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Contents

BOOK REVIEWS *(Continued)*

Motion Picture Economics

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ANTHONY H. DAWSON, who left England soon after his graduation from the London School of Economics in 1946, has been a research assistant for the past year in the Institute of Industrial Relations at the University of California, Los Angeles, under the auspices of which his monograph on industrial relations in the motion picture industry is to be published in December. The present article was received May 15, 1948, for publication in the *Hollywood Quarterly*. Mr. Dawson is now serving as assistant to the Economic Advisor, International Labour Office (U.N.), and is to be a special lecturer in economics at Victoria College, University of British Columbia, beginning in September.

THE MOTION picture industry occupies a more prominent place in the public mind than it does in the list of American industries arranged according to the volume of business conducted by them. "Motion Pictures" ranks forty-fifth in the list compiled by Mae Huettig for 1937,[1] and even if one prepares a similar list on the basis of the more abbreviated source material available for 1944, the industry still ranks thirty-fifth. It is therefore difficult to conceive the criterion by which the motion picture industry is often ranked among the first five or at least ten industries in the country.

Current sources establish the industry among the first forty of the ninety or more industries in the economy in terms of volume of business; it receives through its box offices an average of one out of every hundred dollars that Americans spend during the year. In 1944 the industry received 0.62 per cent of the total income accruing to all American industries from sources throughout the world.[2] In 1946 it paid 0.64 per cent of the national industrial earnings to 0.49 per cent of the national, full-time equivalent, industrial employees, spent 0.63 per cent of the total cost of American industrial production in the same year, and earned 1.49 per cent of the national profit aggregate before taxes.[3] Thus, it is a lucrative industry which pays its employees at premium rates. The most recent official figure for the total assets invested in the industry's three branches—production, distribution, and exhibition—is the Treasury's $1,199,473,000 for 1941.[4] This makes the *Hollywood Reporter's* estimate of $2,604,476,406 for 1946 appear most ambitious, representing an increase well in excess of the increase in national income and cost of living from 1941 to 1946 (117 per cent as against 71.62 per cent and 32.4 per cent respectively).[5] But Mr. Floyd Odlum's point that reorganizations and bankruptcies of motion picture corporations since 1929 have resulted in drastic book devaluations of real capital below its lowest market

[1] *Economic Control of the Motion Picture Industry*, pp. 56–57, table 11. Both Mrs. Huettig's list and table 1 herein are based on the U. S. Treasury, Bureau of Internal Revenue, publication, *Statistics of Income*, for 1937 and 1944 respectively. The 1944 publication is shortened, the table being abbreviated by broadening some of the classifications of industrial groups.

[2] *National Income Supplement to Survey of Current Business*, July, 1947, supplied the ratio to consumer expenditure; U. S. Treasury, *Statistics of Income*, the income ratio.

[3] See table 1.

[4] U. S. Treasury, *op. cit.*, 1941, p. 126.

[5] The national income ratio is computed from *National Income Supplement* figures. The increased cost of living ratio is based on the change in the U. S. Bureau of Labor Statistics' *Consumers' Price Index for Moderate-Income Families in Large Cities.*

TABLE 1

WAGES AND SALARIES, SUPPLEMENTS TO WAGES AND SALARIES, CONTRIBUTION TO NATIONAL INCOME, PROFITS BEFORE TAXES, FULL-TIME EQUIVALENT EMPLOYEES, IN MOTION PICTURES AND ALL PRIVATE INDUSTRY, AS TOTALS AND RATIOS

	1929	1930	1931	1932	1933	1934	1935	1936	1937
Wages and salaries									
Motion pictures	308	311	305	239	225	249	280	311	349
All private industry	50,165	45,894	38,886	30,284	28,825	33,520	36,508	41,754	45,948
Ratio	0.61	0.67	0.78	0.78	0.78	0.74	0.77	0.75	0.76
Contribution to national income[a]									
Motion pictures	432	429	355	191	209	280	326	384	430
All private industry	87,355	75,003	58,873	41,690	39,584	48,613	56,789	64,719	73,627
Ratio	0.49	0.57	0.60	0.46	0.53	0.58	0.57	0.59	0.58
Profits before taxes									
Motion pictures	62	52	2	−83	−40	3	14	30	34
All private industry	9,818	3,303	−783	−3,042	162	1,723	3,224	5,684	6,197
Ratio	0.63	1.57	−0.26	2.73	−24.69	0.17	0.43	0.53	0.55
Full-time equivalent employees									
Motion picture industry	142	143	140	122	119	135	148	164	177
All private industry	35,295	33,245	30,107	26,661	27,100	30,230	31,651	34,824	36,187
Ratio	0.40	0.43	0.46	0.46	0.44	0.45	0.47	0.47	0.49
Supplements to wages and salaries									
Motion pictures	2	2	2	2	2	3	2	5	10
All private industry	621	621	584	542	505	547	599	921	1,748
Ratio	0.32	0.32	0.34	0.37	0.40	0.55	0.33	0.54	0.57

	1938	1939	1940	1941	1942	1943	1944	1945	1946
Wages and salaries									
Motion pictures	332	339	339	371	410	459	509	550	706
All private industry	42,812	45,745	49,587	61,708	81,681	105,537	116,944	117,551	111,113
Ratio	0.78	0.74	0.68	0.60	0.50	0.43	0.44	0.47	0.64
Contribution to national income[a]									
Motion pictures	420	428	435	497	626	790	851	874	1,130
All private industry	67,375	72,532	81,347	103,834	136,486	168,262	182,260	182,808	178,204
Ratio	0.62	0.59	0.53	0.48	0.46	0.47	0.47	0.48	0.63
Profits before taxes									
Motion pictures	40	42	52	79	156	255	261	239	316
All private industry	3,329	6,467	9,325	17,232	21,098	24,516	23,841	20,222	21,140
Ratio	1.20	0.65	0.56	0.46	0.74	1.04	1.09	1.18	1.49
Full-time equivalent employees									
Motion picture industry	171	172	174	184	193	204	214	220	231
All private industry	34,582	36,038	37,981	42,556	47,523	53,689	55,164	53,406	47,147
Ratio	0.49	0.48	0.46	0.43	0.41	0.38	0.39	0.41	0.49
Supplements to wages and salaries									
Motion pictures	13	13	12	13	13	16	20	21	25
All private industry	1,935	2,075	2,199	2,572	3,008	3,565	4,240	5,321	5,650
Ratio	0.67	0.63	0.55	0.51	0.43	0.45	0.47	0.39	0.44

SOURCE: *National Income Supplement to Survey of Current Business*, July, 1947; "Wages and salaries" from table 14, "Cost of production" from table 13, "Profits before taxes" from table 17, "Full-time equivalent employees" from table 24, and "Supplements to wages and salaries" from table 15.

[a] Cost of production, including profits.

price is worth remembering.[6] All in all, taking the consequences of the deflation of the 'thirties and the inflation of the 'forties into account, the motion picture-industry may safely be said to represent about two billion dollars' worth of investment. Even against this figure, the 1946 profits of $316,000,000[7] exceed by an easy margin the 10 per cent sanctioned by the war government under the "cost plus" system, which it has become fashionable to regard as "reasonable."

The film industry, then, the vast sociological implications of which are becoming ever more widely recognized, is not economically insignificant, and the economic analysis of it must not be neglected as it has been in the past. The transition from productivity problems to marketing problems, for which the whole of American industry must prepare in the event of continued peace, has occurred well in advance in Hollywood. The "postwar crisis" has already reached its psychological, if not its economic, peak in this highly temperamental industry. To the anxieties of its employees, entrepreneurs, and investors, as the economic future is faced, must be added the anxieties of all who realize how intimately the foreign and even the domestic market for American films is linked with the demand for American goods. Quo vadis? is very much an economic problem for those concerned with motion pictures, therefore, and we must attempt to deal with the question from the economist's point of view.

The economic destiny of American motion pictures is as speculative as the future of any other element in an autonomous economy, and an important part of it must remain a closed book. But we may at least prepare for the future by visualizing the probable contingencies on the basis of available facts.

In the first place, there are a number of relative certainties regarding the future which are either self-evident or have already been established. There is the certainty, for example, of the continued presence in Hollywood, and other production areas,[8] of a supply of talents and skills well in excess, if wisely used, of what is required for the present quantity and quality of production. Moreover, this guarantee of preserving the industry's most valuable asset could probably withstand any but the most drastic reductions in wages and salaries. A high degree of specialization of employees, a significant number of abilities for which the industry's demand is unique, and a growing lack of work elsewhere, combined with the fascination of studio work and the peculiar sense of industrial loyalty and *esprit de corps* that many of the employees evidently feel, impel them to remain with the industry. Perhaps only a war more radical in its domestic consequences than the last could undermine the supply of productive services irrevocably.

[6] *Annals of the American Academy of Political and Social Science,* November, 1947.

[7] *National Income Supplement.*

[8] The U. S. Census of Manufactures reports the location and number of producing establishments for the year 1939 as follows: Los Angeles 88, New York State 43, Illinois 9, San Francisco 5, Michigan 5, Missouri 5, Colorado 2, Florida 2, Georgia 2, Louisiana 2, Massachusetts 2, Minnesota 2, New Jersey 2, Ohio 2, Pennsylvania 2, Iowa 1, Maryland 1, Texas 1, Washington 1, Wisconsin 1. California has 93 out of the 178 producing establishments, and 31,108 out of the 35,345 production personnel reported, in the United States. Establishments outside New York, Chicago, and Los Angeles are small units mainly producing commercial, educational, or religious shorts.

A second certainty is the coming decision of the courts favoring or opposing the absolute divorcement of theater and studio ownership. A third certainty is the terms—if not the consequences—of the trade agreement with Hollywood's largest foreign market, the United Kingdom. We shall have to consider these two contingencies further.

Fourth, a strong probability, despite the European Recovery Program, is the continuance of a creditor-debtor relationship between countries east and west of the Atlantic for at least four years, and even between North and South America for a somewhat shorter period, sufficiently unbalanced to undermine the efforts of the new-born International Trade Organization to reduce trade barriers. Admittedly, motion pictures are a necessity in terms of consumer expenditure patterns (compare the increased proportion of the consumer's recreation dollar paid to motion pictures, at the expense of other recreation, during the depression years: table 2), but the behavior of foreign exchange control authorities in regard to motion pictures frequently implies the attitude that films are a luxury with low priority. Continuing political discord and extreme controversy are to be expected as a fifth certainty for much the same reasons and over much the same period as the inter-

TABLE 2

CONSUMER EXPENDITURE IN MOTION PICTURE THEATERS AS A PROPORTION OF VARIOUS OTHER PERSONAL CONSUMPTION EXPENDITURES, 1929–1945

Year	Consumer expenditure in U. S. theaters as a percentage of 1929	As a proportion of expenditure on		
		Spectator amusement	Recreation	All consumer goods
	per cent	*per cent*	*per cent*	*per cent*
1929	100 (base)	78.86	16.64	0.91
1930	101.67	82.06	18.36	1.03
1931	99.86	84.19	21.80	1.18
1932	73.19	83.52	21.61	1.07
1933	66.94	84.12	21.92	1.04
1934	71.94	82.88	21.26	1.00
1935	77.22	82.74	21.18	0.99
1936	86.94	82.48	20.77	1.00
1937	93.89	82.64	20.04	1.01
1938	92.08	81.25	20.49	1.03
1939	91.53	80.27	19.12	0.98
1940	98.47	80.94	18.96	0.98
1941	105.00	80.68	17.89	0.92
1942	128.33	83.85	20.13	1.02
1943	137.08	84.07	21.62	0.97
1944	142.36	81.61	19.98	0.93
1945	156.25	80.76	19.45	0.92

SOURCE: *National Income Supplement to Survey of Current Business*, July, 1947, table 30. "Consumer expenditure in U. S. theaters" from item IX, 1a; "Spectator amusement" from item IX, 1; "Recreation" from item IX; "All consumer goods" from totals at the end of the table.

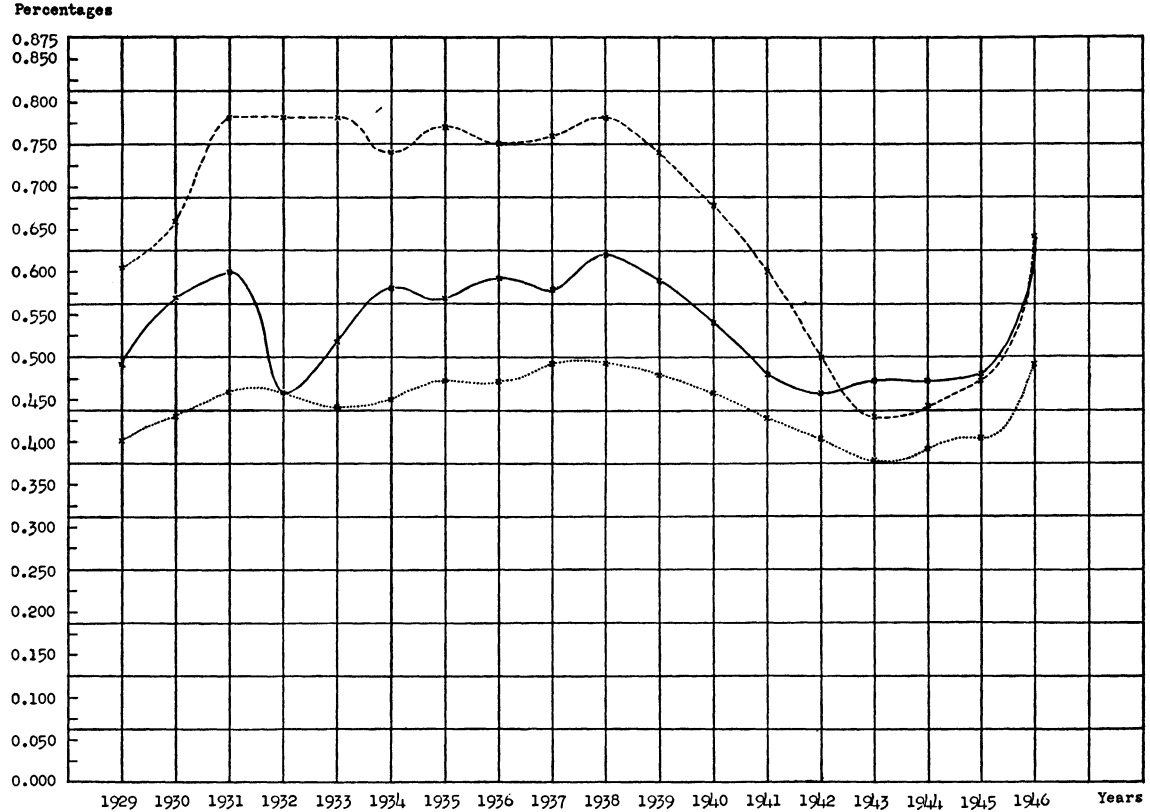

Chart 1. Wages and salaries, full-time equivalent employees, and contributions to the national income, of the motion picture industry, as a proportion of these totals in all private industry, 1929–1946. *Broken line,* motion picture wages and salaries as a percentage of the total for all industry. *Unbroken line,* contribution by the motion picture industry to national income as a percentage of the contribution by all industry. *Dotted line,* full-time equivalent employees in the motion picture industry as a percentage of the total for all industry.

national economic problems. The overseas market for American films has shrunk for political as well as financial reasons and may be expected to follow this trend, or at least not to reverse it, for four years or more. At present, the primary factor controlling the domestic market is the commercial one,[9] but political problems may grow so urgent that earning power may no longer be considered an adequate defense of the subject matter of a picture or of the laissez-faire of the industry that produces it, although this is more a possibility than a probability.

