no rights, the screen composer is deprived of the possibility of income in the years when there is an ebbing of his creative powers. Present and anticipated tax rates will scarcely permit an accumulation comparable to recurrent royalties from rights.

Although some film contracts do permit royalties if the compositions are published, such a proviso is rather illusory because the composer is given no right or voice in determining whether there shall be a publication. The decision is apparently governed by the producer's judgment of whether publication would assist the exploitation of the film.[4] According to various published accounts, even so great a hit as the recent "Laura" from the score of the motion picture by the same title, saw publication only as the result of a wide public demand. Thus, aside from rare exceptions, the income potentialities in film scores are regularly overlooked; much worthy music is denied publication with its attendant advantages of wider circulation, added prestige, and independent musical life, all of which would automatically produce added royalties.

At first glance, it may seem that the composer can take some slight hope, at least as to performing rights, from his membership in the American Society of Composers, Authors, and Publishers, popularly known as ASCAP. This Society purports to control the nondramatic performing rights of its composer members in their musical works. By virtue of their assignments of such rights to ASCAP, and the specific notices and wide notoriety of its assertion of such rights as paramount to any conflicting claims arising from employment contracts, there exists the possibility of effective challenge to the producer over his claim to such rights as flowing from the employment contract. There has as yet been no clear-cut legal test of whether either party controls such rights to the exclusion of the other. It is conceivable that a court would hold that the ASCAP plan for the protection and enforcement of composers' rights is not to be circumvented by employment contracts executed subsequent to membership in, and assignments to, ASCAP.[5]

But even if we assume that ASCAP's position is superior to any such employment contract, the hope for the composer's rights proves, upon examination of the workings of the Society, to be slight indeed. The film composer whose rights are thus absorbed, theoretically for his own benefit, receives scant return from ASCAP for those rights. It is a fact that ASCAP's present method of making domestic distributions to composer members, including film composers, effectively ignores the use or performance of music in motion pictures.[6] ASCAP'S composer allocations are systematically based upon a

[4] Some producers have arrangements with or ownerships in music-publishing houses. It would seem that the latter do not normally control the question of publication.

[5] In some foreign countries the national performing-rights societies similar in function to ASCAP have effectively taken specific steps to assure the retention of rights by their members or the members of affiliated societies.

[6] A considerable number of film composers of musical scores for many important major film productions receive in effect only nominal annual sums from ASCAP for their domestic distribution; often, well below $100. From abroad, however, they receive fairly substantial sums for the music in these films.

classification system whereby all composer members in the same class receive the same fixed sum. Composer members are given a classification by a committee, theoretically on the basis of "the number, nature, character and prestige of works composed, written or published by such member, the length of time in which the works of the member have been a part of the catalogue of the Society, and popularity and vogue of such works."[7] So far as may be ascertained, this committee does not appear to attach any weighty significance to the fact that composers' works are used in films. The ASCAP policy in respect to performances seems, with minor exceptions, to attach importance only to such performances as are carried over the four major American radio networks. Nowhere does ASCAP give recognition to the fact that a film performance equally reaches millions of people and involves creative effort by outstanding composers. Reaching so vast an audience, therefore, can the film medium be justifiably ignored in the commercial "give and take" with respect to the basis upon which the revenues from performing rights are to be distributed to composers? Would an allocation system be supportable which, when permitting consideration to be given to performance uses, effectively ignores such renditions in films? The answer seems obvious.

The ASCAP practice is in sharp contrast to the system prevailing generally abroad. There the national performing-rights society, with which ASCAP commonly has reciprocal agreement for territorial representation, segregates its receipts from the licensing of performing rights to motion picture theaters and divides such proceeds among its members and the members of reciprocally affiliated foreign societies on a point-system basis.[8] Under such a plan each film performance of a composition is classified and tabulated according to the duration and type of rendition. Thus these foreign societies, unlike ASCAP, organize or subdivide their administration for film performances so that the native, as well as foreign (including American), composers are paid directly in accordance with the film performances of their music. It is therefore anomalous, but true, that the American film composer is in this respect better off abroad than he is in his own country.[9]

Being so straitjacketed between the employment contract and a membership in a Society which has thus far failed to provide an equitable status for him economically with respect to "nondramatic" performing rights, the screen composer would already seem to have met obstacles enough. There is, however, still another impediment, the problem which revolves around the interpretation of "nondramatic" performing rights. These rights are sometimes referred to as the "small" rights in contrast to what are regarded as "dramatic" performing rights or "grand" rights. ASCAP acquires from its membership and licenses to its users

[7] ASCAP Articles of Association, Art. XIV, Sec. 6.

[8] Where mention is made in this article of the ASCAP film composer it can be assumed that the context also applies generally to a film composer who is a member of one of these foreign societies. Their performing revenues from the U.S.A., however, are ordinarily based exclusively upon uses over the four major American radio networks.

[9] Recently ASCAP's attention has been actively drawn to this inequitable situation through the organization of the film composers into the Screen Composers Association, a body which is determinedly hopeful of correcting these conditions.

only these "nondramatic" performing rights. If a "grand" right is involved, ASCAP is without jurisdiction and the composer is therefore entitled to no benefit from ASCAP. This would pose the question whether the performance of any given music in or from a sound film involves a "small" right as contrasted with a "grand" right. This subject, which has frequently been muddled, is too complex for treatment in this article.[10]

The preceding discussion has concerned itself with the ASCAP film composer. Whatever rights or benefits, theoretically or actually, exist for the film composer who is an ASCAP member are nonexistent for the nonmember. The tentacles of the employment contract effect the complete strangulation of all his rights.

Another problem of the film composer, perhaps not directly related to copyright, but nonetheless disturbing, is his legal status with respect to film credits. According to our law, the acquisition of rights in a creator's works imports no legal obligation to provide credit to the creator or author in connection with the use of the work.[11] Thus, the work may be published, mechanically reproduced, or recorded in a film soundtrack without listing or crediting authorship anywhere. Contracts providing otherwise will, of course, prevail, but in the absence of such stipulation the author has no rights to any listing or credit. This is as true for the use of music in films as it is for other uses of works. Copyright provides no protection. Doubtless, the user could not affix another's name to the author's work. This would undoubtedly be a wrong in the nature of a trade libel. But even here it is probable that an author would be bound by a contractual provision wherein he consents to such false listing. The problem is not unimportant. True, well-known composers have no difficulty regarding credits even in the absence of contractual provisions therefor. The use of such a composer's name is a "plus" in selling the film to the exhibitor and to the public. But the aspiring composer who has not yet attained such eminence may find his professional reputation in the motion picture field appraised by an accumulation of screen credits. To him, it is therefore exceedingly valuable to have, as of right, the proper film credits.[12]

While not an exhaustive catalogue of ills, the foregoing sufficiently demonstrates that the screen composer is the victim of an unhappy admixture of copyright-law inadequacies, employment contracts, and performing-rights society practices, all of which cause an attrition of his professional status economically and thwart more widespread use and recognition of his works. Having so glimpsed the legal panorama surrounding the film composer in his creative endeavors, one may therefore well conclude that there is no glamorous security for the men in Hollywood who write music for the world.

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[10] This topic of "small" versus "grand" rights will be discussed in a later article.

[11] It is conceivable that in some situations the producer might encounter legal difficulties abroad in connection with the exhibition of the film in countries recognizing the doctrine of "moral rights," even with respect to American film composers. This doctrine compels proper listing or indication of the author's name. The author's right thereto is regarded as inalienable.

[12] The film producer has been generally fair; only exceptionally have deserved film credits for the composer been ignored.

Notes and Communications

THE RETURNING SOLDIER: A DISSENT

GENTLEMEN: The article entitled "Warrior's Return: Normal or Neurotic," by Franklin Fearing, which appeared in the first issue of the *Hollywood Quarterly,* gives the impression of being a serious discussion by a competent psychologist of the issues involved in the adjustment of returning combat men to civilian life. It purports to give the radio and movie industries some good advice lest they misunderstand the issues involved and present the public a false picture of the problem. Actually, the article raises more false issues than would ever come spontaneously to any producer's or script writer's mind. It is a curious collection of misconceptions, internal inconsistencies, and misrepresentations. It seems to us worth while to correct some of these inaccuracies, for two reasons. A large number of the misrepresentations apply to our book, *Men under Stress,* to which the author alludes indirectly, and quotes out of context. Secondly, the *Hollywood Quarterly* appears to represent a sincere effort to direct the mass media of communication into a more immediate contact with current reality by analyzing and evaluating the techniques now being established to the purpose in both radio and film. The expressed attitude of the author, who is one of the editors of the journal, constitutes a threat to the realization of this goal, a threat which it is important to comment upon because of its ability to seduce and befuddle its victims. The author consistently approaches reality from the standpoint of preconceived theoretical conceptions, preferring theory and speculation to the patient investigation involved in establishing specific facts.

How does one determine the nature of reality in terms of the actual happenings in our culture? It seems almost unnecessary to point out that the best way to learn what goes on, especially in the realm of combat and the adjustment to civilian life, is to be there, to have the direct experience, or, at second best, to talk to those who have undergone the experience. Although it may be useful for philosophizing, it is next to impossible to find out what has happened and what issues are involved by sitting behind a desk and speculating about the facts reported by others. Yet the author, having eschewed the role of scientist or critic for that of philosopher, attempts a brave defense of theoretical speculation, which he uses not only to explain events, but to establish whether such events have happened at all. "Theory," he says, "is a word which is frequently misunderstood, but even at the risk of being called academic, I shall use it. What is needed [in order to determine the issues involved in the problem of adjustment to civilian life] is a working theory of human nature in society." According to Fearing, what has actually happened, the real nature of reality, depends upon which theory you hold with.

It is interesting to notice the errors and misconceptions in which this method involves the author when discussing the reactions of combat men to civilian life. After raising the question at the outset as to how Johnny will make out when he comes marching home, Fearing answers without a qualm. "If you see the war as the organized commitment to destructive aggression, during which individuals were subjected to terrific stress, you will probably believe that its consequences for the survivors will be the more or less permanent impairment of the human mind and body. If you see the war as the organized commitment to a high and worthy goal, you may not be unaware of its destructive effects, but you will be able to detect compensating values. You may even be able to conceive that men and women could come out of it with increased realism and enhanced capacities to cope with the problems of the postwar world."

This is an interesting point of view: what has happened to Johnny depends upon whether you think the war was good or bad. If an unidentified "you" sees the war as a commitment to a high goal, then Johnny will turn out all right, maybe better than before. If this anonymous "you" sees the war as destructive aggression, then Johnny is in bad shape, either as good as dead, or crazy. Johnny himself, apparently, is not to be consulted about how he is getting along.

Fortunately, how Johnny is getting along on his return has nothing to do with how you or I or anyone else "sees" the war. If it had to depend upon Johnny's own ability to see the war as an "organized commitment to the achievement of a high and worthy goal," then might we well despair for him. Rare was the soldier who had any notion of the goals of the war. It is a sad fact that only a few had any real convictions regarding the necessity of fighting the war. Anyone who has had any firsthand familiarity with the opinions and feelings of combat men will confirm the fact that most of them felt that somehow or other, perhaps through misguided or inept diplomacy, we got into it, and we had best win it and get home as quickly as possible. Feeling was strong that we must avoid another war in the future, but intellectual conceptions regarding the method of accomplishing this or the issues involved were feeble. Again fortunately, the American soldier did not need intellectual conceptions of the goals of the war to fight well. The reasons for this are analyzed in detail in *Men under Stress,* so that in spite of Fearing's lack of familiarity with combat troops and their reactions there seems little reason for him to be so naïve, if he actually read the book.

Prolonged experience with combat crews shows that Johnny's well-being depends upon something quite different from anyone's intellectual notions. It depends upon what sort of person he was before he entered service, what happened to him while in service, and how he is dealt with on his return. This is the point of view not only of psychiatrists, but of all who have dealt at first hand with the men. *Men under Stress* analyzes these factors with detailed presentations of cases illustrating the wide gamut of possible reactions. But Fearing, blinded by his preconceived notions, was apparently unable to grasp the material presented. Instead, he accuses psychiatrists of having a "theory"

that combat experience is traumatic and that every man has a breaking point. This is a beautiful demonstration of Fearing's essentially disinterested attitude toward reality. He does not reveal the magic which enables him to determine, from behind his desk in California, the specific effects of combat stress. One supposes that he must have some basis for doubting the traumatic nature of combat stress, but this is never brought out, other than a reference to "the positive values of group participation." The trauma of combat is about as theoretical as the trauma of a blow to the chin. The long-range effect of this trauma, however, is extremely varied. It may produce a negligible psychological disturbance, a transient impairment, or a severe and long-drawn-out illness, depending upon the complexity of the factors discussed at the beginning of this paragraph.

The observations recorded in *Men under Stress* were made over a two-year period spent in combat areas in the Mediterranean Theater of Operations and in this country. The men were observed while they were still in combat with their units, following their removal and reclassification overseas, and after their return home. There is nothing theoretical about the observations, which are based not only on those who "broke" and fell into the category of patients, but also on many who were carrying on in battle in spite of intense anxiety and other symptoms of psychological distress. Unless one has had the firsthand experience, it is almost impossible to imagine the intensity of the suffering, and the prolonged fortitude and valor with which it is endured. That is why we felt it necessary to record in detail the methods by which men manage to carry on in such a situation in spite of the damage and suffering. It is somewhat startling, then, to find Fearing, with his penchant for ignoring what is said or done, offering us, as a corollary to the statement that "every man has his breaking point," an illuminating new truth which he has apparently suddenly discovered. He says, "If the generalization were to be completed, it should be added that every man has a point at which he taps new resources in himself, and achieves new insights into himself, his place in the world, and the potentialities of his fellow man." The truth of this gratuitous and patronizing piece of advice is obvious to anyone who has seen men operate under stress. It is only when the last resource and potentiality has been tapped that men break.

But Fearing is not satisfied to restate, as if for the first time, a fact whose detailed mechanisms we have analyzed at some length. He goes on to achieve a piece of nonsense of really impressive proportions. The characterization of war experience as essentially traumatic, he says, is the result of *Freudian theory*. One wonders when the men who suffered through the experience found time to read Freud. They hardly found time for sleep, much less for such fancy reading. General Sherman, whose well-known view of war also fails to agree with "General" Fearing's, must have fallen victim to a false "theory of human nature in society," although he has never before been accused of anticipating Freud. "General" Fearing having disposed of war, "Psychologist" Fearing then proceeds with such an inaccurate presentation of Freudian doctrine that one wonders from what correspondence

course he picked up this misinformation. He describes as the essence of "Freudian" concept the necessity of man to give up his "natural freedom" in order to submit to society. The concept of "natural freedom" appears nowhere in Freud, his followers, or in our book. "Philosopher" Fearing must have been reading Rousseau again.

However, the nucleus of Fearing's discontent with our psychiatric viewpoint does not so much involve Freudian doctrine as the question of what is normal and what is neurotic. We are accused of generalizing from the basis of observations made on psychiatrically ill "patients" to include mechanisms common to all soldiers in combat. He reasons that facts derived from the study of pathology and illness cannot apply to the normal and the healthy and advises us to stick to our field. Now, this accusation and advice presumes a vast difference between the normal and the neurotic, the pathological and the healthy. Observation of the actual behavior of men fails to reveal such a difference. Even in the civilian neuroses there are no mechanisms which cannot be seen in the supposedly normal or healthy, the difference being principally one of degree and intensity of effect. It is literally impossible to observe men in combat without being struck by this fact. It is an everyday occurrence to see previously solid and healthy individuals develop neurotic reactions which are intensifications of previously existing personality traits. It is this phenomenon, this particular reaction to stress, which has accounted for the recent popularity and sympathetic acceptance of the psychiatric viewpoint. It is not due to the fascination of the pathological or abnormal, as Fearing hints, but to the identity of pathological reactions with "normal" reactions which anyone can discover in himself to a lesser degree. "Normality" in human behavior is an abstraction. It cannot be defined or described with any detail and should be regarded as a statistical generalization. What is "normal" for one individual is "pathological" for another; the same is true for the mores and laws of varying civilizations. A much more useful approach concerns the operating efficiency of the individual, whether from a supposedly "normal" or "neurotic" base. From this point of view we have compared the reductions in efficiency resulting from combat stress with the neurotic compromises which reality imposes upon everyone, the former being particularly vivid and measurable samples of the general phenomenon. The degree of "normality" or "neurosis" in each individual instance, however, is strictly a measure of the extent and permanence of the reduced efficiency. It is this point of view which Fearing is unable to accept, feeling uncomfortable in the absence of a sharp distinction between "normal" and "neurotic."

However, this sharp distinction is difficult to maintain, even for a philosopher, and we find Fearing becoming completely befuddled by his own speculations. First he says that as a result of extreme (i.e., Freudian) views, culture is described as a "vast neurosis." Then, in the next sentence, he himself describes culture as a neurosis, but of a special kind, leaving the stricken reader bewildered as to whose side he is on, if any. He then says that psychiatrists writing about war neglect the "positive" aspects of military groups,

and this in spite of the fact that *Men under Stress* devotes two chapters, one on combat units, one on morale, to such aspects. But a little later he states that "military groups are not primarily designed to elicit positive creative types of response." That is putting it with much more restraint than most G.I.'s could achieve. We recommend that "Philosopher" Fearing come down from his splendid isolation and ask some soldiers or former soldiers what they think of the "positive" aspects of the military group. The only detectable positive aspects are those achieved through the spontaneous relationships formed while the men are in combat, flowering into the impressive loyalty and selfless devotion which distinguished these men. But such relationships should never be confused with the formal and destructive rigidity inherent in the official military group.

Finally, in order to clinch his case against the psychiatrist concerned with the individual and the abnormal, Fearing is driven to a profound misrepresentation of our own position and that of psychiatrists in general regarding the effects of social forces on the individual. He flatly accuses us of indifference to the impact of the social scene on the returning soldier. He holds us responsible for a view that "the difficulties of adjustment are due to factors within the individual, not to factors in the society about him." And later, "Current psychiatric analyses show a singular indifference to this [social] aspect of these problems." In a footnote, Fearing states that we "appear to believe psychotherapy sans job is sufficient" (to effect an adjustment). It is difficult to see how Fearing has obtained this impression. What we actually said in regard to the general problem of adjustment was this: "The nation or community should be prepared with a comprehensive plan for ambulatory medical and psychiatric care, for hospitalization, for job analysis and placement, and for social aid of all types." As a matter of fact, the entire last chapter is devoted to an analysis of the way in which defects in our society produce difficulties for the individual. If we did not enlarge upon the matter sufficiently to satisfy "Sociologist" Fearing's appetite for an indictment of our society, it was not because we were indifferent to its defects, but because of limitations of time and space in a book devoted to the individual soldier. Furthermore, the psychiatric literature is rich in reference to the crucial nature of civilian society's impact upon the returning soldier.

It is not the psychiatrists who are indifferent to the cultural and social implications involved in adjustment problems. They have to deal with the manner in which reality frustrates and creates difficulties for the individual, because they have to talk to the individuals who are so exposed. The danger comes from those who never approach people as individuals or who never get close to reality in its infinite detail. The danger comes from men like Fearing who can take the sterile paper-and-pencil reality of a psychological questionnaire seriously, preferring the barren percentages it yields to the living face of reality. It appears to us that in the make-believe atmosphere of Hollywood a young and serious journal, such as the *Hollywood Quarterly,* must be especially on guard against the seductive appeal of slick and easy social formulations, heav-

ily mascaraed with pseudo-liberal thought. Reality provides ample material for social documentation, but let the presentation be the way things really are, not the way they are imagined to be.

ROY E. GRINKER, M.D.
JOHN P. SPIEGEL, M.D.

A REPLY

GENTLEMEN: An extended discussion of Drs. Grinker and Spiegel's objections to my article entitled "Warriors Return: Normal or Neurotic," which appeared in an earlier issue of this journal, would involve matters which are not properly within the *Quarterly*'s sphere. Indeed, it seems to me that much of their discussion is concerned with points which are not only irrelevant to the field of the *Quarterly* but to the subject of my article, which was about the role of the mass media of communication in problems of soldier-civilian adjustment.