Taking the present mood of the electorate and its Congress into account, it may be assumed that even if the Labor-Management Relations Act of 1947 is found to be unconstitutional, other legislation with the same purpose of subjecting union power to public control—framed so as to meet the acid test of Supreme Court decisions—will be enacted, and it is doubtful whether more than a small minority of the present Act's stipulations will be found unconstitutional. It is therefore reasonable to expect as the sixth certainty a marked tendency for the strength of organized labor in Hollywood to diminish, as the termination of union contracts leaves employee organizations—of which there are forty-two in the industry, protecting virtually all personnel below the rank of producer, including stars and assistant producers[10]—wide open to the Taft-Hartley provisions.

Ever since the autumn of 1919, when Kuhn, Loeb and Company and associated bankers sold a $10,000,000 issue of preferred stock of Famous Players–Lasky Corporation, there has been an unbroken tradition of coöperation between the motion picture industry and Wall Street finance. Even the shattering of the illusion, which raised so many false hopes at the very beginning of the 'thirties, that "the people's movies," unlike other industries, are immune from the ravages of depression, failed to destroy the confidence of those investors whose funds have always been sufficient to prevent the inhibition of the industry's meteoric expansion. Neither have the banks of Los Angeles been slow to follow the example of Chase National, National City, Manufacturers Trust Company, Chemical Bank and Trust Company, Bankers Trust Company, Hayden, Stone and Company, Halsey, Stuart and Company, and certain Boston banks. Motley Flint, vice-president of the Los Angeles Trust and Savings Bank, led the way in the crisis of 1919–1920 when he lent Harry Warner and his brothers $1,000,000, and later formed the Cinema Finance Company in association with First National Bank, Harry Chandler, publisher of the Los Angeles Times, Thomas H. Ince, and other producers.[11] There is no reason to doubt that this tradition will continue, with mutual gain to the parties, as a seventh certainty in the

[9] The analogy between the disposition of the consumer's dollar and disposition of the votes of a democracy is often drawn.

[10] See the present writer's forthcoming article in the *Industrial and Labor Relations Review* (Cornell University), "Economic Background of Hollywood Labor Problems," in which this enumeration of motion picture unions is explained and the economic factors affecting their relations with management are considered.

[11] Unless otherwise stated, the writer is indebted to Benjamin Hampton's *History of the Movies* for historical facts. See pp. 245 and 380 for the reference above. Some of the relations of Chase National and Halsey Stuart with the industry are discussed in *Upton Sinclair Presents William Fox*, by Upton Sinclair.

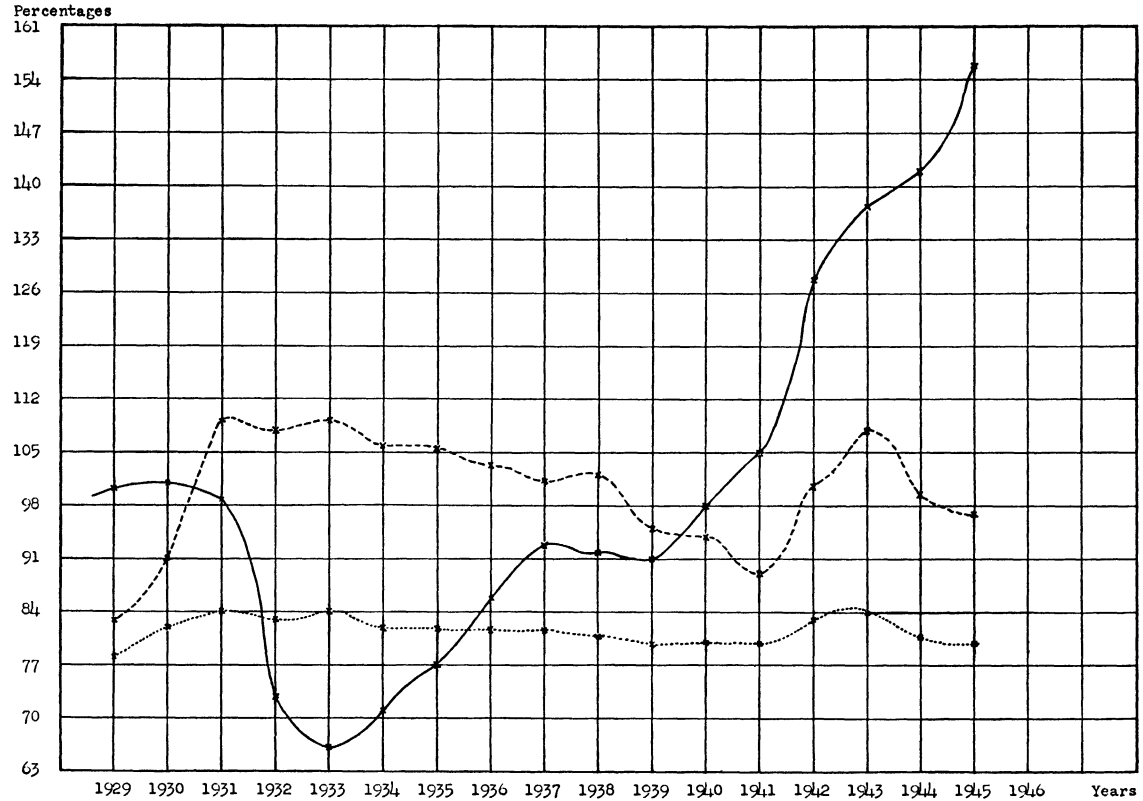

Chart 2. Consumer expenditure in motion picture theaters as a proportion of various other personal consumption expenditures, 1929–1945. *Broken line,* percentage of recreation expenditure paid to motion pictures × 5. *Unbroken line,* index of consumer expenditure in motion picture theaters (1929 figure = 100 per cent). *Dotted line,* percentage of spectator amusement expenditure paid to motion picture theaters.

industry's future, although the financiers will at no time countenance unnecessarily high costs or inefficient operation. A recent illustration is the decision of the Bankers Trust Company to cease making loans to small or "independent" producers (further defined below), not only because of the present uncertainty of the international political and economic situation, the unfavorable market reactions, and the desire to liquidate unreleased films already completed, but also because of current excessive costs and the growing frequency with which independents have gone far over budget on their productions. It is suggested that Los Angeles Security–First National, which, with Bank of America, now represents the chief local source of industry funds, and other banks, will follow suit.[12] But given good collateral and warranty—and this the large producers can always supply, especially the contract guaranteeing film distribution, which most interests film financiers—the banks have no reason to fail their good customers in Hollywood.

There is more to be learned about the probable future of the industry, however, than these self-evident aspects have yielded. In the second place, our expectancy regarding the future may be considerably sharpened by our knowledge of the past. That is to say, although much of the industry's history has been accidental, or the result of unique or shortlived circumstances, there are relatively permanent factors under the surface which have affected the past and will probably have similar consequences in the future. It would therefore be valuable to examine the economic experience of the motion picture industry since 1929, in order that the future development of discernible trends may be accurately estimated.

Significant aspects of the industry's past may be presented in answer to two leading questions. First, what has happened to the structure of the industry in terms of the distribution of assets and of income? Second, what has been the stability of the industry in much the same terms again, but now regarding income as a flow rather than an aggregate and remembering that human productive services are among the industry's most vital assets and receive an important part of its income?

Technically, the industry is divided into three branches, and although *Film Daily Yearbook*'s estimates of total investment in each probably err on the large side, the ratios[13] give a fair indication of the size of each in 1946: production, 5.08 per cent; distribution, 0.97 per cent; exhibition, 93.95 per cent. But the lines of economic control and organization have penetrated these technical boundaries during all but the earliest periods of the industry's history, and this is the most significant fact in terms of the future of the industry to be found in the history of its structure. Its effects may be summarized as the problem of the locus of theater ownership.

From 1882, when the film strip of Leland Stanford's running horse (America's first approach to the moving picture, shot, appropriately, in California) was published, to the end of the first decade of this century, the exhibition branch was composed of innumerable small units, and the production branch consisted of those groups which

[12] See *Hollywood Reporter,* March 30, 1948, p. 1, leading article.

[13] *Film Daily Yearbook* for 1947, p. 49.

possessed the legal right to use or the technical ability to devise the equipment required to make motion pictures, distribution being an informal and simple process because demand was so much greater than supply. There were a growing number of producers, however, many of whom settled in southern California prudentially near the Mexican border, who infringed the patents of the inventor-producers, and for this reason the latter combined in January, 1909, to form the Motion Picture Patents Company for purposes of protection and economy in legal expenses. This company developed into a severer form of monopolistic organization than the industry has ever known since. Before it was broken on the shoulders of Fox, Laemmle, and others, it evoked such enmity from the exhibitors it wrung and the independent producers it bullied that the independents in both branches determined to become linked to one another.

William Fox, initially an exhibitor, defied the monopoly, eventually claiming triple damages under the Sherman Act. He established a studio and his own distribution system when the monopoly's affiliate, General Film, refused to supply pictures to his theaters. As early as 1929–1930 a merger was made which resulted in the transfer of authority from William Fox to Harley Clarke of Chicago and a group of financial interests interlocking with the Chase National Bank, and in 1935 Twentieth Century–Fox was born of a merger with Twentieth Century.

W. W. Hodkinson, a radical pioneer exhibitor, conceived the plan under which Paramount Pictures Corporation came into existence in 1914, with himself as president. Under this arrangement Paramount financed the productions of Adolph Zukor and other producers, but Zukor, a predominant figure in motion picture industrial history, displaced Hodkinson in 1916 on securing a majority of adherents to his more modern idea of closely integrating the industry's three branches, to which Hodkinson was fundamentally opposed. The latter may yet be justified in his beliefs. In 1930 all the Paramount interests were merged in a new company, Paramount Publix Corporation, but bankruptcy in 1933 resulted in the reorganizing of Paramount Pictures, Inc., in June, 1935.

Universal Pictures' history is also one of the integration of the three branches of the industry. It was germinated in the merger of Laemmle's Independent Motion Pictures Company with Powers' Universal Film Company at the time of World War I, Laemmle later acquiring the controlling interest by purchase of stock from Powers. Universal Pictures cleverly nurtured its "mutual organization of exhibitors, exchanges, and manufacturers" up to 1936. In April of that year control passed to a ten-year voting trust dominated by Giannini (Bank of America), J. C. Chowdin, and J. Arthur Rank (de facto head of the British motion picture industry), Mr. Giannini's vote being exercised more recently by five other gentlemen.

The development of Loew's, Inc., as an exhibiting organization was contemporary with William Fox's early exhibiting days, and its integration with the industry's other two branches occurred when Marcus Loew acquired a controlling interest in the merger, achieved early in 1924, of the Goldwyn corporations, Metro, and Louis Mayer's

producing companies. It was as a result of William Fox's difficulty in paying the Loew family, after Marcus Loew's death, for their controlling interest that Fox was displaced by the financial sponsors of the purchase. Thus Loew's theaters, and the vast MGM producing and distributing organization affiliated with them, are controlled by the same group as the Twentieth Century–Fox interests, namely, by Chase National Bank, a Rockefeller concern.[14]

The Rockefeller family is also represented in the Radio-Keith-Orpheum Corporation, not only through its having been organized as an affiliate of the Radio Corporation of America in 1928, but also through direct stock holdings in RKO in the name of Rockefeller's Radio City since October, 1935, when RKO was reorganized after receivership and RCA sold half its interest to Atlas Corporation and Lehman Brothers. RKO is another corporation in which all three branches of the industry are integrated.

First National Studios represent the best example of integrative action by independent exhibitors in response to unsatisfactory treatment by producers. It was first formed by fourteen exhibiting companies in April, 1917, as a united front against Adolph Zukor, who was already predominant in the industry. Their strength lay in boycotting pictures, made possible by the supply of films from their own producing units and their eventual acquisition of Mary Pickford, who deserted Zukor, and Charlie Chaplin. Although First National offered a strong threat to Zukor in the initial five years of its growth, Zukor himself secured a rapidly increasing foothold in the organization until halted by the Federal Trade Commission, which indicted his actions as monopolistic. Thenceforward First National continued peacefully as an exhibitor's production cooperative, until 1928, when its controlling interest, the Stanley Company of Philadelphia, was purchased by Warner Brothers, a fully integrated partnership of production and exhibition units, the expansion of which in the late 'twenties may be attributed to the Brothers' pioneer work with sound pictures.