The general *ad hominem* tone of the Grinker and Spiegel communication with its liberal use of personal epithets contributes some heat perhaps, but certainly not much light to the discussion. This is unfortunate because a thoughtful discussion of the issues raised in my article by those whose contact with these problems is primarily clinical would have been enlightening. It might be interesting to speculate upon the reasons why psychiatrists, of all people, should react to criticism with such a revealing degree of emotion. But that, too, would take us out of the *Quarterly*'s field. I shall content myself with a few comments, mainly with the intent of clarifying my own position.

The major thesis of my article was that as a result of the peculiar conditions under which the United States fought the war, a deep cleavage developed between soldier and civilian. This separation and its psychological consequences virtually creates the "problem" of soldier-civilian adjustment. In both groups the types of war experience and the reactions thereto have been inconceivably varied and complex. This, together with the competitive character of our society and the problems which confront us in the postwar world, have created enormous tensions, anxieties, and even hostilities in both soldier and civilian. It was pointed out that this was a situation in which the mass media of communication might be expected to make a unique contribution. I emphasized the fact that, before this could be done, it was necessary for those professionally concerned to have some over-all interpretive framework in which the suffering, horror, and sacrifices of the war are placed in perspective.

In other words, those who write about the war, or think about the war, must inevitably identify it and its human consequences in some terms or other. This is an inescapable obligation, but it seems to be a novel, even dangerous idea to Grinker and Spiegel. They appear to believe that placing the war and its consequences in a meaningful context has something to do with whether or not all soldiers and civilians understood the goals for which the war was fought. I am fully aware of the tragic deficiencies of the American soldier in this regard—my sources of information on this point are probably as reliable as those of Grinker and Spiegel. The inadequate indoctrination of the American soldier concerning the causes of the war and the goals for which it

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was fought was probably an important contributing factor in the high incidence of psychiatric casualties in the war. If this is true, and I do not doubt it, it illustrates the importance of understanding the meaning and ultimate significance of one's acts, particularly to men under stress.

It should be unnecessary to state that an interpretive framework within which the terrific stress and sacrifice demanded by the war acquire meaning does not make the suffering and horror any less real, and that it has nothing to do with whether the soldiers have or have not read Freud (a really novel idea which, for some strange reason, Grinker and Spiegel impute to me). But the soldier does need to make some sense out of what he has done, and he needs to feel that the civilian makes some sense out of it, or else it becomes a horror which will have greater destructive effects than any atomic bomb. I am beginning to wonder whether the techniques of psychiatry are adequate for that need.

Although it is hard to believe it, Grinker and Spiegel appear honestly to think that they have approached their own data literally with no theoretical preconceptions and lo! discovered "reality" there. As a matter of fact, their case-history data are shot through with theoretical preconceptions. They not only interpret their data from a particular point of view, but make it a basis for sweeping generalizations about postwar society and the soldiers' and civilians' place in it. And this is as it should be. But it was Justice Holmes, I believe, who had some cogent things to say about the dangers to human thinking of the unrecognized major premise. Grinker and Spiegel seem to be unaware of their own theoretical bias.

In my article I discussed at some length a particular conception regarding the effects of war experience. Since this view is primarily based on clinical data, and has been stated or implied by psychiatrists, I discussed it in the context of psychiatry, although I do not suppose that all psychiatrists subscribe to it. From this point of view, all or nearly all returned soldiers are characterized as psychologically damaged by the war to such a degree that they are incapacitated to participate fully in civilian life. On various grounds which it is not necessary to recount I rejected this interpretation, not only because it is inadequate for the situation which now confronts us, but because it is based on very specialized and limited types of data. For Grinker and Spiegel these data are observations of men in the Air Forces who have been in combat and who have developed various types of psychosomatic or neurotic disturbances. Their analysis of this material is interesting and valuable. I do not know what proportion of the ten or twelve million men in the armed services were actually in combat, and, of those in combat, the proportion who reacted in the manner described by Grinker and Spiegel, but I doubt very much if there is justification for generalizing about the whole problem of soldier-civilian relationships in terms of these cases. In saying this, I am fully aware of the qualitative and quantitative relationships between normality and abnormality and of the light which the study of the latter throws on the former.

As a matter of fact, the discharged servicemen with whom I talk do not

seem to be the "angry, regressed, anxiety-ridden, dependent men" described by Grinker and Spiegel. They are anxious about many things—about jobs, about housing, about their future, and some of them are angry at the attitudes of civilians about the war, at loose talk about the inevitability of the next war, and at the doctrinaire attitude of psychiatry, but they do not seem to be regressed or "psychologically depleted." Nor do I find in the postwar cartoons of Mauldin evidence of depletion or incompetence or lack of insight. Of course, Grinker and Spiegel will claim that my experience is limited, although, oddly enough, a considerable proportion of my time is not spent "behind my desk in California," idly speculating about these problems, but in advising either discharged soldiers or persons professionally concerned with the problems of soldiers.

Frankly, as highly as I respect the clinical method and value the results of intensive case studies, I deplore the tendency of many of those who use it, especially psychiatrists, to adopt a Jehovah-like attitude about their material and the problems with which it is concerned. Many disciplines are concerned with these problems—social psychology, anthropology, sociology, to name but a few. Arrogance does not become any of them.

FRANKLIN FEARING

HEALTH FILMS

GENTLEMEN: When you asked for suggestions on health films you let yourself in for a small thesis.

These factors, I believe, enter into the selection of subject matter: type of audience, type of film, and cost. The most suitable breakdown of audiences seems to be: (1) physicians and related professionals, such as engineers, nurses, etc.; (2) school children; (3) the general adult population; and (4) special groups of the public, such as Negroes (venereal diseases, tuberculosis, etc.), older persons (cancer, heart disorders), expectant and young mothers (prenatal, infant care).

The type of audience naturally influences the type of film, and of necessity the cost of production. Training films—that is, straight visual presentation with off-screen narration—are probably the cheapest type. They apparently are suitable, and in fact often preferable, for audiences composed of school children (for presentation of factual material in regular classes of biology, civics, home economics, etc.) and of physicians and other professionals.

For school children, when it is desired to stimulate them to action ("See your dentist!"), and for general and special adult groups, a theatrical-type production, either live action or animation, seems necessary. Based on study of distribution, audience comments, and program results as indicated, for example, by trends in clinic attendance, these audiences can be influenced best by a film produced on the West Coast by regular entertainment producers with full production. This type is costly, but there is no worse feeling than to listen to audience comments on a dramatic-type film made with poor actors by some inept producer. More important, though, is the fact that the persons whom health education must reach are not the clubwomen, the PTA's, the Rotarians, but also the persons who don't belong to organizations and who attend no gatherings except the local movie.

seem to be the "angry, regressed, anxiety-ridden, dependent men" described by Grinker and Spiegel. They are anxious about many things—about jobs, about housing, about their future, and some of them are angry at the attitudes of civilians about the war, at loose talk about the inevitability of the next war, and at the doctrinaire attitude of psychiatry, but they do not seem to be regressed or "psychologically depleted." Nor do I find in the postwar cartoons of Mauldin evidence of depletion or incompetence or lack of insight. Of course, Grinker and Spiegel will claim that my experience is limited, although, oddly enough, a considerable proportion of my time is not spent "behind my desk in California," idly speculating about these problems, but in advising either discharged soldiers or persons professionally concerned with the problems of soldiers.

Frankly, as highly as I respect the clinical method and value the results of intensive case studies, I deplore the tendency of many of those who use it, especially psychiatrists, to adopt a Jehovah-like attitude about their material and the problems with which it is concerned. Many disciplines are concerned with these problems—social psychology, anthropology, sociology, to name but a few. Arrogance does not become any of them.

FRANKLIN FEARING

HEALTH FILMS

GENTLEMEN: When you asked for suggestions on health films you let yourself in for a small thesis.

These factors, I believe, enter into the selection of subject matter: type of audience, type of film, and cost. The most suitable breakdown of audiences seems to be: (1) physicians and related professionals, such as engineers, nurses, etc.; (2) school children; (3) the general adult population; and (4) special groups of the public, such as Negroes (venereal diseases, tuberculosis, etc.), older persons (cancer, heart disorders), expectant and young mothers (prenatal, infant care).

The type of audience naturally influences the type of film, and of necessity the cost of production. Training films—that is, straight visual presentation with off-screen narration—are probably the cheapest type. They apparently are suitable, and in fact often preferable, for audiences composed of school children (for presentation of factual material in regular classes of biology, civics, home economics, etc.) and of physicians and other professionals.

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If you are interested, the following films are examples of what I am trying to describe:

1. *Clinical Malaria,* produced jointly by the U.S. Public Health Service and the Navy, available from the Navy Bureau of Medicine and Surgery, Visual Education Section, Washington, D.C., is an example of the professional training film.

2. *Winky, the Watchman,* produced by Hugh Harman Productions, Beverly Hills, for the Tennessee State Department of Public Health and the Public Health Service, is an example of an animated cartoon of the "appeal to action" type for schools and general adult audiences. It is available from Hugh Harman.

3. *Know for Sure* (Research Council, Public Health Service) and *Story of the DE 733* (Paramount, Navy) are examples of dramatic-type pictures suitable for adult groups. Dr. Davy, of the California State Health Department, can supply these.

As for subject matter, only one phase of public health has had anywhere near adequate film treatment—venereal disease,—and even here new therapeutic agents such as penicillin have rendered many pictures obsolete. The remainder of the field is virtually untouched. Industrial hygiene alone could use twenty-five to thirty films for adult groups, to say nothing of the number required for professional and school audiences. Under industrial hygiene (industrial safety is pretty well covered) is, of course, adult health, with special reference to the industrially employed. Upper respiratory infections, for example, cause the greatest time loss due to illness. Skin disorders, which cause greatest time loss due to illness resulting from employment, should be covered. A variety of hazards, such as toxic fumes, dusts, gases, etc., would provide material for a number of pictures. The value of a preëmployment or placement physical examination should be described in one film.

Other subjects on which there are no modern motion pictures include prenatal and infant care, communicable diseases of childhood, rheumatic fever, heart disorders, cancer, upper respiratory diseases, restaurant sanitation, home safety, water supplies, sewage disposal, mental health (preventives and therapy), dental hygiene, and so on. Although a number of pictures exist on tuberculosis, others on specific aspects of the disease are needed. Nutrition has yet to receive good film treatment.

Your biggest problem in health-film production will be not the writer, but the technical consultant. Long, sad experience has taught me *never* to employ the following as a writer *or as a consultant:* a private physician or specialist; a physician teaching in a medical school; a medical advisory committee. The best consultant is a physician with postgraduate training in a recognized school of public health, employed full-time in a public health department. He should understand public relations and have some dramatic sense. On certain specific subjects a public health engineer might be used (industrial hygiene, water supplies, etc.), and on others a public health nurse might serve as a junior consultant.

If you have waded through the foregoing, you will know I feel that public health films are pretty important and that a great deal of thought, effort, and

money must go into the making of them. They must be satisfactory to the audiences, the private physician, and the public health authorities. They must be accurate, for the lives and well-being of many persons may be affected by them. Sincerely,

DARRELL A. DANCE,
Director of Health Education and Case Finding, Los Angeles County Tuberculosis and Health Association.

HOLLYWOOD'S WARTIME SERVICE

"HOLLYWOOD has gained immeasurably in social awareness and in new techniques of film making as a result of the war," concludes Mrs. Jones in her interesting and fact-filled article on "Hollywood War Films" in the first issue of the *Hollywood Quarterly*. Hollywood has gained, perhaps; but even as she tells it, the public's gain from these films has been minimal.

I think that the full story lies deeper than a mere look at the record can reveal. The number of war films, or films related to the war effort, from 1942 through 1944, is impressive. What has come from them—even from the "approximately 4 per cent of the film output of these three years"—is not.

Hollywood, along with every other industry in the country, was mobilized for war production. The film producers themselves put out manifestoes, at the start of hostilities, about how valuable a role their movies would play on the home front, how the movies could interpret, dramatize, and clarify the issues of the war—movies for morale, movies for understanding. In short, the industry was going to forget its "mustn't touch" past and make propaganda.

Which is all right. It's fine. We needed films—and every other available medium—to explain why we fought, to explain both the facts and the issues behind the great conflict. Apparently, though, Hollywood went to work turning out its 374 films without an understanding of either; and certainly with no basic belief that, in the struggle between democracy and fascism, democracy might come off the victor because of the innate superiority of our system over our enemy's.

I haven't a full listing of films at my disposal, as had Mrs. Jones, but careful recollection brings back, at best, only two or three titles of films with even the glimmer of a suggestion that what we were fighting for was democracy, and that that idea, or ideal, might ennoble our purpose and strengthen our hand: *Sahara, Bataan,* possibly *Action in the North Atlantic. Wilson* and *The Ox-Bow Incident* were achievements for the times, but hardly struck me as essentially war films.

I don't mean to suggest that I think we won the war, despite this lack of instruction from Hollywood, because our fighters believed in democracy anyway. We didn't. We won through superior numbers, through superior materiel, and lots of it. But we didn't win through superior morale, and that is where Hollywood could have helped. The Germans, indoctrinated by film (along with everything else) in the superiority of *their* system, had that. Apparently the Japanese had it, too. As did, I suspect, the Russians.

The point is that Hollywood, too, was intent on doing a propaganda job on the war, and there is no reason, since the issues in this war were so clear-cut, why it couldn't have made pictures

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demonstrating democracy in action. No reason, except perhaps that Hollywood just didn't believe in it and had no idea of how to get it on film.

For the war itself gave ample illustrations for such themes. The very stuff of democracy is a platoon at the front, where every man does his job because he knows that the success of his unit, and ultimately his own safety and well-being, depends upon it. But Hollywood would rather concentrate on the platoon leader—Errol Flynn, with a smudge on his cheek—and distort that theme. An Army hospital presents our men at their best: there all ranks are leveled, and the men who can, take pride and pleasure in helping those who can't. With the exception of *Pride of the Marines* the Hollywood version is a romance between a nurse and a captain. There is small purpose in pointing out how much truth strengthens propaganda. The people in Hollywood never saw these truths. *Lifeboat* possibly better typified their beliefs and their propaganda for democracy.

If Hollywood made any one substantial contribution to the war effort, that contribution was the great number of its technically skilled film workers and craftsmen who joined the colors for the business of putting out training and orientation films for the Armed Forces. I think that was an important contribution. But the work itself was done, the largest and the best part of it, completely away from the Hollywood influence.

ARTHUR ROSENHEIMER, JR.

THE SCRIPT SUPERVISOR

NEW WORDS and phrases are always coming up in our elastic Hollywood language, and the job classification of "script supervisor" is one that requires definition.

The root from which it springs is "script girl," which is inaccurate as to gender, and "script clerk," which is inaccurate as to classification. It is unfair to suggest that school children, when asked what their fathers do for a living, should reply, "Father is a script girl at RKO," and it is unfair to the person who must make instantaneous decisions involving much time and money and editorial criticism to labor under the classification of "clerk."

From the earliest days of silent pictures it was necessary that there be a record of what scenes were shot, what action was covered, what takes were complete, what scenes were incomplete, and whether a take was any good up to a certain point. Sometimes this record was sketchily kept by a camera assistant; more often it was kept by the film editor. But as each man's job developed technologically and artistically, and as pictures were being shot more and more out of continuity, it became increasingly necessary that one person should be responsible for slates and takes, for noting the condition of the actor's dress, the condition of the set, and the all-important condition of matching action. The person on the set whose job it has become to keep this record is the script supervisor.

From my description it must be noted that the script supervisor's job overlaps a good many specialized jobs on the set. By way of example, there is the hairdressing department. The actor in the last scene in point of continuity has just been in a fight. The scene photographed some six weeks later must show him as he looks after the fight. The hairdresser asks the script super-

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visor the necessary questions and together they arrange the actor's hair to match its condition as shown in the last preceding scene in the continuity. The actor's clothes were badly mussed up in that fight, too. So the wardrobe man checks with the script supervisor on the condition of the costume.

The prop man wants to know if the lid of the trunk is open or closed in this sequence, the make-up man wants to know if the sweat he has just sprayed on will match, and the ASC man asks, *sotto voce,* "Is this sequence day or night?," and the second assistant director wants to know what time the setup was given, and if they've got the first shot.

In addition to these overlapping duties, the script supervisor has duties particularly his own. The chief of these is "matching action." Stated briefly, film can be most smoothly intercut when the actor repeats, in closer shots of a given action, the physical movements he has established in the longest shot of that action.

A director can very well say, "Let's move in for a waist figure of Joe in the seated position," but it will never appear in the finished picture if Mary, who was standing behind the chair in the long shot, suddenly vanishes from the scene in the close shot. And it is the script supervisor who has to say whether or not Mary was standing directly behind the chair, or to the camera left or camera right side of the chair, when Joe sat down. And when Joe sat down, did he have his arms in his lap, his right arm over his left, his left over his right? Was his head down or up as he watched off-stage action? All these details may sound trivial, but the projected image on the screen is not, and the theater audience should not be deceived in these "geographic" details of the set.

The script supervisor is concerned with "looks," for that very reason. It is a well-established rule that when actor A looks camera right, actor B, to look at him, looks camera left. The exception is in such an angle as would constitute a reverse of the preceding angle—in which case actor B looks toward the same side of camera;—in this illustration, camera right. All this is confusing, and explains why a good director does not go in for complete reverses.

Certain sequences are often photographed simultaneously by several cameras. This is true of complicated musical sequences and of any action that is involved and dangerous, such as explosions, fires, fight scenes, and falls. Although in earlier picture making the tendency was to use as many cameras as the director considered necessary to shoot all the angles at one time and ideally in one take, the tendency today is never to use more than three cameras for any such sequence. The script supervisor keeps going the rounds to record what action is to be shot at each setup, what lens is used, and how one setup differs from another. The reason that fewer cameras are used today in these difficult sequences is that, using fewer cameras, the photographer can get better quality by concentrating on a restricted field. But even with a smaller number of simultaneous angles the script supervisor is still a "Jack be nimble, Jack be quick."

With the introduction of the talking picture the script supervisor's job was made more exacting than before. Matching action now depended on the spoken word as well as the physical motion. To get back to Joe seated, with

Mary standing in the background, the problem now became, "What word did Joe sit down on?" and "On what word did Mary move out from the standing position behind Joe's chair?" On what word did the camera stop dollying, or trucking, forward, so that the director could at that point jump in for a closer shot and so punctuate the scene?

Furthermore, the script supervisor has the problem of seeing, or listening, to check if the dialogue spoken by the actor is the dialogue in the script. The "word-perfect" actor is the exception to the rule, and the script supervisor must note during a take how the actor transposed the words or thoughts of the scene; then he must decide if the change warrants bringing it to the attention of the director. A small decision, perhaps, but very small words can ruin story points; and the pace and the tempo is *allegro*.

The product of Hollywood, the best and the worst, is the sum total of so many seconds of film, so many isolated "takes," which eventually are patched together into an art form called the motion picture. Standing by to give further continuity and meaning to each one of these takes, on all sets in all studios, are script supervisors. The public, which enjoys better pictures because of the efforts of this small group, should know them better.

MARVIN WELDON

A RADIO MANUAL FOR CLASSROOMS

READERS of the *Quarterly* may be interested in an unpretentious booklet, *Classroom Utilization of Radio,* recently assembled by Royal E. Bright, 5346 North Fifteenth Street, Philadelphia. This is not a collection of scripts. It is a mimeographed manual prepared by the author for actual classroom use by junior high school students, and consists of fourteen lessons built around geography and current events programs of the Columbia Broadcasting System's *American School of the Air.* Mr. Bright has clearly proceeded on the principle that a radio program, however much worth while, does not become an educational experience merely by being heard in the classroom. If the goals ascribed to education by radio are to be fully achieved, preparatory work by both teacher and students, and classroom participation and evaluation, are necessary.

These lessons prepared by Mr. Bright are valuable because they include techniques for use *before* and *after* as well as *during* broadcasts. The subjects are approached through vocabulary studies which facilitate understanding of the CBS material by students within the defined age group. In addition to the usual library and textbook questions, other activities are suggested; they include a field trip, discussion, letter writing, map work, and drawing. The author has given a commendable emphasis to international understanding and "good neighbor" attitudes toward other countries and peoples.

Classroom Utilization of Radio is of interest primarily to teachers, or to those preparing programs to be heard in classrooms, who seek an understanding of the practical uses that can be made of such broadcasts. Copies are not available commercially, but Mr. Bright has deposited several with the Federal Radio Education Committee in Washington, D.C., where they may be obtained for examination.