United Artists Corporation is the only other large company in which investments have transcended the technical division of the industry into three branches. Originally organized in 1919 by Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and D. W. Griffith for the sake of the artistic and financial gain which independence might bring, United Artists was headed by Joseph Schenck in 1926 when it embarked on a program of purchasing or leasing theaters in principal American cities and in Europe and opened its doors to more of the industry's leading talent, to whom it could now offer the assurance of first runs in leading houses. However, in the 'thirties Schenck formed Twentieth Century Pictures, and when it was merged with Fox Films in 1935, Schenck joined the resultant corporation, being replaced at United Artists in 1936 by A. P. Giannini, the San Francisco banker. But Schenck retained his presidency of United Artists Theaters of California, Inc., now a subsidiary of Fox West Coast Theaters Corporation. This left

[14] The Loew shares were sold by Fox Film to Film Securities Corporation in April, 1931; but see Klingender & Legg, *Money behind the Screen*, p. 77, Loew's, Inc.

United Artists a coöperative venture in which producers finance their own productions, although a studio and a complete system of distribution exchanges (through which nonmember productions are also distributed)[15] is jointly owned.[16]

In 1937 Klingender and Legg wrote: "The development of American film finance . . . can be summarized as a spiral movement from early monopoly control at a time when the industry, measured by national standards, was but a minor sphere of economic life and when its undreamed-of possibilities of expansion threatened to be stifled by that monopoly hold, through a phase of meteoric expansion coupled with violent competition back again to monopoly control. It is a movement which is never for one moment basically deflected by the unceasing obligato of government antitrust actions that enliven its progress."[17]

But times have indeed changed since 1937. It is true that the restrictive action of government left no permanent mark on the structure of the industry before that year; disposal of theaters at the time of the depression by those few large companies that had survived the bitter struggle for power over the exhibition branch during the 'twenties[18] resulted from other, nonlegal, factors. It was the consequence of an economic situation: the need for greater liquidity which the depression dictated for nearly all firms in the economy and the discovery that, whereas access to first-run theaters in principal American cities is always an advantage, the delicate task of securing a profit from several hundred widely scattered small-town theaters is difficult even when each is under separate ownership and almost impossible when all are centrally owned and directed. Government interference did not affect structure in the 'thirties, then; there was in fact a renewal of the trend of producers' purchasing theaters as pros-

TABLE 3

THEATERS OWNED BY FIVE MAJOR CORPORATIONS IN 1940 AND 1948

	1940[a]	1948[b]
Paramount	1,273	1,565
Twentieth Century–Fox	538	485
Loew's	122	116
Warners	557	465
RKO	132	104[c]

[a] M. D. Huettig, *Economic Control of the Motion Picture Industry*, p. 70.
[b] *Hollywood Reporter*, March 4, 1948.
[c] Figure received directly from RKO.

[15] Including J. Arthur Rank's, under a recent agreement.

[16] For further details concerning the industrial history, see (as well as Hampton) Klingender & Legg, *op. cit.*; Upton Sinclair, *op. cit.*; *Report on the Motion Picture Industry*, National Recovery Administration, Works Materials No. 34, D. Bertrand, 1936, and A. Rochester, *Rulers of America*. An interesting sidelight on the close association of Loew's and Twentieth Century–Fox is the fact that Nicholas Schenck, at the head of Loew's, is the brother of Joseph Schenck, chief executive of Fox Studios.

[17] *Op. cit.*, pp. 78–79.

[18] See Hampton, *op. cit.*, chap. xii, "The Battle for the Theatres."

perity returned with the twilight of the decade.

But on July 20, 1938, the Department of Justice filed an antitrust suit, "United States v. Paramount Inc., *et al.*," which sought among other things a court declaration that integrating production and exhibition in the motion picture industry is an unlawful instrument of monopoly. Although the court was adjourned to permit possible settlement by decree, never achieved,[19] the companies made their first genuine attempt to respect the intentions of the government's antitrust policy by modifying certain trade practices and, as is indicated with the exception of Paramount in table 3, by halting the renewed trend toward acquiring theaters. The growing realization that the government may really act effectively to disperse centralized control in the industry has been substantiated by the progress of the case to the point at which a decision will definitely be taken and enforced this year. It is important to review the issues in order to estimate what economic consequences will follow the possible modification of structure in the near future.

Apart from Universal Pictures Company, which has never been more than a minor theater owner, and United Artists Corporation, the theaters of which followed Mr. Schenck to Twentieth Century–Fox, our survey of the industry's structural history has revealed a process of integration of its three branches in which five large corporations have continually occupied a large part of the picture. Although these five corporations (their names and theater holdings are listed in table 3) operate only about 15 per cent of the theaters in use in the United States,[20] these contain 22 per cent of the seats,[21] and the antitrust suit of the Department of Justice described them as owning or controlling the operations of 126 out of 163 of the first-run houses in the twenty-five largest cities of the country, or 77 per cent.[22] Moreover, these five corporations, in company with Columbia Pictures Corporation and Universal Pictures Company, earned 62.85 per cent of the industry's total net profits in 1946. Table 4, showing the portion of total industry net profits which the seven corporations received in the years 1934–1946, reveals that through 1937 their net profits actually exceeded those for the industry as a whole, thus indicating that all other corporations in the aggregate sustained a net loss.

It is regrettable that net-profit figures for three other large producing organizations are not immediately obtainable, but if we add these organizations to the seven companies shown in tables 4 and 5 we have the following list of what are generally recognized as "major producers" by the industry and by all others concerned with the monopoly problem at the present time.

Paramount Pictures, Inc.
Loew's, Inc.
Twentieth Century–Fox Corp.
Radio-Keith-Orpheum Corp.
Warner Brothers Pictures, Inc.
Universal Pictures Company, Inc.
Republic Productions, Inc.

[19] See Huettig, *op. cit.*, p. 139.

[20] Computed with the aid of a *Film Daily Yearbook* figure.

[21] Huettig, *op. cit.*, p. 74. These percentages compare with 16 per cent of U. S. theaters, 25 per cent of total seats, and 70 per cent of domestic box-office receipts, belonging to these five corporations in 1939. Ernst: *The First Freedom* (1946).

[22] Quoted by Huettig, *op. cit.*, p. 77.

Samuel Goldwyn Productions, Inc.
Hal Roach Studios, Inc.
Columbia Pictures Corporation.[23]

These ten corporations form the nucleus of the Motion Picture Association of America, and all other producers in the industry constitute the group generally described as "independents." They include the members of the Society of Independent Motion Picture Producers, the Independent Motion Picture Producers Association, and a fringe group of microscopic producing organizations whose existence is often ephemeral.[24]

In the light of these groupings, the basis for accusing the major producers of monopolistic control may be briefly summarized.[25] Apart from the very size of the major producers, who produce between 50 and 70 per cent of all features, including most of the costly and more profitable pictures, and receive more than 90 per cent of the film rentals,[26] and apart from their common interests, which the Motion Picture Association exists to serve and, allegedly, to extend, there are a number of other factors which come more closely within the meaning of monopoly. In the first place, the minimal overlapping of the regions in which each major's theaters are specially concentrated is said to be more than coincidental. Secondly, the first-run theaters are operated mostly by the major producers. In these theaters an important proportion of total rentals for each picture is earned, and subsequent rentals depend overwhelmingly upon whether the feature has been exhibited in a first-run house. Those persons who compose the leading talent in the producing branch of the industry cannot be persuaded, since prestige is closely linked with their economic future, to work for producers who cannot expect exhibition in a first-run theater, except at salaries not profitable to the producer. Neither will financiers lend much assistance to producers without a guarantee of distribution, preferably including a first-run theater showing, and the major producers own most of the industry's distribution facilities as well as its first-run houses.

Thus it is asserted that monopoly in the motion picture industry consists in the majors' control of access to the screen, achieved by virtue of their owning most of the first-run theaters and a number of auxiliary factors inherent in the nature of the industry. Mrs. Huettig, whose study is an estimation of how far the majors' economic control extends, concludes that "only by springing forth as a fully integrated unit, equipped for production, distribution and exhibition simultaneously, could a new company secure a substantial share of the market. The costs and risks currently attached to any such venture make it unlikely."[27] The independent

[23] It will be noted that Mrs. Huettig includes United Artists Corporation in the *eight* companies which she described as "majors" in 1944 (p. 1). The connotation of the word has now definitely changed, however, so as to exclude United Artists, which is now regarded as several separate producers loosely federated, and includes Goldwyn, Republic, and Roach.

[24] Distinction is sometimes drawn between S.I.M.P.P., many of whose productions are distributed by the "majors," and I.M.P.P.A., most of whose productions are not so distributed, in criticism of the sweeping use of the word "independents."

[25] The important literature on the subject includes Huettig, *op. cit., passim;* Robert A. Brady, "The Problem of Monopoly," in *Annals* (cited in note 6 above), and T.N.E.C. Monograph No. 43, *The Motion Picture Industry—A Pattern of Control,* 1941.

[26] T.N.E.C. Monograph No. 43.

[27] *Op. cit.,* p. 149.

producers affected by this situation point out, in unison with a large group including politicians, antitrust lawyers, miscellaneous artists and industry employees, and lovers of freedom and the public welfare, that the decentralization of control would, through freer competition, increase the quantity and quality of motion picture entertainment supplied per dollar to the public.

It is difficult to disprove the argument that although the major producers may be in a monopolistic position they do not exploit it in a monopolistic manner. However, the fact that the defendants themselves have taken steps to prepare themselves for an unfavorable decision is an indication that they feel some uncertainty about the outcome of their case.[28]

If the government should be asked by the court to oblige motion picture corporations to divest themselves of all investments in the industry other than those held in distribution and one other branch, then the preparations for

TABLE 4

PORTION OF NET TOTAL MOTION PICTURE INDUSTRY PROFIT RECEIVED BY SEVEN MAJOR COMPANIES,[a] 1934–1946

	1934	1935	1936	1937
Net profits of the companies (dollars)	7,218,894	16,330,018	30,409,862	37,018,398
Total net industry profits (dollars)	−1,000,000	9,000,000	20,000,000	24,000,000
Ratio (per cent)	−721.8	181.4	152.1	154.2
	1938	1939	1940	1941
Net profits of the companies (dollars)	21,583,616	19,486,242	19,391,228	34,446,547
Total net industry profits (dollars)	29,000,000	30,000,000	38,000,000	53,000,000
Ratio (per cent)	74.4	65.0	51.0	65.0
	1942	1943	1944	1945
Net profits of the companies (dollars)	49,738,468	59,674,178	59,319,228	62,874,011
Total net industry profits (dollars)	77,000,000	99,000,000	105,000,000	89,000,000
Ratio (per cent)	64.6	60.3	56.5	70.6
	1946			
Net profits of the companies (dollars)	119,405,748			
Total net industry profits (dollars)	190,000,000			
Ratio (per cent)	62.8			

[a] Companies are those listed in table 6.

[28] Information from studios augmented by *Hollywood Reporter*, March 4, 1948, p. 1.

this decision would indicate the following structural changes. Universal Pictures Company will dispose of the few theaters announced in the annual report for 1946, as will all other companies having investments overwhelmingly in the production and distribution branches of the industry. Even Loew's Twentieth Century–Fox, and Warner Brothers, with large theater holdings, will dispose of them and retain their studios and distributing systems, but Paramount will almost certainly sell its studios (and the distribution facilities with them if, as is probable, the new owner makes this a condition of purchase) and keep its many theaters. The position of RKO is more uncertain, owing to the fact that Atlas Corporation's controlling interest in it has been offered for sale. This action by Atlas appears to be in keeping with the opinion of N. Peter Rathvon, President of Radio-Keith-Orpheum Corporation, that if present trends continue it will become increasingly difficult for motion picture producers who do not own theaters to make a profit should a divorcement decision be made.[29] Since all known prospective buyers of Atlas Corporation's shares have, thus far, been motion picture producers, and as table 3 indicates that RKO has been disposing of its theaters since 1940, now leaving a still smaller proportion of its assets in the form of theater holdings, it may well be that this major will also retain its studios.

What are the implications of these possible developments for the more distant future? The sale of investments, constituting a heavy movement in the direction of greater liquidity, would further strengthen the financial position of each of the major companies, already handsomely improved by the prosperity of the war decade. This means, on the one hand, that the four companies which retain their studios, and to a less degree the other major producers, will be in a very sound position and able to embark on maximum production programs at a time when all independent producers will find themselves much straitened by present excessive costs, especially those who in the war years were only able to win away an important section of the best talent from the major producers by bidding their rates of compensation to new extremes. It is possible that many independent producers now overestimate the gains which might accrue to them from a decision against the major companies.

The enforced sale of assets means for Paramount, on the other hand, an enhanced liquidity that would encourage the purchase of theaters, especially the most strategic, first-run houses—the easiest theaters to administer centrally,—which the other major companies will be offering for sale at the same time. Before the war, Paramount's average interest in its theaters was less than 70 per cent,[30] and many of its theater interests were bought with borrowed funds or through the sale of com-

[29] Mr. Rathvon's opinion was expressed before a Labor Institute sponsored jointly by the Institute of Industrial Relations and the Hollywood A. F. of L. Film Council at the University of California, Los Angeles campus, January 10–11, 1948. The prospective bids for control of Mr. Rathvon's company have come, so far, from Howard Hughes, Robert Young (of Eagle Lion films, also railroads), and David Selznick, all of whom produce pictures.

[Atlas Corporation's controlling interest in RKO has been purchased by Howard Hughes. —THE EDITORS.]