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NANCY HOLME

FEATURE-LENGTH PICTURES: 1944–1945

THROUGH the kindness of Mr. Joseph I. Breen the following breakdown of the types and kinds of feature-length motion pictures submitted to and approved by the Production Code Administration during the year 1945, as compared with those similarly submitted and approved in 1944, is made available to our readers:

	1944	*1945*
Melodrama:		
Action	26	19
Adventure	3	7
Comedy	21	22
Juvenile	6	6
Detective-Mystery	7	9
Murder-Mystery	33	40
Social Problem	7	11
Romantic	0	2
War	4	4
Musical	1	0
Psychological-Mystery	1	0
Psychological	0	8
	109	128
Western:		
Action	71	63
Mystery	10	2
Musical	4	8
	85	73
Drama:		
Romantic	6	13
Biographical	5	1
Social Problem	39	24
Musical	8	5
Comedy	9	11
Action	5	2
Religious	3	0
War	4	14
Psychological	4	4
Historical	0	1
	83	75
Crime:		
Action	5	6
Prison	0	2
Social Problem	0	1
	5	9
Comedy:		
Romantic	42	25
Musical	56	31
Juvenile	6	2
	104	58
Miscellaneous:		
Fantasy	1	5
Fantasy-Musical	0	1
Comedy-Fantasy	1	2
Comedy-Fantasy-Musical	0	1
Farce-Comedy	20	19
Farce-Murder-Mystery	11	2
Farce-Horror	1	0
Horror	13	11
Horror-Psychological	2	0
Documentary	4	3
Cartoon	1	0
Historical	1	0
Travelogue	1	0
Musical-Crime-Drama	0	1
Drama	0	2
	56	47
Grand total	442	390

Book Reviews

INTERNATIONAL COMMUNICATION

Memorandum on the Post-war International Information Program of the United States. Prepared by DR. ARTHUR W. MACMAHON. Washington, D. C.: State Department. 1945. 30 cents

THIS REPORT, prepared for the State Department in July, 1945, and printed several months later, covers problems of international information in four fields of communication: press, radio, motion pictures, and books and magazines. In a superficial sense much of the material is already outdated. The proposals submitted by Dr. Macmahon and his associates are based on the assumption that the modified continuance of the government's wartime information activities is desirable as a matter of public interest. The memorandum deals with the manner in which a peacetime program can be organized, its function in promoting international understanding, and its role in supplementing and facilitating the work of private agencies.

While the report is described as a working paper and is not a statement of American policy, it may be regarded as a summary of the perspectives for postwar activities as they appeared to responsible officials in the transitional period between the defeat of Germany and the surrender of Japan. It is instructive to compare these ambitious perspectives with the present meager actuality. Congressional and business opposition seems to have erected an effective barrier to the development of cultural interchange and international communication under government sponsorship. Even the right of the State Department to distribute reports and documents through its embassies and consulates has recently been challenged by the major press associations.

Yet we cannot dismiss this booklet with the conclusion that its proposals are no longer realistic in the context of current political and economic trends. The problem posed by Dr. Macmahon remains unsolved; inasmuch as it is a problem that bears directly on the welfare, and possibly the existence, of our civilization, it cannot be dismissed with casual assurances. How can communication between peoples and nations be established on a basis that insures mutual understanding, truthful information, and the flowering of free culture?

Dr. Macmahon's report begins with the statement that "the adequacy with which the United States as a society is portrayed to the other peoples of the world is a matter of concern to the American people and their Government. . . . International information activities are integral to the conduct of foreign policy. The object of such activities is, first, to see that the context of knowledge among other peoples about the United States is full and fair, not meager and distorted, and, second, to see that the policies which directly affect other peoples are presented abroad with enough detail as well as

background to make them understandable."

Our wartime experience demonstrated the effectiveness of such agencies as the Office of War Information in the world presentation of American events and policies. Can the equally urgent tasks of peacetime communication be accomplished solely through the facilities of private commercial institutions? The report attempts to answer this question by specific analysis of the various media of communication.

In dealing with the press Dr. Macmahon concludes that the dissemination of news will be increasingly rapid and efficient, but it will not be "likely to supply the background, the whole texts, and other materials necessary for an intelligent understanding and fair reaction in many foreign places." The chapter on radio stresses the need of continuing direct international broadcasting after the war and outlines a plan suggested by Louis G. Cowan, chief of OWI's New York Overseas Branch, for a postwar service including twenty-six transmitters using fifty-six frequencies "with no other relays than American-controlled ones and with a government agency doing all the programming and producing." Programs were to include news, news commentary, educational material, descriptions of "American achievements in the realm of science, industry, the arts, social life, education, and other fields," symphony orchestras, popular and regional music, readings from classic American literature, and so forth.

The report cites the enormous influence of film and notes the difficulty in the way of eliminating offensive stereotypes and tawdry clichés from the commercial product. Emphasis is placed on "the complementary, corrective influence of documentary production and distribution," and Robert Riskin's proposal that the motion picture industry take the initiative in producing nonfiction films for international distribution is described. A government film center, to serve as a means of coördinating documentary production and as a clearinghouse for distribution, is suggested.

In the field of books and magazines, it is pointed out that a very small proportion of American books reach the foreign market: hardly 3 per cent of the American output is exported, whereas about 30 per cent of British book production was exported before the war. The high cost of American books may be partly the reason. The OWI and the Office of Interamerican Affairs published magazines for extensive foreign distribution during the war. The popularity of these periodicals (*En Guardia,* circulated in Latin America; *Photo Review; U.S.A.; Victory*) suggests the overseas demand for information about the United States which is not met by commercial publications.

Thus we find that in all these fields there is a gap between the present level of commercial interchange and the potentialities that are inherent in the advancing techniques of communication. Yet there is opposition to any attempt on the part of the government to bridge the gap, on the ground that government operation is incompatible with the full freedom of individual expression to which our democracy is dedicated. It may be pertinent to note that the most impassioned defenders of free expression are the great press associa-

tions and the radio and motion picture monopolies. The tendency toward combination and concentration of power is also evident in the book and magazine field; for example, *Reader's Digest* has become a major factor in international communication, influencing millions in South America through its Spanish and Portuguese editions, and more recently undertaking a Swedish edition, and translation in Arabic for the Middle East.

The corporate owners of journalistic and cultural media seek to expand their profits and influence in the world market. They tend to impose their interpretation of American events and attitudes on foreign consumers. They also wish to exclude foreign competition from the American market, and therefore exert a restrictive influence on the movement of news and cultural products from other countries into the United States.

In these days, when the atom offers its dual promise of creative energy or limitless destruction, scientists and scholars are impelled to reëvaluate traditional concepts of the use of knowledge and the function of culture. Few thoughtful men would argue that the assignment of atomic resources to private corporations is the best means of guaranteeing a free future. Yet a similar thesis concerning the assignment of means of communication to corporate interests is widely, and unthinkingly, accepted.

There has been far too little discussion of American policy toward international press, radio, and motion picture communication. The compact analysis in Dr. Macmahon's memorandum may serve as a starting point for more extensive investigation and debate. Public information is the prerequisite for the development of an information policy that will genuinely serve the public interest.

JOHN HOWARD LAWSON

ANTHEIL'S AUTOBIOGRAPHY

Bad Boy of Music. By GEORGE ANTHEIL. New York: Doubleday. 1945. $3.00

SINCE Oscar Levant's extroverted literary opus hit the best-seller brackets a few years ago, no treatise on musicians in their native habitats has packed a similar wallop until the recent advent of George Antheil's impenitent confessional, *Bad Boy of Music*.

Audacious is the word for Antheil. Audacity, combined with a seraphic and calculated innocence, pervades the carefully artless prattle of his persuasive Antheilogue concerning his life and good times.

In its pages we follow his youthful Odyssey from Trenton, New Jersey, through romantic adventures and musical misadventures, until the flood tide of post-World War I Parisian bohemia engulfs him on the Left Bank. When he emerges, a baptized dilettante, we follow his slowly maturing reaction against what he terms the "musical snobbisms" of the 1920's, and his earnest but vacillating pursuit of a musical idiom of his own—a quest not infrequently subverted by excursions into glandular criminology, radio newscasting, painting, editorial war analysis, magazine potboiling, and even the authorship of an "advice to the lovelorn" column.

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sequitur illogic of a Dali canvas, and with the same premeditated art.

Shuttling with forward and backward thrusts into time, we snatch glimpses of postwar Europe, and especially of a Paris, feverish and shrill, in which a great deal of surface clatter overtoned an inner uncertitude. Rebellious and articulate, the young intellectuals of the *Quartier latin* had taken on the timbre of their age. Paris salons resounded with the clamor of egos fighting for a toehold on immortality.

Into this vortex Antheil plunged at 23, with the zest of a young American on the loose, a mind peculiarly susceptible to the uncharted, and the tremendous capacity for hero worship possible only to a generous and romantic temperament.

If the artistic extravagances of his new milieu found an apt and eager disciple, we must remember that, in the Paris of 1923, noise was the legal tender of the day. No concert could be counted a success that did not beget at least one black eye. Musical life existed in a state of mutual symbiosis, and the tacit agreement among musicians was, "You start a riot at my next concert, and I'll do as much for yours."

If, also, Antheil recounts his adventures with an eye to good theater rather than to sociological implications, their effectiveness merely further confirms their author's apprenticeship in the citadel of the sensational.

Correlative with such showmanship is the profligacy with which famous names are shuffled through the pages with a kind of smug glee. Thus we find, for instance, Picasso, Satie, Milhaud, Stravinsky, Auric, James Joyce, Man Ray, Diaghileff, Rubinstein, and Marcel Duchamps accommodatingly on hand for the Paris premiere of Antheil's mechanistic piano sonatas, and we infer that this august company lent moral, if not unanimously physical, weight to the organized riot which successfully swept Antheil into the ranks of the "arrived."

At one time, and on what must have been a particularly gratifying afternoon for Antheil, we find Ernest Hemingway, James Joyce, T. S. Eliot, Ford Madox Ford, Ezra Pound, and Wyndham Lewis assembled for tea in the modest Rue de l'Odéon flat presided over by George and his resourceful spouse, Boski. This incident, parenthetically, offers an illuminating example of the author's preoccupation with the façade of an experience. Of this half dozen of the most articulate men of our time, Antheil is content to record their differing vocal inflections, and we are left to surmise that no shaft of their wit or wisdom penetrated the periphery of an ego so admittedly centripetal.