[30] See Huettig, *op. cit.*, p. 66.

mon shares. But throughout the period of hostilities the company has devoted much of its profits to reducing its debt, simplifying its capital, buying back the common shares sold earlier, and consolidating and extending its theater holdings, so that it is now in the strongest financial position of its history.[31] Moreover, it has been perhaps the least affected of all the major producers by the postwar contraction of the overseas market, since, by virtue of its heavy domestic earnings from theaters, only 10 per cent of its annual receipts come from abroad. If its holdings in production and distribution are sold, it will become completely immune to the international imbalance of credits and debits, except so far as the imbalance may eventually bring on an American depression—a threat which the European Recovery Program and increased military expenditure may well minimize, for the time being. Finally, Paramount has always been in a position to realize that, although motion picture production is profitable, exhibition in theaters is more so, as long as a supply of good films can be had, and represents a more stable investment. Paramount's studios have been necessary to insure its supply of films so long as there have been competing exhibitors also possessing important studios who were, thereby, in a position to deal harshly with exhibitors lacking any means of production. But if the ownership of studios and theaters is divorced, then Paramount's bargaining need for studios is removed, thus encouraging plans to sell them.

One observation which the preceding analysis would apparently justify is that a decision by the court against the major producers would bring more certain advantages to the independent exhibitors than to the independent producers; the exhibitors will no longer be handicapped by lack of their own studios. But it must be remembered that a new threat may appear on the horizon in the form of Paramount's further expansion in the exhibition branch of the industry, suggesting possibilities of undue influence and price leadership.

But what will be the economic future of the industry if the court reaches a decision in favor of the major producers? Since, in this event, the structure of the industry is not likely to undergo any fundamental change for some years, the answer to this question must be mainly in terms of the future stability of the industry, and can only be comprehensively framed if the history of its stability is known. Therefore, in supplement to the foregoing discussion of trends in the industry's structure, the final problem of this paper is to investigate variations in the industry's absolute income and in the distribution of income within the industry, as they have been affected by business cycles and the shortage of dollars outside the United States.

Following the period of prosperity culminating in 1929, the American economy experienced two recessions of business activity before the heavy expenditure of war in the present decade completely revitalized it. The first, a major depression, reached its depth in most respects in 1933, and the second, which was much less severe, reached its lowest level about 1938. If we turn first to examine table 1 and its accompanying chart, significant indications that

[31] Annual Report, January 4, 1947; president's statement.

the motion picture industry is more stable than the economy in which it functions may be observed. Admittedly, the industry did not escape the first depression or remain entirely unaffected by the 1938 setback; it lost $83,000,000 in 1932 and $40,000,000 in 1933. The hesitancy with which profits took this downward turn may be noted in the rising ratio of motion picture profits to total industry profits between 1929 and the beginning of 1931. It gave rise to the temporary illusion, referred to above, that motion pictures were immune to business cycles.

But the comparative stability of the industry is no illusion. This contention is best supported by the ratios in table 1, as may be seen from their graphic representation. The import of these ratios is easier to understand when it is realized that they would be constant, and the lines representing them would be perfectly straight, if the instability of the industry in terms of wages and salaries, income contribution,[32] and number of full-time equivalent employees,[33] were exactly equal to the instability of the economy. If the industry were more unstable, the ratios, and their representative curves, would change in the same direction as the index of business activity for the economy, with a more definite diminution in such poor years as 1933 and 1938 and a more definite increase in more prosperous times. The experience recorded in table 1 provides unmistakable evidence, therefore, that the industry is more stable than the economy. All three curves in the graph accompanying table 1 tend to move contrariwise to the general trend of business activity during the period 1929–1946. The exceptions to the tendency will be further considered below.

This relative stability of motion pictures may be attributed for the most part to a factor already mentioned—the attitude of the consumer, revealed in his expenditure pattern, that motion picture attendance is a comparative necessity, or at least more necessary than most other forms of recreation. This is well brought out in table 2 and its chart, which shows that expenditure at motion picture theaters, *as a proportion* of total expenditures on both recreation and the more narrow group of spectator amusements, actually increased in periods when the *total amount* of money being spent at motion picture theaters decreased (as in the early 'thirties), and decreased in periods when the total amount increased (as in the late 'thirties). The monetary rise in the theaters' share of the recreation dollar in the recession of 1938 gives added weight to this contention. One may also add the observation that all spectator amusements, especially motion pictures, are regarded as more necessary than other recreational activities by the consumer, at least so far as may be judged from the way in which he spends his money.

The reason for the increase in theater income as a proportion of expenditures for recreation generally and spectator

[32] This item, which is equivalent to the cost of production in the sense which includes profits, is further explained below.

[33] "Full-time equivalent employment measures man-years of full-time employment of wage and salary earners and its equivalent in work performed by part-time workers. Full-time employment is defined simply in terms of the number of hours which is customary at a particular time and place." For a full explanation of the concept, see *Survey of Current Business*, June, 1943, pp. 17–18.

amusement specifically in the war years must be that motion pictures were less subject to special wartime difficulties.[34] The corresponding movement in the ratios is therefore irrelevant to the present argument and does not vitiate it.

The first conclusion concerning the economic future of the industry that may be drawn from the history of its stability in the past, then, is that it will be affected later than and less than the economy as a whole by the long-awaited postwar recession or "readjustment" which the experience of 1920–1921—among other things—has led many people to expect. It is widely agreed that nothing more severe than the recession of 1938 need be expected so long as present shortages throughout the world continue. The very sharp upswing of motion picture profits as a percentage of all industry's profits in 1938 (from 0.55 per cent in 1937 to 1.20 per cent in 1938), the high level of the three curves in the chart of table 1 during the period of low business activity in 1938, and the already noted consumer attitude toward motion pictures, all substantiate the belief that the industry has no prima facie reason to fear the consequences of a return to the prewar volume of consumer purchasing power, so long as a situation as serious as that of the early 'thirties does not develop.

Returning to consider the behavior of table 1's ratios further, one should note that wages and salaries are indisputably the most stable element in the flow of income to the industry, when it is considered as a proportion of the payroll element in all industry's income. The industry's employees are almost completely organized, whereas only an approximate fourth of the rest of American industry is organized, and the rigidifying effect of union policy on wage rates, apparently without resulting, at times of depression, in relatively more unemployment than occurs in other industries, is well illustrated in this industry. This rigidity of wages can easily result in an excess of costs over income, with consequent replacement of profits by deficits—which explains the heavy drop in the income contribution ratio in 1932, since the contribution made by the industry to national income is equivalent to cost of production in that broadest sense which includes profits; it constitutes net value added to production as measured by the cost of all factors—including investor's capital—which helped to add that value. Thus, the $48,000,000 in 1932 and the $16,000,000 in 1933 by which wages and salaries exceeded the industry's net contribution to the national income in those years are part of the $83,000,000 deficit of 1932 and the $40,000,000 deficit of 1933 in the most direct sense.

Reference has already been made to the excessive-cost situation in which the industry currently finds itself and its different effects on major and independent producers. The most stubborn core of resistance to cost reduction will be the wages-and-salaries element, and the factors preserving the rigidity of wages and salary will not all be undermined by the Taft-Hartley legislation. Table 5 shows that the profits of five important companies, including Loew's, the industry's largest, suffered a sharp

[34] E.g., drafting of athletes and ballplayers, increased mobility and dispersion of population, "brown-outs" excluding outdoor night games under floodlights, etc.

TABLE 5

NET PROFITS OR LOSSES OF SEVEN MAJOR COMPANIES, 1934–1946 AND 1947, IN DOLLARS

Company	1934	1935	1936	1937	1938	1939	1940
Columbia	1,008,835	1,815,267	1,568,860	1,317,771	183,393	2,046	545,979
Loew's	7,479,897	7,579,743	11,076,822	14,426,062	9,924,934	9,841,530	8,908,469
Paramount	.....	3,153,167	6,012,250	6,045,103	2,865,676	2,737,533	6,304,064
RKO	(310,575)[a]	684,733	2,485,911	1,821,165	18,604	(228,608)[a]	(988,191)[a]
20th-Fox	1,332,458	3,090,135	7,924,126	8,617,114	7,252,466	4,239,513	(517,336)[a]
Universal	238,792	(667,185)[a]	(1,835,419)[a]	(1,084,999)[a]	(591,178)[a]	1,153,321	2,390,771
Warners	(2,530,513)[a]	674,158	3,177,312	5,876,182	1,929,721	1,740,907	2,747,472
Total	7,218,894	16,330,018	30,409,862	37,018,398	21,583,616	19,486,242	19,391,228

Company	1941	1942	1943	1944	1945	1946	1947
Columbia	552,743	1,611,659	1,802,280	2,005,834	1,945,167	3,450,489	3,706,541
Loew's	11,134,593	12,132,606	13,422,852	14,517,256	12,913,369	17,958,945	11,626,427
Paramount	9,206,042	13,125,436	14,584,821	14,743,106	15,425,432	39,199,106	31,668,709
RKO	528,692	736,240	6,964,005	5,206,378	6,031,085	12,187,804	5,085,848
20th-Fox	4,921,926	10,609,784	10,901,769	12,480,491	12,746,467	22,619,535	14,000,000
Universal	2,673,249	2,968,231	3,759,968	3,412,701	3,910,928	4,565,219	3,230,017
Warners	5,429,302	8,554,512	8,238,483	6,953,462	9,901,563	19,424,650	.....
Total	34,446,547	49,738,468	59,674,178	59,319,228	62,874,011	119,405,748	.....

SOURCE: *The Film Daily*, Vol. 91, No. 119, June 19, 1947.
[a] Deficit.

setback in 1947 after the excellent margins of 1946. Although profits are still heavy, especially since the removal of the excess profits tax in 1946,[35] the industry cannot escape the lesson of the past that profits have not shared to nearly the same extent as wages the comparative stability of motion pictures. If the major companies reached in the war years a sound financial position which may be further strengthened over the short term by the forced disposal of theaters,[36] the burden of costs will continue to press very heavily on the independents. It may safely be said that wages and salaries have now come very close to their peak. The unions' realization of the companies' growing inability to pay and the Taft-Hartley shadow on the unions' bargaining position may be expected to reduce the possibility of strikes for higher pay to a minimum this year. In the years to come, however, strikes to prevent a reduction in wage will reappear.

At present, no discussion of the industry's future stability is complete without considering the overseas market. The fact that the industry enjoyed so large an income during the war despite the closing of continental Europe and many areas in the Orient to American films does not undermine the argument that the industry could not continue to make a profit without radical reorganization, involving decimated costs and a changed quality and reduced scale of production, if its foreign income were completely lost. In the war years, the exportation by value of films to the largest of the foreign markets, Great Britain, was substantially increased over prewar volume. The domestic market shared fully in the prosperity of the war. A large new demand for motion picture entertainment in large military centers, and later in occupation areas, sprang up to replace at least in part the loss of foreign revenue, and the reissue policy in response to labor shortages and increased costs has proved an unexpected and hitherto untapped source of revenue.

But if the concern which was shown by nearly all members of the industry about the British film import duty is in proportion to the importance of the foreign market, then it will be valuable to take the British situation as an illustration of the foreign-market problem. At the outset we may briefly define this problem: whereas the desire of foreign audiences to see American pictures has been little abated during the war,[37] any net loss in their popularity is insignificant beside the chronic scarcity of dollars, and currencies convertible into dollars, with which the pictures might be rented.

The action of the British government in placing an ad valorem duty of 75 per cent on revenues earned by American films in the United Kingdom, though clumsy and ill conceived

[35] Cf. tables 17 and 19 in the *National Income Supplement*, which reveal the large proportion of the motion picture industry's heavy wartime profit that was taken in payment of taxes, and the consequent relief which the removal of excess profits taxes afforded.

[36] In the long run the loss of the theaters would weaken them, of course; theater-owning producers have always been in a more stable position than independents in the past, as table 4 bears witness.

[37] So far as it has been, this may be ascribed to the widening of the gap between American and foreign conditions of life, which renders American pictures unreal and superficial in the eyes of foreign audiences and out of harmony with their times.

as an instrument of international commercial policy, should be considered as the action of a desperate bankrupt. Having lost important export markets at the time of World War I as a result of the development of industries in "primary" areas, and having lost in World War II the overseas investments the returns on which filled the gap created by the lost markets, the United Kingdom currently participates in international trade at a monthly deficit of $280,000,000. When exports have been increased so that this monthly deficit is extinguished, they will have to be increased still further until the interest and principal on the $3,750,000,000 of the American loan, plus repayable portions of funds received under Lend-Lease and the new European Recovery Program, have been repaid. The cost of ameliorating the extreme austerity of economic life in Britain at the present time would be in addition to these figures. Under these conditions it is somewhat understandable that the British Chancellor of the Exchequer and many members of his electorate should occasionally think of American film rentals in their butter and meat equivalents.

This insolvency is typical of the maladjustments underlying the European economic situation. The industry's estimation of market strength in each of the countries on the other side of the Atlantic should not fail to make a distinction between the short-term conditions, which are largely a function of the direction, distribution, and form of American economic aid, and the long-term trends which carry the weight of history.

However, in view of the certainty of substantial American economic aid to Europe for at least the next twelve months, it is reasonable to assume that the United Kingdom will have control over a sufficient volume of dollars to stand by the agreement, coming into effect on July 14 for a period of two years, which will involve the relinquishing of $17,000,000 in equal monthly installments plus the earnings of British pictures in the United States—about $10,000,000 per annum—to American film companies as partial payment of their British earnings. The remainder of the earnings in Britain may be expended under the following three schedules:

"Schedule A will encompass uses within the film industry in the sterling area without limit as to amount.

"Schedule B will encompass uses outside the film industry within the United Kingdom and will be limited to 2,500,000 pounds sterling ($10,000,000) during the first two years of the agreement.

"Schedule C will encompass permitted temporary investments not constituting a permanent use or a disposal of funds."

It is open to American motion picture companies to apply to the British government for permission to expend the inconvertible sterling in any other way. The limitation on the amount of expenditure under Schedule B is motivated by the realization that any payments in excess of the maximum would have to be in sterling purchases with dollars from Exchange Control in London, and Great Britain cannot afford to dispose of the opportunity to bring dollars into the country except to the limit of $10,000,000.

The implications of this agreement are as follows. Prior to the imposition of the tax which the agreement re-

placed, American films earned in the United Kingdom $50,000,000 per annum. Of this total—assuming that it will be at least maintained in the future—$17,000,000 will be transmitted to the film industry in America, and a further $10,000,000, the approximate earnings of British films in U. S. A., will also be transferred. American film companies will act in two ways to prevent the remaining $23,000,000 from lying idle in British banks.

In the first place, they will attempt to spend as much of it as possible within the sterling area, which includes the countries of the British Empire (except Canada, Newfoundland, and Palestine), Egypt, Eire, and a varying group of other countries in intimate trade relations with the United Kingdom, and within the limitations of the agreement. Having taken care of all such items as branch expenses, salaries, advertising expenses—a category which has its saturation point,—and having used their privilege of investment outside the film industry up to the agreed hilt (under Schedule B) of $10,000,000 for the two years, they will strive to spend as much of the remaining half as they can on film production in the countries of the sterling area just quoted. By these processes England will not gain dollars, but also will not lose them: a small mercy in itself.

In the second place, American film companies will strive not only to spend the $23,000,000, but to reduce it. Apart from the uneconomic action of attempting to decrease their earnings in the United Kingdom, this reduction can be achieved by encouraging the earnings of British pictures in the United States, which would be to the advantage of both British and American film industries while leaving Britain's dollar position unaffected.

As a matter of avowed policy by the Motion Picture Association of America, and by virtue of agreements between Mr. Rank and Universal Pictures and, more recently, United Artists, a determined effort has been made by the American industry to develop the North and Latin American markets for British films. They have been well accepted as products of maturity and artistry, most significantly by much of the leading talent in the American industry itself,[38] but their earnings have not always been commensurate with their aesthetic success. It would appear that the market research conducted on behalf of British pictures in America has been insufficient and inefficient. No noticeable approach has so far been made by British producers toward clearer, less rapid speech, adjusting dialogue with a different or obscure meaning for American audiences, and suiting American tastes, whether good or bad. Purely from an economic point of view, it is regrettable that whereas there is a wide American demand for the British product which casts James Mason in a sadistic role, the English film industry excels artistically, and finds its ideal, in such productions as the screen version of *An Ideal Husband*. Leaving much of Oscar Wilde's original dialogue intact, the film's values lie in verbal wit and pictorial beauty, in edu-

[38] All Academy awards for art direction went this year to British pictures. One American art director has observed that if he were to design sets equaling the British films in scale, lavishness, and detail he would be dismissed. It seems paradoxical that, with present shortages of material in Britain, such lavishness is possible or permitted. Perhaps there is need for an overhaul of costs in the British as well as the American film industry.

cated discussion uncompromised by responsibility for building or developing plot, to a far greater degree than is ever permitted in the films that are found to earn the most money in America.

Summing up the situation with regard to the European market for American films, one may say that motion pictures are among those American exports of "marginal" or "conventional" necessities which are especially dependent upon the European Recovery Program. The situation was so stringent for such exports that they were encountering increased trade barriers of all kinds despite the small fraction of each country's total dollar expenditure that they cost. This statement applies also in some degree to Latin America, since in many of its countries there is some shortage of dollars, and the terms of the new economic aid to Europe require the spending of an important fraction of the new funds in Latin America.

The exportation of American films to Canada has thus far met with no restrictions, although Canada has had to curb the importation of American film equipment. Before the war, Canada paid for American imports with the American dollars that England received from the United States and exchanged for Canadian goods. This triangular flow of trade has not been fully resumed since the war because of Britain's economic difficulties, and Canada feels that its shortage of dollars may be as permanent as England's difficulties threaten to be. Currently, Canadian domestic film production is handicapped by a domestic population and a foreign market insufficiently large to support production on the Hollywood scale. If British or European industry and citizens should begin to migrate to Canada as a possible solution of the economic problem, the obstacles to Canadian film production could be overcome, with consequent shrinkage of the demand for American films.

The economic prospects for American motion pictures appear, then, to be as follows. It is a relatively stable industry which is unlikely to be seriously upset by any but the severest contractions of business activity, although the flow of profits to investors will continue to fluctuate more easily than the volume of wage and salary payments. Its structure may be fundamentally modified by legal action this year, with advantages accruing to independent exhibitors more certain than gains to independent producers. And although the industry is assured of the continuance of its supply of the best production talents and skills, of financial assistance from the largest banks and trusts, of a large domestic demand for its product and widespread popularity of that product abroad, the strains and maladjustments of the international economic and political situation present a threat to its future prosperity which it is hoped the European Recovery Program and other unifying forces will mitigate.

British and American Motion Picture Wage Rates Compared

ANTHONY H. DAWSON

EXPLANATORY NOTE

THE IMPRESSIVE differentials indicated by the tabular presentation on page 244 have meaning only when modified by the following considerations:

1. There are two aspects to the distinction between the purchasing power of four dollars in the United States and one pound in the United Kingdom. First, there is the vertical distinction which consists in the fact that one pound will buy more of *almost any given item of necessity* in the United Kingdom than the quantity of that necessity which four dollars will buy in the United States. For instance, non-luxury foods in England cost approximately 50 per cent of their price in the United States (even the removal of the $1,600,000,000 per annum of Government food subsidies would not raise British food prices to more than 60 per cent of American), rents for housing accommodation *of equivalent quality* are controlled at levels of 40 to 50 per cent of American rents, British mass-produced clothing (of a quality relatively superior to that of American mass-produced clothing) costs about 85 per cent of American prices, and such consumer services as haircuts are 20 per cent of American prices, clothes cleaning and laundering 40 per cent, shoe mending 50 per cent, motion picture admission 50 to 60 per cent, spectator sports admission 20 to 30 per cent of American prices. In contrast, all luxuries (with such few exceptions as leather goods and television sets) are higher-priced in Britain than in America at the exchange rate £1 = $4. This distinction between prices of luxuries and necessities may be illustrated by two extremes. Under British rationing laws, each individual can spend only 20 cents a week on meat, which will nevertheless buy him meat enough to equal two average American meat meals of good quality. On the other hand, cars being a luxury in Britain, an automobile of a size, weight, and horsepower that would cost $2,000 in the United States would cost $6,000 in Britain, even though it would consume gasoline at a rate which would permit only 50 miles of travel per month at current ration levels of gasoline for pleasure use. Finally, the British motion picture worker's family bears a tax burden approximately twice as heavy as that borne by the Hollywood motion picture worker's family, in return for a considerably greater volume of free social services. It is not so likely that the mother of the British family will be working to augment the family income.

The second distinction between the purchasing power of one pound in the United Kingdom and four dollars in the United States is a horizontal one, and consists in the fact that the quantity of many necessities which the British family is able to buy is limited not only by the rationing of each but also

by a narrower range of choice. For example, until recently, bananas, oranges, lemons, nylon stockings, potato chips, foreign travel for pleasure, a variety of sports equipment, and many other items taken for granted in normal times were completely unobtainable, not only irrespective of price but also irrespective of the number of ration coupons which officially represent some of the items and would secure them if they were available.

Thus, we may say that four dollars will buy less of most necessities—but more of most luxuries—than one pound sterling, and that whereas the pound is negotiable only over the comparatively narrow range of consumer and capital goods legally or illegally for sale in the United Kingdom, the dollar opens up an almost illimitable range of choices for the owner wishing to spend it, including almost anything which has a price throughout the world. Applying this statement to the comparability of British and American motion picture wage rates, one may say that the American wages have to support a standard of living which, although somewhat higher than the British standard of living in quality and especially in quantity, costs almost twice as much in terms of the four dollars to one pound exchange rate on which the wage rates are based. It would perhaps result in too crude a picture to suggest to the reader that he double the British wage rates before comparing them with the American wage rates, although this would constitute a step toward the reality of the situation.

2. The author accepts full responsibility for any errors of omission or commission in selecting American union classifications which he believes to be comparable, in terms of type of work done and amount of responsibility held, to the British classifications for which wage rates are provided by the sources. There are both British classifications with no apparent American counterpart and American classifications with no apparent British counterpart, but the latter almost certainly preponderate; that is, the American industry is much more highly specialized, having more unions and more classifications within unions, than the British industry. This in itself is probably a factor increasing costs for Hollywood producers, for it is said with justice that the extreme diversification of classifications represents a form of "featherbedding" so far as it increases the volume of employment in such a way that the quality of work as a result of the specialization improves at a decreasing rate. If a crew of propmen are called for a day's work on a production and in the course of that work it becomes necessary to arrange a bush on the set—often a task requiring less than fifteen minutes—a greenery specialist will have to be hired for a minimum of one day under the union contract, whereas in a less diversified system of union classifications one of the regular propmen could have placed the bush equally artistically, or at least so well that earnings on the film would not be lost because audiences felt that the bushes in it were unbearably untidy. And the day's wages of the greenery specialist would have been saved.

3. It is particularly interesting to note that, whereas in Britain there are three separate schedules to accommodate producers of shorts and documentaries, cartoons, and features respectively—

and in fact a fourth for newsreel producers,—the Hollywood unions maintain a uniform wage scale for all producers, irrespective of their economic size and strength and their commercial, religious, educative, or artistic motives. The unions in Hollywood have at various times politely considered Mr. I. E. Chadwick's appeals (as President of the Independent Motion Picture Producers Association) for wage-rate relief in order to forestall the retirement from production—with consequent diminution in employment—of those among his members whose earnings have not increased but whose small $30,000 cost budgets have trebled. But no plan for secondary schedules has yet been put into effect. It should, however, be put on record that at least one union, the Motion Picture Costumers, has been willing to permit the employment of men on a given job who have lower classifications than are normally assigned to that job, thus providing relief without reducing wage rates in relation to classifications, whenever this procedure would encourage producers of religious, commercial, and educational 16-mm. shorts. The concession has not so far been extended to benefit any 35-mm. film producers, even the small budget producers in Mr. Chadwick's organization. Production in Great Britain affords the opportunity of an even greater saving in cost for American producers of shorts, documentaries, cartoons, and newsreels than it does for American producers of features.

A COMPARISON OF WAGE-RATES (UNION MINIMUM SCHEDULES) IN THE BRITISH AND AMERICAN MOTION PICTURE INDUSTRIES

(One pound sterling equals four dollars: the rate of exchange at which the dollar equivalents have been calculated)

Classification, U.K.	Weekly wages				Classification (equivalent), U.S.A.
	United Kingdom (a)[a]	(b)[a]	(c)[a]	U.S.A.	
Producer	$ 80.00				Producer
Director-cameraman[b]	120.00				Director
Company production manager	55.00				Executive producer
Unit production manager:					
1st 6 months	35.00				
Thereafter	45.00			$298.77	Unit manager
Director, Cameraman[c], Editor, Script writer, Art director — 1st year	45.00	58.00			
2d year	53.00	63.00		479.42	Director of photography
3d year	58.00	67.00		222.21	Feature editor (after 2 years)
4th year	63.00	67.00			
Thereafter	67.00			364.78	Art director (after 2 years)
Sound recordist: 1st year	45.00				
2d year	49.00				
3d year	53.00				
Thereafter	58.00				
Sound recordist (dubbing): 1st yr.	63.00			321.30	Mixers (Y-1., Y-2, Y-3)
Thereafter	67.00				
Librarian	35.00			173.70	Head librarian
Assistant librarian	25.00			93.38	Film librarian (after 2 years)
Continuity	31.00				
Chief negative cutter	33.80			107.97	Negative cutting foreman
Negative cutter	29.80			65.20	Negative cutter
Chief maintenance engineer[d]	65.00			222.34	Supervising engineer
Maintenance engineer[e]	35.00			214.30	Engineer
Assistant maintenance engineer	25.00			171.75	Technical test engineer
Assistant director				236.24	Contract first assistant director
Assistant cameraman[c], Assistant editor[f], Assistant art director — 1st yr.	29.00			243.18	Second cameraman
2d yr.	31.00	48.00		100.32	Assistant editor (after 2 yrs.)
Thereafter	33.00	52.00		215.39	Assistant art director
Recordist[g]				171.75	Microphone boom operator
Property makers			24.29	159.60	Propmen, Co. 1st & Co. 2d
Upholsterers			25.85	100.00	Upholsterers
Charge hands (upholsterers)			28.20	113.80	Upholsterer gang boss
Department charge hands (property)			24.29	95.00	Propman foreman or gang boss
Curtain men			24.29	100.00	Draperymen
Storekeepers (property)			24.29	84.00	T-21 (Assistant propmen, checkers, etc.)
Floormen (property)			24.73	84.00	T-21 (Hand property and furniture handlers)
Electrician, floor charge hand			28.98	208.20	Chief set electrician (R-2)