Other glimpses of a madcap era show us Virgil Thomson conspiring with Antheil to attract the elite to the home of a certain patroness, and, with unerring instinct, crowding eight concert grands, xylophones, and percussion into the drawing room, where we behold the incredible spectacle of Vladimir Golschmann conducting from the top of the center piano.

We are present at the gaudy debacle of Antheil's *Ballet mécanique* premiere in Carnegie Hall, at which sixteen grand pianos, in front of a gigantic, polymorphous curtain were augmented by assorted machines and an airplane propeller, the combined momentum of which whirled the composer into near artistic oblivion for several years.

It is in the book's latter half, during Antheil's enterprising if diffuse attempts to reëstablish himself as a serious composer, that our tautness of interest slackens somewhat. After such fertile terrain as the Left Bank, the author's cultivation of his native soil yields a relatively meager harvest. Personalities encountered in his domestic travels are anxiously assayed for possible copy content, and their exploits are narrated with vivacity, but less fidelity to fact, one almost suspects, than to the reader's entertainment.

Concerning Hollywood—his present buttress against the slings of fortune—Antheil is content to let a brief two chapters suffice for the inevitable Goldwyn anecdote and his own appraisal of the film capital. This appraisal is unsoftened by the romantic haze through which he views the peccadilettantisms of his Parisian days. As a film composer, he deplores the banality of most film music, and the indifference to its potentials of both public and producer. But he shrugs away the issue with the remark, startling in a man of his proved resourcefulness, that there is nothing he and his colleagues can do about it.

Reform, however, is not the purpose of the book. Antheil is not a reformer, having had much too good a time by taking the world as he found it. As his own biographer, though, he is preoccupied with proving that he has never been, nor wanted to be, anything except a composer of good music; all the rest was simply window dressing.

The props, however, supply to *Bad Boy of Music* some of the most engaging reportage to come from a musician. Grammatically unconventional, written in an engaging conversational tone, ingenuous, veering from naïveté to observations by a mature and vigorous mind, the book persuasively projects the dual theme which, one suspects, has engaged its author's allegiance throughout his life—Antheil as he likes to think he was, and Antheil as he likes to think he is.

Of greater importance is the vivid account it gives of an epoch—mad, discordant, and inspired—which, even as it stepped across the threshold into history, was already wearing the mantle of legend.

MILDRED NORTON

WHAT FOR THE FUTURE?

Film and the Future. By ANDREW BUCHANAN. London: Allen and Unwin. 6 shillings

ANDREW BUCHANAN is the editor of Gaumont's *Cinemagazine.* This reel is sort of commercialized "documentary," and precedes the March of Time. He has been around for a long time. He considers himself as one of the founders of the present Documentary Movement. While one could argue with him on that point as well as his claim that his Ideal Cinemagazine "introduced a new form of filmic journalism—creative interpretation of reality," one cannot deny him his influence on many young people in England. Strangely enough, his strongest influences stem from his writing. This little book—really a pamphlet with hard covers—is his seventh on the film. One of his earlier books, primarily addressed to amateurs (as a matter of fact, all of Buchanan's books have been either addressed to amateur film makers or to "thinking" filmgoers), *Film-making from Script to Screen* has been one of the most sensible simple explanations of film production we've had. This latest book, too, is intended

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for persons unconnected with the film industry. "It is concerned with the influence exerted by film, and seeks to find out whether it is the right or wrong kind of influence for the world today, and, more particularly, for tomorrow. It is also a plea for the rediscovery of an international film form for the sake of humanity."

One can't help admiring Mr. Buchanan's intentions. On the basis of Mr. Buchanan's film work and his technical discussions (especially in the last chapter, "Film and the Future"), it is questionable whether he has contributed any novel or profound suggestions for an international film form. There are several well-worn platitudes about color and television and three-dimensional screens. Well, what *is* this international film form that Mr. Buchanan wishes to rediscover? The silent movie, of course! "The film of the future may well dispense with direct dialogue, depend primarily upon moving images, and introduce only sparingly indirect speech, the whole being supported and illuminated by natural sound and illustrative music." I don't want to argue with Mr. Buchanan, but sound is here to stay, and just because most of the film makers use sound and language merely as a literary device does not mean that one must deprive the screen of one of its dimensions. This is not the place for a detailed discussion on this phase of production.

Mr. Buchanan's generalizations on the screen as a major force in contributing to international peace, and its role in "the battle against unemployment and chaos which invariably provide the epilogue to war," are well taken. These sections are the best part of the book, even though they are more idealistic than realistic. Many of the special ideas (like the technical ones) are based on wishful rather than analytical thinking.

This tendency seems most obvious in the chapter on "Religion and the Screen," which contains a short but enlightening section on Arthur Rank and his attempt to make religion more acceptable to the audience. In wishing him every success, Mr. Buchanan points out that some of the most successful films of this kind have been Hollywood productions. Frank Capra and Robert Riskin will be amazed to learn that "a popular example of religion was *Mr. Deeds Goes to Town*," and Sidney Buchman may be surprised by Buchanan's assertion that "possibly the greatest popular *tour de force* of recent years was *Mr. Smith Goes to Washington* ... the Sermon on the Mount, but set in Washington today, and not in Palestine of long ago. James Stewart—playing an idealistic young senator—became, under the sensitive direction of Capra, a symbol of all men who set out with high purpose only to be disillusioned as they bang their heads against the walls of materialism." It all depends upon your definition of religion.

IRVING LERNER

HOW MOVIES ARE MADE

Making the Movies. Written and illustrated by JEANNE BENDICK. Introduction by Captain Robert Bendick, 10th Combat Camera Unit, USAAF. New York: Whittlesey House, McGraw-Hill. 1945. $2.00

IF IT IS true that America's greatest film fans are teen-agers, as the slick movie magazine advertisements claim, then Jeanne Bendick's *Making the Movies* serves a dual purpose. First, it affords an absorbing journey from front office

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Although the book was written primarily for young people, moviegoers of any age will enjoy the well-told, step-by-step analyses of how much thought, planning, and sweat goes into a single short subject, animated cartoon, or feature production. One is left with a healthy respect for the industry itself and for the 276 arts and crafts involved therein.

Miss Bendick's technique is essentially that of the Army training films—a combination of text and pictures in order to make each point with a maximum of clarity. By this means the reader follows the film through every department on the lot until the film is in the can. The problems of the writers, designers, directors, actors, carpenters, cameramen, sound mixers, cutters, and even the distributors are presented. Her drawings effectively point up historical data and technical material.

Special tribute is paid to the gallantry of Army and Navy cameramen whose films were used by the War Department for information and educational purposes, and to the newsreel photographers. There is an excellent chapter on the documentary film. Of these films she says, "They try to make you know and understand your fellow man . . . they are a record of life in our times . . . an exchange of documentary films among the nations of the world, showing the common interests of their peoples and the progress made in handling their common problems, will be an important step toward the mutual understanding that is necessary for a lasting peace."

Much conscientious research and effort have gone into this book. In addition to possessing lucidity and humor, Miss Bendick has contrived to write with a complete absence of jargon. This alone will bring her many readers.

SONDRA K. GORNEY

"PUBLIC SERVICE" RADIO PLAYS

Radio Drama in Action. Edited by ERIK BARNOUW. New York: Farrar and Rinehart. 1945. $3.00

THE EDITOR of this book, Erik Barnouw, was formerly the Assistant Manager of the Script Division of the National Broadcasting Company, and is now an instructor in radio writing at Columbia University. Mr. Barnouw prefaces each of the "Twenty-five Plays of a Changing World" with an illuminating commentary of his own. The plays themselves are the work of outstanding writers of radio drama from S. V. Benét through Corwin and Oboler to Norman Rosten and Morton Wishengrad. The plays are, by definition, "public service" programs—plays which in one way or another contributed, in the editor's opinion, toward broadening the horizons of public knowledge and understanding.

Students, teachers, and practitioners of radio drama should read this book. Anyone interested in radio drama, or concerned with the function and responsibility of radio, will find it rewarding. Those who do not include and enjoy an occasional play in their regular reading diet probably will not find it worth their time.

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A more detailed evaluation of the plays and their selection seems impossible without a general examination of the basis on which published radio plays are to be judged, the "public service" program in particular.

With a genuflection to all other mass media—motion pictures, newspapers, books, magazines, or whatever,—I would first say that radio is the only medium capable of contemporary simultaneous mass emotional impact. A war is declared, a President dies, and in a few seconds everyone in the country is experiencing the same shock at the same time. It is hardly an exaggeration to say that in a few hours the first "dramatization" about the events is on the air. The writer of radio drama is often called upon for a play on an important and suddenly newsworthy subject, and given a few days to turn in a completed script. This immediacy is part of the function and responsibility of radio, and in this respect the radio writer is like a newspaper writer. There evidently has not been a sufficient demand for volumes of selected news stories to justify publication of such anthologies—nor are such stories generally measured by high literary standards. But the demand evidently justified the publication of radio plays, and the radio writer increasingly finds his work reviewed according to rather high literary standards. The surprising thing is not that so much published radio writing is bad by these standards, but that any of it is good.

Leaving aside the "rush" jobs, most radio dramatists, when they are working, have as their normal assignment a play a week. Criticism of their work by good literary standards is invaluable, because if, in meeting the urgency their medium puts upon them, radio writers turn out an occasional worthy play, such criticism may result in progress toward a higher general level and an occasional really good play.

The radio play, and especially the "public service" play, if it is to be judged fairly, must, it seems to me, be judged not only on literary merit but also on the emotional state of the people at the time for which it was written, and in the context of the world situation as of the date of its production, because these are factors inherent in radio writing. Obviously, the plays that have nothing contemporary in their themes are exceptions to this generalization.

Secondly, the radio play when reviewed as literature should properly be heard as well as read. The objection may be raised that stage plays can be reviewed as literature: it is a good play if it reads as a good play. But reading a radio play demands of the reader an ability quite different from that employed in reading a stage play. The conventions of the stage are by comparison well established, well understood, and recognized. The man who publishes a stage play expects the reader-reviewer to see and hear what is on the paper because the rules are known. Radio is, excitingly and fortunately, still exploring, finding out about itself, discovering. There are no rules or conventions that aren't broken before they're established. Thus the reviewer is at a disadvantage, and the radio dramatist frequently defeated, when radio plays are read but not heard. It is even possible that a radio play on paper can be unworthy of being called literature, yet in the hearing can very definitely rank as a worthy part of the culture of a

people. This may have to do with the inability to put down in words those sounds—music, sound effects, giggles, et cetera; those over-all tempi and aural perspectives which, with words, are the tools of the radio dramatist.