A COMPARISON OF WAGE-RATES (UNION MINIMUM SCHEDULES) IN THE BRITISH AND AMERICAN MOTION PICTURE INDUSTRIES—*Continued*

Classification, U.K.	Weekly wages		Classification (equivalent), U.S.A.
	United Kingdom (a)[a] (b)[a] (c)[a]	U.S.A.	
Floor electrician and second in charge	26.42	145.60	Chief rigging electrician(R-3)
Electrician (studio lighting)	24.29	100.00	Journeyman electrician (B-3)
Shop or maintenance charge hand	28.98	183.71	General foreman
Maintenance or installation electrician	28.20	113.80	Electrical gang boss (B-2)
Maintenance or installation electrician's assistant	24.29	100.00	Journeyman electrician (B-3)
Powerhouse engineer	30.15		
Powerhouse engineer's assistant	25.45		
Shift maintenance electrician	29.64		
Shift maintenance electrician's assistant	25.45		
Carpenters (charge hands)	28.98	183.71	Construction foreman
Model makers	28.98		
Stage charge hands	24.29		
Stagehands	22.73		
Plasterers (charge hands)	32.50	188.71	Plasterer foreman
Painters (charge hands)	28.98	183.71	Foreman painter
Painters	26.61	100.00	Painters
Foreman rigger and foreman scaffolder	28.20		
Sculptors and modellers	41.92		
Chief make-up artiste	88.00	215.40	Key make-up artist
Permanent assistant make-up artiste	54.60	203.10	Make-up artist
Hairdressers in charge of productions	42.00	180.63	Head female hair stylist
Assistant hairdressers	33.60	121.50	Hair stylist
Progress supervisor (laboratory)[b]	40.00		
Chief engineer (laboratory)	40.00		
Optical printer	36.00	58.00	Printer
Assistant-operative	24.00		
Optical printer assembler, grade 1	25.80		
Optical printer assembler, grade 2	17.60		
Negative developer	30.80	58.00	Negative developer
Positive developer (charge hand)	30.80	60.80	Positive developer or machine foreman
Positive developer	24.60	53.20	Positive developer
Negative dryer	20.00		
Positive dryer	18.40		
Sight grader	30.80		
Cinex grader	28.80		
Cinex tester	20.00	50.40	Cinex tester
Sensitometrist (charge hand)	26.60	58.00	Sensitometrist

A COMPARISON OF WAGE-RATES (UNION MINIMUM SCHEDULES) IN THE BRITISH AND AMERICAN MOTION PICTURE INDUSTRIES—*Continued*

Classification, U.K.	Weekly wages		Classification (equivalent), U.S.A.
	United Kingdom (a)[a] (b)[a] (c)[a]	U.S.A.	
Sensitometrist (operative)	20.00	58.00	Sensitometrist
Engineer (charge hand)	31.20		
Engineer, grade A[i]	25.00		
Engineer, grade B[i]	22.50		
Printer (charge hand)	26.00	60.80	Printer foreman
Multiprinter[j]	24.00		
Printer	21.00	58.00	Printer
Cutting printer control and S.I.T. Bds	20.00		
Stockjoiner (darkroom)	16.00		
Chemical mixer, grade 1	22.60	55.60	Chemical foreman
Chemical mixer, grade 2	17.40	46.40	Chemical mixer
Silver recovery operative	21.00		
Chief projectionist	26.00	148.40	Projectionist gang boss
Projectionist	18.00	129.36	Projectionist
Viewers	17.20		
Projectionist viewers (cold light)	17.20		
Regenerative film treatment operator	21.00		
Vaultkeeper	25.00	48.40	Vault clerk
Assistant vaultkeeper	20.00		
Film stock storekeeper	19.50		
Negative cleaner (charge hand)	28.60		
Negative cleaner	19.50		
Positive examiner (charge hand)	20.60	46.40	Release inspector
Positive synchroniser or assembler	18.60	65.20	Positive synchronizer or assembler
Positive examiner[k]	17.60		
Positive joiner[l]	16.00		
Negative cutter (charge hand)	28.80	107.97	Negative cutting foreman
Negative cutters	25.80	65.20	Negative cutters
Negative cutter's assistants	17.60		
Negative joiners	17.60	46.40	Negative splicers
Negative assembly and breaker-down	20.00	50.40	Negative assembler and breaker-down
Title cameraman	25.00		
Camera operatives from other depts	20.00		
Photographing censor[l]	20.00		
Background artist, title and aerograph	36.00		
Lettering artist	28.00		
Despatch manager	21.50	46.40	Film shipping clerk

A COMPARISON OF WAGE-RATES (UNION MINIMUM SCHEDULES) IN THE BRITISH AND AMERICAN MOTION PICTURE INDUSTRIES—*Concluded*

Classification, U.K.	Weekly wages			Classification (equivalent), U.S.A.
	United Kingdom (*a*)[a]	(*b*)[a]	(*c*)[a]	U.S.A.	
Despatch clerk			17.20	42.00	Assistant film shipping clerk
Trainees: Less than 17 years			7.00		
17/18 years			8.00		
18/19 years			9.00		
19/20 years			10.00		
20/21 years			12.00		
More than 21 years			14.00		

SOURCES: British wage information—"Working for the Films," ed. Oswell Blakeston, Focal Press, 1947; also direct inquiry to George H. Elvin, F.C.I.S., General Secretary of the Association of Cine-Technicians. American wage information—direct inquiry to Hollywood union offices.

[a] (*a*) short and documentary films; (*b*) cartoon work; (*c*) feature films.
[b] Responsible for direction and photography of a picture.
[c] Cameraman and assistant cameraman are exceptions to this group when doing cartoon work, earning $38 and $26 a week, respectively.
[d] Not working under chief of sound.
[e] Working under chief of sound.
[f] Including assembly cutting work under direct editorial or directorial supervision.
[g] Sound camera operator or boom operator.
[h] "The person on whom the smooth flow of work through a film processing laboratory depends. He must be capable of locating and correcting hold-ups as they occur; and, therefore, he must have a sound technical working knowledge of laboratory practice. Completion of orders to time is largely his responsibility."
[i] Grade A: capable of building, making spare parts for and maintaining apparatus. Grade B: Other maintenance engineers.
[j] A person who operates a machine with three or more positive heads, producing an equivalent number of prints from one negative in one operation.
[k] Able to do bench viewing and the marking up of the reprints on the positive.
[l] Straight titles or part titles.

Radio's Attraction for Housewives

RUTH PALTER

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WHAT does it mean when urban housewives say about the radio: "I don't know what I'd do without it"; "We'd be lost without it . . . be sort of miserable"; "If that radio was to go bad tonight I'd pay $200 to get a new one tomorrow morning. I wouldn't stay here a minute longer than I'd have to without it"? What does it mean in terms of human behavior? And more specifically, what does it mean in terms of urban problems of loneliness, boredom, and passivity? Although communication research provides data about the content of the media and the opinions and buying habits of the audience, we still know very little about the general psychological importance of print, radio, and film to their users.

In an attempt to explore this problem, we undertook a reconnaissance study which had as its research goal the discovery of some hypotheses and suggestions useful as guides to more detailed and precise future researches.*

It seemed advisable to limit the study to a few women who did a great deal of radio listening, avoiding the problem of representative sampling of all radio listeners. We used four factors as guides to the selection of respondents: women, white, lower middle class, had the radio on three or more hours a day. We selected from the U. S. Census of 1940 an area in south-side Chicago that contains a large number of white American-born families, the fathers being predominantly the breadwinners in skilled and semiskilled work, and the majority having no more than a grammar school education. The median rental figure of the area provided a rough check on the economic status of the neighborhood. Women who said that they had the radio on three or more hours a day were chosen from a particular block within the area. During the fall of 1946 we completed twenty-two interviews, each lasting a little more than an hour. Although a schedule guide was used, the interviews were kept as informal as possible in order to encourage the women to talk freely of their radio experiences. Notes were taken infrequently, and only when the interviewer felt that writing would not disturb rapport.

We were interested in investigating two broad areas: the depth of radio attraction, and the possible psychological reasons for the attraction. To get some idea of the emotional hold of the radio we asked questions about missing the radio if it were not available (broken or being repaired), about preferences for other kinds of enjoyment (movies, magazines, etc.), radio-listening habit patterns, and the results of the interruption of these patterns. To get at the reasons for radio attractiveness we asked about listening to the radio

* I should like to express my gratitude to Mr. Bernard Berelson and Mr. Louis Wirth, whose helpful guidance made this study possible.

with family and friends, awareness or ignorance of radio content (even though the person was "listening"), doing housework with the radio on, and listening to the radio when feeling "blue," happy, upset, etc. All we can do is illustrate each of these areas by quotations, suggest hypotheses based on the data, and indicate where the data are insufficient; the study affords no proofs.

Part I. Radio Attractiveness

"I tell you, the only time it isn't on is when I'm out of the house . . ."

Past researches leave us with no doubts about the number of hours a day that housewives listen to the radio and the tremendous importance they attach to listening.[1] And yet, even having this knowledge, we are still unable to appreciate the actual degree of radio attractiveness and of dependence on the radio. Although we were using three hours a day as an index to listening, not one of the women interviewed listened less than five hours a day, the mean listening hours a day being slightly more than eight. But how significant is this if we know that each of the respondents goes to the movies at least once a week, and that half of them read at least three magazines regularly (mostly the big weeklies)?[2] Obviously, these women don't depend solely on the radio for commercial entertainment. Our data, however, indicate that radio listening is in a class by itself, not comparable to the other means of entertainment. One indication of the depth of radio attraction can be seen in the statements about the omnipresence of the radio in the home. Most of the homes had more than one radio, so that wherever the housewife happened to be, she could listen; where there was only one radio, it was moved about from room to room with the housewife.

"We have one radio—but we move it all around; wherever we are, the radio is!"

"Oh, I always can hear it. I have two in my bedroom, and my husband has one in his bedroom, and we have one in the kitchen and one in here (the dining room) and one in the sitting room. And when I go inside to make the beds I just turn it on in there, and when I go back I switch it on out here."

Reactions to being without the radio while it was being repaired or out of service are another indication of the depth of its attractiveness.[3]

(When it was being repaired) "I went downstairs to my Aunt's to listen to my favorite programs. I used to say, 'Gosh, I wish I had the radio.' "

A housewife fifty-six years old, with two years of high school education, the wife of a railroad switchman, and president of a women's auxiliary, said:

"My husband gets up at about 10 A.M.—he's a night worker—and from then till the time I go to bed the radio is going. . . . I want to tell you, honey, if it wasn't for the radio I don't know what I'd do."

When asked if the radio had ever been broken, a rather haggard Irish

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[1] Cf. Francis Holter, "Radio among the Unemployed," *Journal of Applied Psychology*, Vol. 23 (February, 1939), pp. 163–169, for discussion of dependence on radio and desire to keep radio in spite of all financial difficulties.

[2] Bimodal on magazine reading: approximately half the women read no magazines regularly, the other half at least three.

[3] Bernard Berelson, "What Missing the Newspaper Means," a forthcoming publication. Mr. Berelson analyzes the emotional aspect of missing the daily newspaper.

housewife—her husband, also, a night worker—with two small children remarked:

"Yeah, once it broke. I almost went nuts! It makes the night so much longer, you know. I just sat around and acted dumb. I went over to my sister-in-law's the whole time it was being fixed. I didn't want to stay in the house that way. I didn't stay home one night."

Another forceful statement of dependence on radio:

[Ever without it?] "Only when it has to be repaired. Then we listen at my brother's. This summer we were away in the country but we didn't like it because we missed the radio. And we had lots of entertainment—and still we needed the radio."

Even at the mention of being without the radio something akin to desperation is temporarily felt. Radio attraction can be estimated by determining the ease with which other media or forms of entertainment are substituted for it, and whether these substitutes bring as much or more satisfaction. Every housewife who answered this question indicated that nothing would "really" take the place of the radio.

"I would be ruined! I guess I'd make my piano be my radio. But you know, when you come to think of it, I have to work around, and I couldn't do that."

"I'd go to the picture show every night, that's what I'd do. I'd be so lost I wouldn't know what to do if I didn't have that company every day."

"God! I'd be lost without it. I'd try to get another one first thing. I'd go next door and listen to my neighbor's."

When confronted with the reflection that, after all, some women did manage to survive without radios, including all of their own mothers and grandmothers, these housewives were quite amazed.

[What do you think women did before they had radios?] "Well, to tell you the truth, I don't know. I just can't imagine what they done. I can remember when I was a girl we didn't have radios—but I don't know how they got on. I don't know how they got by in those days."

In point of fact, the radio appears so overwhelmingly fascinating that it interferes with work, and must be avoided.

[Do you listen to the radio when you do your housework?] "Not all the time. It slows me up when I want to listen and I should be working."

[Do you work better or not when the radio is on?] "No, that's just it—if you have the radio on, you just put down the mop and start listening. You never can get your work done; don't you think so? I just drop everything and listen. And I have so much to do with the washin' and cookin' I can't be listening to the radio of a morning."

Radio listening is not passively accepted; it is actively sought, and sometimes consciously denied. Future research might fruitfully investigate cases of deliberate denial of pleasure.

Women listen to the radio all day; they feel lost without it; they find no adequate substitute for it. It seems clear that the radio is essential to feelings of well-being and contentment. We are faced with the task of explaining why the radio, of all the media, is uniquely and unquestioningly desired. We will discuss some of the possible psychological bases for this intense bond between radio and housewife.

Part II. Psychological Reasons for Attractiveness

[*a. Reliever of the monotony of housework.*] "It takes the drudge out of it . . . just helps out."

Women have always had housework to do, and have always had much more to do than they have today. It would seem that the quantity of the work has decreased without affecting the general work habits and attitudes of housewives. Our respondents feel that housework is a day-long burden, relieved only by the presence of the radio. Most of them know that they are using the radio as an antidote to boredom.

"I like to iron and bake while it's on—you don't even mind it—because you think about the stories, or something."

"Oh, the ironing goes much faster. You don't have to put your mind to it—you don't have to think about it if you have the radio on, so it goes faster."

"I don't know what I'd do if I couldn't listen. I can always get more done if the radio's on—it breaks the monotony and I don't even think about what I'm doing. I just keep working till I'm finished, and I hardly know it's done."

However, this is an obvious point. The significance of listening to the radio to forget the housework is that dependence on the radio is so strong that housework is adjusted to listening. Here is a crucial problem for future research. We believe that the important aspect of this question is not whether the radio "takes the drudge" out of housework, but whether the whole routine of the day's work depends on the radio schedule. Two suggestive responses support the latter.

"I get up and do sewing on Saturday, you know. I don't miss any of them stories then, because they don't go on on Saturday."

"When I'm using the washing machine I get up and do it by 8 A.M. because I can't have it going with the radio—so if I get the wash done early I can listen and it doesn't bother me none."

[*b. Preserver of family unity.*] "If we didn't have it, we wouldn't have a family."