A person who, in the usual sense, *reads* Corwin's *On a Note of Triumph* several months after V-E Day may be quite right in dismissing it, so far as literary value is concerned. But on the day it was written to celebrate, and considering the mass emotion it was intended to articulate, the same person *hearing* it could not so dismiss it. Months later, not having heard it, he still might not dismiss it, if when reading it he heard it in his mind's ear as it was intended to be heard when the words were put down.

To cite an example from Mr. Barnouw's collection, it is unlikely that *The Lonesome Train,* read but not heard, would be regarded as literature, or be reprinted through the years and studied in schools. Drinkwater's or Anderson's stage plays about Lincoln have a much better chance of such survival. But I venture that recordings of *Lonesome Train* will continue to be issued at least as long as, if not longer than, publishers reprint the plays. Incidentally, both in the index and in the book itself the listing is simply *The Lonesome Train,* by Millard Lampell. Except for Mr. Barnouw's comment, there is no credit to Earl Robinson, and no reason for a reader to suspect that Robinson had anything to do with it; and yet a *hearing* of *Lonesome Train* compels the recognition of the immense importance of Robinson's contribution—a contribution that cannot be put into words in the printed version of the "play."

Reviewing radio plays as literature can be as unfair to the radio writer as judging songs by reading the words and not hearing them sung, or reviewing a hundred-yard dash as an art form and dismissing it because it is not art.

The twenty-five plays that Mr. Barnouw has selected are fairly representative. Of particular value is the inclusion of significant "public service" programs which the general public has never had a chance to hear because they were broadcast over only one station, or on stations erected by the Armed Services outside the United States. As the editor says, the arbitrary limit of one script to a writer brought on the injustice that some of the writers could not be fairly represented by any one script. I suspect that the editor also tried to avoid the inclusion of plays that had been published previously.

Nevertheless, if Orson Welles (in collaboration) was to be included, a happier selection than *Columbus Day* seems easy without trying. Skipping his many series and one-shot productions for exclusively domestic consumption, an examination of his series to Latin and South America might have resulted in a happier choice. The effectiveness of *Columbus Day* on the air is more a compliment to Welles's talents and personality as an actor-MC-narrator than as a collaborating writer. He has written or collaborated on better public service plays.

Will This Earth Hold?, by Pearl Buck, is a good radio play, well worth inclusion in the twenty-five and illustrative of an unforced use of some of the potentials which radio offers to the dramatist, and the happy result when a good novelist turned to radio to deal with a contemporary problem. It is re-

grettable that, as V-J Day recedes, this play about an American veteran telling his family how the Chinese built the air fields for the B-29's will tend to lose its effectiveness. It would not have been a good radio play in 1944 if it had not had a current denominator (such as the veteran) in common with its audience.

The Battle of the Warsaw Ghetto, by Morton Wishengrad, is an excellent example of a good radio play, and, because it was written to commemorate an event which unfortunately is today being paralleled on a smaller scale and to a lesser degree, it is still timely.

Open Letter on Race Hatred, by William Robson, is the best example of a public service program in the book. A top job, it will rank at or near the top of any list of "best public service" plays in the history of radio. The Columbia Broadcasting System deserves commendation for its part in the coast-to-coast presentation of this play. The specific detail, the immediacy, the concentration on the shocking and gravely threatening events in Detroit in June, 1943, that contribute to making it such a good radio play practically rule out its revival. A similar event would demand a new play, and the general subject of race relations demands a great play—but this latter will probably not be a radio play. It will be enough if radio and radio dramatists meet their manifest responsibilities to this democracy in its future crises at the level of *Open Letter.*

There seems no particular reason to include Stephen Vincent Benét's fine play *A Child Is Born* in this anthology. It is good to read and good to hear, but an example of Benét's talent when devoted to a contemporary issue would have been better for the book and equally good Benét.

Inside a Kid's Head is an interesting radio play, also out of place in this volume. *London by Clipper,* by Norman Corwin, isn't good, isn't good Corwin, and ranks low in the long list of public service plays he has written and produced. There are many better choices an editor might make; Corwin's *Bill of Rights* is the first that comes to mind.

There are two excellent examples of the radio dramatist's treatment of obscure or involved subjects, both good radio plays, and sharp in contrast. *Bretton Woods,* by Peter Lyon, makes full and discerning use of the opportunities which the microphone offers in personalizing and simplifying issues and characters. The dialogue and approach is colloquial and the ponderousness of the subject further minimized by a nice light touch throughout. *Japan's Advance Base: The Bonin Islands* is a serious, straightforward example of how a number of facts on a subject few knew anything about at the time could be made entertaining by good radio writing. Both these plays are good, in my opinion, because the literate level is acceptable despite the demands made upon the author by the subject and by his medium. No author of stage plays in his right mind would entertain the idea of a play on either subject. For at least two radio writers Bretton Woods and the Bonin Islands were "musts."

At least three other plays in the twenty-five merit particular mention. All have to do with World War II. They are Norman Rosten's *Concerning the Red Army,* Arthur Laurents' *The Last Day of the War,* and Ranald MacDougall's *The Boise.* Rosten's is a kind of

emotional documentary, written with his usual distinction, and with a sensitive use of radio techniques. Laurents' is a personalized case history of a disabled veteran, simply written, with a frightening insight and great cumulative emotion. *The Boise* is an excellent choice from among many of the unique *Man behind the Gun* series that MacDougall wrote. It is especially good radio writing.

Finally, the notes Mr. Barnouw has written preceding each play are a very considerable contribution to the worth of the book. They are interesting, informative, and raise as well as help answer the questions of who really owns radio and why the public doesn't hear more good "public service" plays.

CAL KUHL

RADIO AS A CAREER

Adventure in Radio. Edited by MARGARET CUTHBERT. New York: Howell, Soskin. 1945. $2.50

MARGARET CUTHBERT, who is in charge of children's and women's programs for the National Broadcasting Company, has assembled in this book representative scripts of various types, together with simple introductory and explanatory material. Subtitled *A Book of Scripts for Young People,* it could serve admirably as a classroom text or a guide for children's recreational activities. Anyone interested in radio, particularly if he is not familiar with its production and background, will find enjoyable reading among the superior selections and notes on technique.

Included in the assorted material are works by Edna St. Vincent Millay, Archibald MacLeish, Arch Oboler, Fiorello H. LaGuardia, Edward R. Murrow, Bill Stern, Elaine Carrington, Nila Mack, George Hicks, and others. There are excerpts from such series as *Information Please, Ellery Queen,* and *Jack Armstrong.*

The final section, "Going on the Air," contains suggestions for aspirants to radio careers. To this reviewer the book seems overoptimistic in the encouragement it offers to young people.

NANCY HOLME

THE SOCIAL SCIENTIST SPEAKS

Man's Most Dangerous Myth: The Fallacy of Race. By M. F. ASHLEY MONTAGU. New York: Columbia University Press. 1945. $3.25

The Science of Man in the World Crisis. Edited by RALPH LINTON. New York: Columbia University Press. 1945. $4.00

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Race and Democratic Society. By FRANZ BOAS. New York: J. J. Augustin. 1945. $2.50

NO DOUBT many a puzzled reader of the *Quarterly,* particularly if he is professionally concerned with radio and motion pictures, will gasp as he comes up for air after his initial plunge into the sea of titles in the list given above, and shakes the verbiage out of his hair

emotional documentary, written with his usual distinction, and with a sensitive use of radio techniques. Laurents' is a personalized case history of a disabled veteran, simply written, with a frightening insight and great cumulative emotion. *The Boise* is an excellent choice from among many of the unique *Man behind the Gun* series that MacDougall wrote. It is especially good radio writing.

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and the polysyllables out of his ears: "What, in Heaven's name, do these books have in common, and why are they reviewed in the *Quarterly?*" And he may add plaintively: "Why do I have to read them?"

These questions are fair enough. The answer, Patient Reader, is simple. They are books on social science. They are books about man, his heredity, the forces that shape his behavior, and how he creates and is created by a social order. They illustrate how the social scientist works, the sorts of problems he attacks, and they give a substantial sample of his results. They are written (let us face it) by academically trained people in an academic environment and in academic language. In a word, they are scientific.

Whether human communication via the mass media is an art, science, technology, or business, it is concerned with the how and why of human behavior. Probably no one questions this, but among the professionals there is some difference of opinion over the best method of finding out what makes the human animal tick. A considerable body of opinion has supported the view that inspiration, intuition, experience in "living," or common sense were sufficiently reliable sources of data. It is not the intent of this discussion to insist that the only method whereby an understanding of human behavior can be had is by the systematic study of the social sciences which treat the subject. Certainly the study of these disciplines will not give the professional writer or director many specific facts or items of information which he can use directly in his business. Their study will probably not yield him plot material, although he might be surprised at what he will find in the books of Messrs. Warner, Kardiner, and Stroup.

The point, of course, is that the study of social science is important for the creative worker in the mass media because it supplies an orientation with respect to the infinitely complex forces operating in the modern world. It is an orientation which he needs. He needs it, for example, if he is writing realistically and intelligently about the American Scene. And he needs it particularly if he is to understand the vast audience for which he writes. It is very easy to become contemptuous of people in the mass. It is also very easy to think of them in stereotyped terms, or to use the easy clichés which refer to their moronic intelligence, their susceptibility to emotional appeals, etc., etc. I suggest that only through the kind of detachment implicit in scientific study can the honest worker in these media understand his material and his audience.

The study of human society is not easy even for those who devote themselves to it professionally. The layman is not accustomed to look at himself or his community or his culture objectively. The clichés of popular "psychology" are simpler to understand, and Dale Carnegie is easier to read than any of the books listed above. In the face of these admitted difficulties, I am bold enough to suggest that the serious-minded workers in Hollywood snatch a few moments between assignments and, while lolling beside their swimming pools, undertake a course of Serious Reading.