Entertainment is expensive, self-interests and initiative are rare, and excitement and stimulation infrequent. The housewife feels shut in all day, with only the trip to the corner store and an occasional chat with a neighbor to widen the horizon. Having the radio brings her closer to her husband's world and compensates in part for her chores.

"If a woman has the radio it gives her a happier frame of mind. She ain't stuck in the ol' house. When her husband comes home—you feel you got part of the world in your house."

Few of these women belong to clubs. Outside of the radio, there isn't anything "neutral" to talk about to their husbands.

"My husband likes the same things I do. He listens to the football and baseball in the day. But I don't mind that even. And if he misses one [serial] I tell him what happened—or he'll ask me what happened, or what did Walter Winchell say on Sunday—and I'll tell him. Or what happened to so and so. And then he'll say, 'Oh, for God's sake, we have to wait till next Monday to find out!' He keeps up with them just the same as I do. . . . We love to talk about the stories and he likes the same ones I do, so it's nice."

We suggest that the radio serves as a cohesive agent, preserving family harmony in the absence of other common interests and pursuits. Having answered that the radio didn't reduce her worries because she didn't have any since her husband's recent return from armed service, a young woman said:

"God! I'd be lost without it. . . . I really couldn't sit and talk night after night—you'd get bored stiff. . . . If you didn't have the radio and you just had to sit all night and twiddle your thumbs and sit and look at each other, you'd go nuts!"

These quotes illustrate one of the important roles the radio has in establishing family unity: it prevents both husband and wife from sitting and wondering what to talk about; it gives them something to do which is easily accessible and never provocative.

"It kind of gives us something to do for part of the evening. . . . My brother-in-law comes up to listen to the Inner Sanctum and football games and fights with us—or we go down to my aunt's to listen with them."

The radio gets the members of the family together without their having to depend on their own talents for amusement.

But the radio can also create family friction when one spouse is a more rabid listener than the other. There seems to be evidence that the spouse who wants to listen will not be deterred, despite the antagonism created. One young woman, obviously having had many battles over the radio with her husband, responded immediately when asked if she and her husband ever argued over the radio:

"He don't listen, he reads! I get so mad. He's such a bookworm—he never wants to listen. He just thinks it's a waste of time to listen to them things, and I love them. I want him to listen with me, but he just makes a lot of noise. Then sometimes he makes believe he's listening—you know, he imitates me by the radio, and I could kill him. It 'gets' me. [What do you do?] I listen anyway. If he wants to read I shut the door on him."

A woman who uses the radio to relieve the monotony of housework, but less fanatic than most, says this about the radio and her husband:

"Well, to tell you the truth, sometimes I get annoyed at all the chatter—just empty chatter. I say, 'Why don't you talk to me once in a while. You don't see me all day and then at night you just sit there and listen to the radio.' It gets me mad. [What do you do?] I just go out and visit, that's all."

How widespread this friction over the radio is cannot be determined from our data. It would seem that the radio is far more important as a unifier of the family than as a disrupter.

Our data on children's listening and their quarrels over the radio is too meager to support any conclusions. This area might yield extremely interesting information about the use of the radio by parents to control children and to prevent fights among them.

[*c. Reliever of worries.*] "You can't do two things, worry and listen."

Half the women interviewed said definitely that listening to the radio "helped" them because they found they worried less when they listened, or didn't worry at all.

"I think when you just sit down and the house is still you just sit and think—but if you can listen to them programs it's better. I know I'm hap-

pier at night than I am during the day —when I put the kids to bed and I can just put on the radio. And it makes you stop worrying, you know.... If I could stay up till 2 A.M I'd have the radio blaring.... When I sit and listen I forget all the worries I have. I don't have to bother with the family or talking, I just can relax and listen."

Asked when they particularly liked to listen to the radio, not one of the women said she preferred to listen when she felt happy; almost all said they liked to listen when they felt "blue." What "blue" means was never made explicit, yet radio listening seemed to soothe and narcotize. We have only one comparison of the radio with the other media.

"It really relaxes me. If you're listening you don't think about things on your mind. [Is it different when you read?] Well, when you're reading you have your own troubles. You have to concentrate more when you're listening. [I'm not quite sure I understand what you mean. If you can think more when you listen to the radio, then you worry more.] Yeah, I guess that's right! I never thought about it that way. But reading is different. [In what way?] I just think the radio is more relaxing—for me anyway. I don't have to bother with it. I just leave it on and I can work around. I guess that sounds funny...."

And again:

"Sometimes it is soothing. It's good for relaxing and thinking, just to have nice, soft music on."

[*d. Reliever of loneliness.*] "It's nice to have company. But if you don't, it's nice to have the radio."

This was said by a woman who probably was completely unaware of the fact that she had hit upon one of the most significant reasons for radio's attraction: the failure of friendships. Much has been written in the social sciences about the importance of the break from small communities and the enforced isolation of the modern urban housewife.

"... friends nowadays they just ain't the same. Seems like they look out for theirselves. With me working—they used to come over most every day—but now I don't see 'em at all."

"It's [the radio] something to have with you when you're alone. In this house everyone is for themselves, so you can't make no friends."

It would be important to know just how much of the housewife's day is actually spent alone. Although the radio does, no doubt, help to pass the time when no one is around the house, the respondents insist that listening is more pleasurable when no one is at home. Almost all the women agreed that the radio was company for them. We quote a few typical statements.

"It breaks the stillness of it, being here alone. I mean, it takes the place of people."

"When my husband Joe's out at 2 P.M., I depend on the radio for company. I never get lonesome when it's on."

"You feel less lonesome. The house is not alone."

"... oh, I tell you, it's company to me—someone with me all the time in the house. Just like conversation on when I can hear it."

"When my husband and sister go out bowling and I'm alone, I turn it on. The time doesn't drag so much—you have some action and sound with you. The radio takes the place of someone in the house."

The radio is spoken to, cajoled, scolded with apparently little self-consciousness. It has become so much a part of the household that using it as another person—in fact, speaking of it as "company" and as "someone in the house"—is neither strange nor unexpected.

And yet we might be hard pressed to explain such statements as the result solely of urban loneliness. Why is it that the housewife can speak of the radio as a person in the house? Why can she believe she is carrying on a "real" conversation when she talks back to the radio? We are forced to consider "loneliness listening" as merely a part of a more comprehensive reason for listening, that is, as the need for fantasy escape.

The mirrored void.—"Escape" is a word that has become part of the scholastic's equipment—a word that Hollywood capitalized on without explicitly stating its claims, and now takes the liberty to exploit openly—a word, and a policy, that has made the big fan magazines sell millions of copies. It is a word, however, which when used technically still carries much meaning for the psychologist. We usually think of fantasy escape as one way of resolving tensions and conflicts (usually unconscious) resulting from unfulfilled goals or from conflicts between goals. Such mechanisms of defense as denial, projection, repression, reaction formation, isolation, and regression work to prevent the tension or conflict, which may be harmful to the individual, from incapacitating him. It might be helpful to think of radio listening as one of the more obvious methods of dealing with the unmanageable conflicts of modern life.

Let us examine more closely the peculiar nature of radio listening. When the respondents were asked when they preferred to listen to the radio—alone? or with others?—almost all preferred to listen alone, as was indicated above. Yet we know they repeatedly said that the radio "broke the gloom" of being alone. These answers don't seem to add up to the same thing. As a matter of fact, it seems likely that listening alone is not only desirable, but necessary, to preserve the aura of reality surrounding the radio. It is almost as though the radio were life, and life itself the unpleasant interlude from Friday to Monday,[4] and any other time when the radio is not available. For example, a young girl with high school education, keeping house for her father and brother, says:

"Yeah, then I don't have to talk to no one around. I can just think about places I've been, what happened at the time, and who I was with. The music makes me recall the past."

People around interfere with the dreamlike state achievable when the radio can be listened to in isolation from the household milieu:

"Sometimes it bothers me [to have others around], depending on what was on. [What do you mean?] Well, if it's one of them stories and someone comes in at the wrong time and bothers me I get sore—I like to have it quiet and listen. Then I *really* like it."

". . . you know them things that continues from day to day, it's hard to say what's going on or what's going to happen next time if you don't listen to it.

[4] For a detailed discussion of daytime serial listening see Herta Hertzog, "What Do We Really Know about Daytime Serial Listeners?" *Radio Research 1942–43* (New York, 1944).

I can't stand no talkin' while I'm listenin'."

[If someone should happen to phone while you're listening what do you usually do?] "I just say, 'Kid, I'm listening to so-and-so, will you call me back or I'll call you back.' I hate to have someone come in in the middle of one of the good stories. But if there's music on and someone phones up I just turn it down, I don't turn it off."

[Do you enjoy the radio more when you're alone or with others?] "When I'm alone. Naturally when you're with others they start to talk and they interrupt your listening ways."

If, as Geoffrey Gorer suggested,[5] the radio were simply subliminal noise, then anything that happened to be on would be suitable, as long as it provided a background of noise. This thesis does not seem to be supported by our data. The housewife listens for her favorite programs, following these with an earnestness of belief that forbids conversation with people around, and insists upon concentration on the radio life, shutting off the life in her own home. One of the housewives gave us a clue to the dream world which the radio weaves:

"I'll tell you one thing, it spoils it if they publish their pictures. We got a picture of Ma Perkins as a middle-aged woman, and she's a young girl. You like to picture an older lady, and that goes and spoils it all."

Spoils what? Spoils the seriousness of the stories, spoils the closeness to the characters, spoils the chances for maintaining the fantasy.[6] Just as having people around sharpens the differences between the desired world and the world as it exists for these women, so do any "true" revelations about the players. Reality must be preserved—the reality of the fantasy—inane, turgid, melodramatic.

Radio people are considered to be more attractive as personal friends than the everyday people one is forced to associate with. With little affection, loyalty, and support provided by friends and family, it is small wonder that the Kate Smiths and Pepper Youngs attain such popularity.[7] Radio people are good, kind, helpful, straightforward, understanding, romantic. They are wholly desirable as friends, and to be envied.

"They're all so sweet and I love them [her family], but naturally if I had my choice I'd like to have them like *my people on the radio.*"

"... Some of the ones I like, they have better dispositions than the friends ... as a radio group there are some lovely families—like Pepper Young's family. How they get along! Ain't it wonderful? Wouldn't ya like to know them people, though, so nice ... [Rather have people on the radio as friends?] Well, I guess the people in the radio have better dispositions. Friends are so unpredictable. You can never tell whether they're for you or not. But radio people are reliable."

"Oh, she's nice—Stella Dallas. [Are your friends as nice, or nicer?] Oh yeah, nice, but she's *really* nice."

They're nice, exciting, reliable. Perhaps we are dealing here with one of the ways in which American housewives deny dissatisfactions and disappointments in their own lives and find

[5] Geoffrey Gorer, "Certain Hypotheses with Regard to Movies and Radio" (1939).

[6] Thomas Whiteside, "Life Can be Terrible" *New Republic,* July 14, 1947.

[7] Robert K. Merton, *Mass Persuasion* (New York, 1946).

compensation in the lives of their radio friends. So alluring do these fictions become that some women are not even embarrassed to say that they prefer radio people to their own families. A thirty-year-old housewife, a grammar school graduate, whose husband is a grocery-store clerk and who has three young children, says:

"Well, my husband, he works in the store all day and he comes home and you never know what to expect. He flies off the handle all the time. You can't blame him—he has to put up with the women all day long. But he's always flying off. [Who would you like him to be like?] Well, like Tom Righter. [Why is that?] He's so understanding and tender. Of course he flies off the handle once in a while, but that's understandable. My husband is so unpredictable. You never know what he'll like or not."

With this perspective before us, it is not difficult to imagine the role these radio characters play as dispensers of advice and guidance. We have much valuable information on this subject from the work done by Hertzog[8] and Merton.[9] We need only add that our data support their conclusions that life is made more comfortable, more bearable, more intelligible, through the homespun, well-meant advice of one's favorite radio figure.

Respondents referred frequently to the Pepper Young philosophy of life as being particularly helpful to them—the "let things take care of themselves" philosophy. We see here a reflection of the urban dilemma: there are too many confusions and difficulties to cope with; there is no one who can be trusted to turn to; there is easy and stimulating gratification through the vicarious living-out of the fictitious adventures of radio heroes. The advice that these radio characters give in no way changes the status quo; it tries rather to force harmony into it by recommending acceptance of it.

Unfortunately, we had too few data on listening to the radio with friends and in social gatherings to form any comparative hypotheses. It may be that in this capacity the radio can be a potiential source of friendmaking. Whether or not the desire to listen alone accompanies all programs at all times we cannot determine from our data. One thing seems apparent: the radio often operates to protect and preserve isolation—an isolation that is strongly desired.

Conclusion.—We have tried to indicate some of the reasons why the radio is so attractive to housewives. We have briefly mentioned its importance as a relief from housework boredom, a family unifier, a protector from worry and loneliness, and, finally, a fantasy escape and a defense against dissatisfactions.

It has been said that radio listening is like a habit. If, however, we think of habit in the more technical sense, as meaning the half-conscious repetition of an act in response to a given stimulus, we see that our data do not support such a hypothesis. Listening is definitely conscious, in two ways: it is deliberately sought and consciously desired.

But a question is raised for future research. Our data indicated that there might be a difference between listening to "talk" programs and listening to music. Perhaps listening to music is, in the manner of a habit, an automatic

[8] Herta Hertzog, *op. cit.*

[9] Robert K. Merton, *op. cit.*

half-conscious response, as well as a response to a desire for subliminal background noise.

Future research will also have to investigate the unexplored area of the personality characteristics of the radio audience as well as of avowed nonlisteners. What kind of people listen to what kind of programs and establish what kind of relationships with the radio characters? Routine personality checklists have proved rather unsatisfactory. Until we are prepared to discuss the personal and general psychological motives for radio listening we shall not be able to understand its importance with respect to other types of human behavior.