I realize, of course, that this is probably just an example of the occupational neurosis of professors, but I can see these books as a course of study in

contemporary social science. Since the list is rather heavily weighted toward anthropology, while I am at it (this seems to be a full-dress neurotic seizure) I will add two books, too old to be reviewed now, which are in the field of psychology. These are Bartlett's classic study in social psychology, *Remembering*,[1] which ought to be read by anyone who wants to do a picture on amnesia, and Gordon Allport's *Personality: A Psychological Interpretation*.[2] I am tempted to add Cantrill's *Psychology of Social Movements*[3] and Ellis Freeman's *Social Psychology*,[4] but my list is already pretty intimidating, even for a Serious Reader.

For those who shy at words of more than two syllables, or who are blocked by the label "academic," the going may be tough.

Those hardy souls who embark on this project may find the following notes of some assistance.

Let us begin with *Man's Most Dangerous Myth*. This is the second edition of an authoritative book by a leading specialist in the field of physical anthropology. The reader will do well to skip the confused and confusing and wholly unnecessary foreword by Aldous Huxley and plunge at once into the book. He will find a lively, readable discussion of practically every question concerning "race," inheritance, genetics, eugenics, etc., about which the layman is confused. The average liberal-minded layman, for example, is pretty certain that there is something wrong, even vicious, in the popular notions about the "races" of mankind, but he is not too sure what it is. This book will tell him. He will learn why the Jews are neither a "race" nor even a physical type; he will find that scientific evidence does not support the belief that Negroes have a distinctive body odor, or that there is something biologically dangerous in human hybridization, i.e., interbreeding, but that, on the contrary, such mixtures "constitute one of the greatest creative powers in the progress of mankind." And, praise be, he will learn why the programs of the eugenicists to improve racial "stocks" by various forms of selective breeding, sterilization of the "unfit," etc., are the most dangerous and fantastic fallacies of all. These and related problems are discussed in the context of culture, democracy, and education. This is a *must* book.

Twenty-two social scientists, mostly anthropologists, social psychologists, and sociologists, contribute to *The Science of Man in the World Crisis*, which is edited by Ralph Linton, Professor of Anthropology at Columbia University. In the preface, Professor Linton points out that the science of man is new but that its findings are essential for the intelligent planning of a world order. In fact, the builders of such an order "are foredoomed to failure unless they understand the potentialities and limitations of their human material." These potentialities and limitations are explored in chapters on Society and the Biological Man, The Concept of Race, Minority Groups, Anthropology and Colonial Administration. In Klineberg's excellent chapter on racial psychology the reader will discover that there isn't any such thing as "racial" psychology, and in Kardiner's interesting chapter he

[1] Cambridge University Press, 1932.
[2] Henry Holt, 1937.
[3] John Wiley & Sons, 1941.
[4] Henry Holt, 1936.

will learn how the study of primitive societies throws light on our own. The author of the chapter on population problems contributes a jarring note. He should read Montagu's *Man's Most Dangerous Myth*. His whole discussion of the "improvement" of the "human race" seems to be shot through with the oversimplified distinction between "good" and "bad" heredity of which the eugenicist makes so much. This chapter may be worth reading merely as an illustration of the kind of confused thinking that should be avoided. Montagu will have been an excellent preparation for this.

In recent years it has been exciting to see social scientists—anthropologists, psychologists, and sociologists—bring their specialized techniques to the investigation of communities and groups in our own culture. The Lynds, for example, conducted a study of a town in the Middle West in the same objective spirit that they would have brought to a field expedition to central Africa. The result was *Middletown* and *Middletown in Transition*. This is real social science, or rather, the science of society. The results of such investigations are not alone tables of statistics, but exciting dramatic accounts of whole communities and the forces which create and shape their courses.

The examples of these studies in our list are Kardiner's *The Psychological Frontiers of Society,* Lloyd Warner and Leo Srole's *The Social Systems of American Ethnic Groups,* and Stroup's *The Jehovah's Witnesses.*

In Kardiner's book, an American Indian culture, the Comanche, an Indonesian culture, the Alorese, and a sample of our own, "Plainville," U.S.A., are analyzed and compared. How do these various societies go about the business of bringing up their youth? What institutions have they devised for such basic needs as sex, status, and food? What are the factors which make them stable or unstable societies? These questions are not categorically answered, but they are discussed and illuminated. The picture of the people of "Plainville" is a rather grim one. Evidently when the manners, customs, and values of the "nice" people of a "nice" middle-western farm community are seen through the eyes of the social scientist they lose some of the folksy glamour they seem to possess in, say, an Andy Hardy film. Even such realistic films as *Our Vines Have Tender Grapes* and *The Southerner* present a picture of American life which is more romantic than the one Mr. West gives us in his study of "Plainville." In these films the situations and solutions rest on certain assumptions regarding mutual good will and coöperation. The observers of "Plainville" find, on the contrary, hostility, fear, and insecurity. The individual "is prevented from building friendly relationships because of mutual hostility, and he is barred from the opportunity to work with others towards a common goal of which he is the beneficiary. Thus 'rugged individualism' exacts a heavy toll in the security of the individual by compelling him to maintain defensive hostilities to all around him outside the family unity and even within it."

This reviewer is not so naïve as to suggest that motion pictures which depict American life should be based exclusively on sociological documents, or, if they did, that "Plainville" is necessarily a representative sample of the values in our way of life. He does

suggest that any writer or director who deals with the immensely complex way of life that we call American would profit from the study of these interpretations.

The picture in Warner and Srole's *The Social Systems of American Ethnic Groups* is not quite so grim. Their volume is the third in a series in which the results of an extensive study of life in an old New England community designated as "Yankee City" are presented. The present volume is complete in itself, and is primarily concerned with the processes by which ethnic groups are assimilated in our culture. The story of how newly arrived representatives of "minority" groups keep or lose their cultural identity, and what happens to their children and children's children in "Yankee City," is told in charts, tables, and particularly in fictional sketches in which the authors show no mean ability in creating dialogue, characterization, and dramatic situation. This presentation of field data in racy, gusty, fictionalized form is an interesting variant in scientific writing.

The religious society popularly known as Jehovah's Witnesses has been in existence for seventy years. Recently it has come into the national consciousness because its members have been willing to go to jail rather than salute the flag or enter the army. More striking to this reviewer is the appearance on street corners in many American towns of good-looking adolescent boys and girls, representatives of the group, who solicit the passer-by for subscriptions to the organization's magazine. There must be some extraordinary and compelling incentive or unifying idea which can bring about in boys and girls of this age such conspicuous and unconventional behavior. Stroup's book is a social scientist's careful analysis of the group and of the factors which hold it together. It is a study of a very special manifestation of collective behavior which takes the form popularly called "fanatical." There are many such groups in our culture, and those who would interpret the American way should know more about them.

It is peculiarly fitting that this course of reading in social science should be concluded by the late Franz Boas. *Race and Democratic Society* is a collection of essays covering a wide range of subjects. Race and racism, education, the "Aryan," the Jews, the Negro, academic freedom, and the international state are among the topics. If you don't read any of the other essays, let me urge you, for your soul's sake, if you are an "intellectual," to read the one entitled "Mental Attitude of the Educated Classes." The following quotation will give you its flavor: "I should always be more inclined to accept, in regard to fundamental human problems, the judgment of the masses rather than the judgment of the intellectuals, which is much more certain to be warped by unconscious control of traditional ideas."

And so we come to the end. Members of the class, these are exciting books on important subjects. I hope that I have not given the impression that I think any of them have said the final word on any subject, or that I agree with all that they have said. But I recommend them because they are honest attempts to observe and interpret the American Scene.

FRANKLIN FEARING

DEATH OF A PRESIDENT

Franklin Delano Roosevelt: A Memorial. Edited by DONALD PORTER GEDDES. New York: Dial Press. $3.00

THE WORLD has often been filled with glory or with grief. After victory, celebration; after death, the dirge. And always the spread of the rejoicing or the sorrow has been held to the pace of the courier, with no way of knowing at just what moment the world shouted or lamented in full measure. In April, 1945, people throughout the world heard, at practically the same hour, the announcement of the death of Franklin Delano Roosevelt. Perhaps never before had people everywhere shared a great experience simultaneously.

As you read through this brief record of how the death of the President was told to the nation and how the radio, press, and public reacted to it, you remember the overwhelming impact of the event itself. The shock is long past, but the scope and depth of that collective experience are vividly conveyed through this fragmentary report. How can one review such a book when, at almost every page, one reviews the hours and days and nights of mourning, and remembers how the world was brought together in "the general sadness of humanity," the common resolution along with the common sorrow, the stirring words and solemn pledges? And what of the words and pledges now, a year later?

More than a million copies of this book were distributed in the original Pocket Book edition, now out of print. This new edition, larger and sturdier, has been published as "a permanent gift book." It contains a brief biography, anecdotes, favored phrases and stories, and excerpts from Roosevelt's speeches. Other volumes, many of them, will cover the subject more thoroughly. Other memorials may be more nearly complete. But this is the first, and it has permanent value.

Of the several sections the most interesting is the first, with its chronology of how "the news came by air." For all its lively function through the war years, or rather from Munich on, when it kept the world informed play by play through one crisis after another, radio was caught unprepared for the task thrust upon it at 5:49:00 P.M., Thursday, April 12, 1945, when John Daly, a news commentator, interrupted a program called *Wilderness Road* with a special news bulletin ... "President Roosevelt is dead." Radio then "undertook the greatest and saddest news story of a single man that radio had ever been called upon to tell."

How did radio tell that story? A few moments are recorded in this book, but scarcely enough for evaluating radio's role beyond the simple communication of fact. One's own memory of hours of listening to reports and statements and music and prayers and praises is a jumbled memory. Certainly here is a vast and important project for research. In the files of the networks, of big and little stations throughout the country and in other countries, there must be source material of extraordinary value. What did people say publicly during the first four days of universal mourning? What kind of music was played? Was it really true that somehow out of the formless flood a worthy requiem came into being? Certainly there were moments that matched the occasion—the account of the lonesome train traveling slowly

north, the simple, direct expressions of citizens interviewed in the street, some eulogies—but no single memory can provide the material for judging how radio, which is a slave of time, performed when time stopped.

What happened to everybody in April, 1945, is a significant part of our heritage. What happened through radio, which contributed so vitally to that vast, simultaneous experience, deserves the fullest survey.

MILTON MERLIN