Television: A Double Take

JOAN AUCOURT

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AN ENDEARING story about that eighteenth-century Woolcott, James Boswell, concerns an occasion on which he dragged Dr. Johnson, protesting, to a violin concert. Noticing the great man's growing restlessness, Boswell leaned over and whispered: "It's very difficult, you know."

"Difficult, my dear Sir!" snarled Dr. Johnson. "I wish it were impossible!"

Something of the same sort of attitude seemed to prevail about the admittedly difficult art of television. The mere act of projecting an image over a hundred miles of intervening space, in itself a major miracle, seems to have absorbed so much of the industry's intellect and energy that the actual form of the image has been incidental—at least, so far.

Folklore to this effect is plentiful: the bar on Seventh Avenue that advertises "No Television"; the cartoons of crowds about a barroom brawl while two feet away a national championship bout on the television set goes unattended; and so forth. It is all a great joke, or so the legend goes.

Actually, of course, this great joke has assumed staggering proportions. There are one hundred and thirty thousand television sets now owned by the American public, with an estimated "average" audience of seven hundred and fifty thousand. On special occassions, the audience is much larger; for instance, about four million people saw the World Series over television last season. Four times as much money has been spent on television sets as on radio sets since September 1, 1947. Some experts predict coast-to-coast networks within two years. Some say that it will take longer; none doubt that it will be done.

Most important of all, according to Frank Mullen, executive vice-president of NBC, television is expected to give employment to an additional 250,000 men and women in the near future, to become an industrial shock absorber in the event of a non-boom. (A depression is of course unthinkable.)

This extraordinary expansion is based on something more than the familiar animated commercial and the brightly gruesome atmosphere of the wrestling match—on more than pitfalls varied by pratfalls. It is time to recognize that television is "a medium distinctive in its own right," in the words of the New York *Times* radio critic. Several times it has even been treated with the respect due to a new art form. This article is intended as a recognition of these occasions.

Intermittently silent atop the Empire State and Chrysler buildings, the industry's executives, after several years of gazing at each other with a wild surmise, have begun several grave attempts to chart the seas of video's potentialities. Their recent efforts resemble nothing so much as the oddly shaped maps of the Spanish Main that Elizabethan adventurers brought back to the stay-at-

homes; an exciting, if inaccurate, outline has been made of things to come.

Among recent efforts: a series of dance programs featuring Katherine Dunham, Bambi Lynn, Paul Draper, and others; a series of plays done by the Kraft Television Theater, including an excellent version of *Ladies in Retirement;* an experimental series over NBC entitled "Hourglass"; and a lively version of "The Author Meets the Critics," in the course of which Russell Maloney of the *New Yorker* recently and rather gloriously remarked to the author of the Have-More Plan: "I see that you agree with Edgar Guest that it takes a heap of compost to make a house a home."

Most significant, the American National Theater and Academy has begun a series of one-act plays on Sunday nights: plays of stature, by such authors as Tennessee Williams and O'Casey. And, of course, the Theatre Guild has officially recognized the industry's age of consent, if not of reason, with a series of three broadcasts produced under the Guild's own august auspices.

The first of these, *John Ferguson,* starring Thomas Mitchell and Joyce Redman, was not an unqualified success. To begin with, the process of condensing a three-act play that is concerned, among other things, with rape, insanity, and eviction, is apt to put the actors through a strangely staccato series of gestures. It is all rather like Evelyn Waugh's classic description of an early movie: "Villagers trotted to church as though galvanized; lovers shot in and out of windows; horses flashed past like motor cars; riots happened so quickly that they were hardly noticed."

And, over television, this curious distortion of the time sense is complicated by a fantastically exaggerated perspective. Actors moving across the room are reduced to the size of dimes; moving toward you, they blot out the screen like genii let out of a bottle. It requires expert direction of three or four cameras, and mobile cameras at that, as well as of the cast, to turn the perspective to good account. But it can be done.

To quote Lawrence Langner of the Theatre Guild: "Television is a medium of intimate expression, which can be very delicate and subtle on a small screen." A word to the wise is sufficient: Mr. Langner, acting on his own excellent advice, chose the delicate and subtle, not to say intimate, virtues of Marquand for the second of his television productions, *The Late George Apley.* This contained many golden moments. The original cast of the stage version, including Leo Carroll, maintained a fine sense of relative values. Several of the close-up scenes, such as the orchestrated procession of hiccups leading away from the Thanksgiving dinner table and the classic little conversation between Mr. and Mrs. Apley on Freudian theory ("A book about sex"... "What! a whole book about THAT?"), were so good that one kept remembering little bits of the book itself that might have been unearthed and included. In an essentially small-scale and domestic chronicle such as this, the visual and dramatic requirements of the stage and the commercial requirements of the screen are apt to hurry over many of the more minute and precious jewels.

For instance, the marvelous sequence in an early chapter of *The Late George Apley* on naming the baby ("and the way he holds himself in his bassinet

leaves no room for doubt that he is indeed an Apley") might conceivably have come across better in a television production than in any other. It is just another example of the fact that television *is* a medium in its own right, and therefore its scripts cannot be lifted whole, or even in part, from stage and screen adaptations: they must be written and selected with an eye to the unique qualities and limitations of the video production.

For their third play, the Theatre Guild chose *Angel Street,* one which had been done over television before and had proved highly successful. A distinguished cast included Leo Carroll, who is well on his way to being the Grand Old Man of the television studios, and Betty Field, whose curiously feline hysterics are always fascinating. It was an intelligent condensation of this popular melodrama, and in its more violent moments packed an undeniable punch.

Yet it missed the boat on several climactic occasions. The famous moment when the Inspector, starting to hide, leaves his hat on the desk—a moment which has made Broadway audiences rise to their feet, point, and scream—fell completely flat. Because, in the small area of the television set, the act of selection is up to the television camera, not to the individual spectator, the cumulative significance of the hat left on the table did not come across at all. In the end, all you saw was a man coming back to retrieve a brown derby: the drama, if any, was retrospective.

Nevertheless, if television fails to provide a distinctive idiom of its own in the near future, it will be an imaginative, not a mechanical failure. It is not necessary to have the entire proscenium continually in view on the television screen, any more than that is necessary in a movie. Furthermore, the size of the screen itself is not really such a problem as you might suppose.

A twenty-inch screen is relatively larger to someone sitting in an armchair four feet away than the movie screen of the Roxy Theater is to some hapless soul perched in the highest balcony. What is the size of the Punch and Judy theater playing to a crowd of forty or more delighted urchins on the wide, sunny sands of Clacton-on-Sea? Yet the nurse, the baby, Punch, Judy, the policeman, the dog Toby: these tiny, timeworn elements hold them spellbound still.

What is needed, above all else, is the recognition of the enormous artistic value of economy of means. What would a Cecil B. De Mille crowd scene look like over television? A strawberry-jam pot filled with ants. Some latent sanity in the scheme of things, some law of compensation, requires an extreme simplicity of dramatic elements to counterbalance the extreme technical complexity of the television medium. The lavish is lost.

The performance that, to date, has come closest to transforming limitations into virtues and possibilities into actual excitement is the NBC-ANTA production of Tennessee Williams' one-act play *The Last of My Solid Gold Watches.*

This was a very nearly ideal play to begin with. It was short, it had always been intended to be short, and therefore its pace was its own. It needed only one set, the inexpressibly desolate bedroom of a small southern commercial hotel. The number of props was small: a broken electric fan, an iron bed, a

suitcase, a whiskey bottle, each singled out and explored by the camera with a sort of searching sadness. The musical accompaniment was muted, repetitive, haunting—a deep voice humming the same Negro folk song over and over again, like the drone of a swarm of lost bees. The cast consisted of three: an ancient shoe salesman, Mister Charlie, mourning the departed glories of his calling, symbolized by the solid gold watch he used to win each year for being the best salesman in his territory; an old colored porter; a callow hotel clerk, chewing gum and reading Superman, who drinks the old boy's whiskey and yawns through his reminiscences. The climax: the moment when Mister Charlie, summoning the tattered remnants of his dignity with the aspect of a King Lear in high button shoes, orders the insolent little clerk out of his room.

But Mr. Williams, whose talent has its roots in a direct connection with the simpler human relationships (as V. S. Pritchett pointed out recently, "There is always normality"—something we are apt to overlook), had written an ideal play for the purposes of television: and NBC-ANTA producers had stumbled over something very like a signpost.

If this sketch of the requirements of the television medium has sounded too much like a pep talk for an austerity diet, or perhaps like a rather frail snaffle to be applied to a runaway Percheron, it is encouraging to remember that restrictions in any form have, in the long run, produced pearls.

"Historie is my chiefe studie, Poesie my onlie delight, to which I am particularly affected: for as Cleanthes said, that as the voice being forcibly pent in the narrow gullett of a trumpet, at last issueth forth more strong and shriller, so me seems that a sentence cunningly and closely couched in measure-keeping Poesie, darts itself forth more furiously and wounds me even to the quick."—Montaigne.

Cunningly and closely couched: that says it all.

Requirements of Research on Instructional Film*

C. R. CARPENTER

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THE Instructional Film Research Project of Pennsylvania State College and the Office of Naval Research was begun in August, 1947. The research work is directly under the auspices of the Human Engineering Section of the Navy's Special Devices Center.

The task order governing the project requires that research be performed to derive principles and facts which should be used in the scientific production and utilization of instructional and informational sound motion pictures. Furthermore, it is required that research efforts be directed toward improving the instructional film as a medium of mass communication for rapid, efficient and perhaps complete training of large numbers of individuals in groups.

A research organization has been established, consisting of an office staff, an information center, a research staff, an advisory committee, and a group of consultants. Thirty-seven persons are now coöperating on the Project. At Pennsylvania State College, the work is centered in the School of Education and its departments of psychology and education. However, other schools (or colleges) are coöperating, including Liberal Arts, Chemistry and Physics, Agriculture, and the Central Extension Division. Faculty members and graduate students from ten departments are actively engaged in this research on films. Liaison has been established with four other universities where related work is in progress; and, in addition, active coördination is being effected with several branches of the Navy Department, the Army Signal Corps, and the Air Corps.

The research staff has been directing its efforts during the past seven months along the following lines:

1. Reviewing and critically abstracting the pertinent experimental literature in psychology, education, and audiovisual aids.

2. Building an information center of books, journals, reprints, abstracts, and films.

3. Formulating theoretical concepts basic to instructional film research.

4. Considering the logistics and strategy of training (or instructing) large numbers of men quickly and effectively.

5. Planning the general research program and designing specific experiments.

6. Planning and building special equipment for research on films.

The project is still in the preliminary stages. However, after about four thousand man-hours of work by individuals and groups of psychologists, educators, artists, motion picture specialists, and

* This article was originally prepared as a paper entitled "Requirements of Research to Increase the Effectiveness of Instructional Sound Motion Pictures" for the National Education Association.

others, it is possible to state some of the major requirements for effective research on the instructional sound motion picture.

It is important to give these preliminary requirements at this time because of the great need for research on informational films. It seems, on the basis of what is known, that it is particularly desirable that those who are responsible for training materials should improve the standards and quality of research in this field. Furthermore, extensive coöperation and coördination are urgently needed. The problems are many and difficult. The importance of the probable results is very great. No one organization can accomplish the vast amount of research work that is urgently needed.

The over-all research task is that of reducing the amount of unverified and unsystematically recorded personal opinion and of increasing the amount of verifiable and communicable evidence on the processes of film-instigated learning.

Fortunately, it is not necessary to begin research on films *de novo;* on the the contrary, there exists much empirical evidence, some reasonably acceptable experimental results, and, most important, a large number of pertinent psychological facts and principles. These last are found mainly in the accumulated research literature on processes of vision and hearing, complex perception, attention, interests, motivation, learning, and memory. Many of these facts and principles are particularly pertinent to research on the production and use of films. Herein lie the bases for numerous hypotheses which can be formulated and submitted to experimental tests.

The first requirement, then, is to capitalize fully on what is already known, to reformulate theoretical concepts of psychology and education, and to test these experimentally for applicability to the sound motion picture as an instructional medium.

Another requirement of film research is that the investigations deal with *definable variables* which exist within the stimulus streams of the sound motion picture. The variables and their interrelationships must be clearly conceptualized and defined. This often requires preliminary experimentation. Furthermore, the research should deal with the cause-and-effect relationships of these variables on learning or behavior changes.

This is elementary, and should not need emphasis. Nevertheless, reports of audiovisual-aids research are replete with confusions and inconclusive results because this basic proposition has not been formulated, understood, and applied.

The kinds of research problems which should be investigated, if films are to be improved, may include, for example, such variables as monochrome versus color, varying degrees of idea or concept density, effectiveness of varied repetition, realistic versus abstract presentations, single- versus multiple-voice commentary, varied musical accompaniments or backgrounds, employment of different camera angles and effects, and complex processes such as degrees of viewer participation and identification. Also, different procedures and techniques ("devices") are of central concern. The importance of these, and many other variables or characteristics for increasing the degree and speed of learning, should be in-

vestigated with respect to particular films on specific subjects and with respect to appropriate audiences.

Two types of research have limited significance for the kind of work under discussion, namely, studies which compare the sound motion picture with a different method of instruction, and studies on the gross or over-all effects on learning from a particular film. Comparison of films with other methods of instruction is a desirable type of research for determining the appropriateness of film for a particular kind of instruction. When, however, the use of film is assumed as the given method, then the research must deal with variables within the film itself in order to improve its effectiveness. The results of studies of the gross effects of one particular film are of limited value, because, even though significant informational gains are found, it is not even possible to guess which of the numerous film variables the gains may be attributed to. It is necessary to know the *specific* variable, or variables, which result in the increments (or interference) in specific learning with given subjects, in order that the important variables may be built into instructional film productions so as to improve them.

The third requirement of film research is that experimental designs be simple and precise. Experiments should be so planned as to yield reliable and valid results. The difficulties of doing this are about equal to the difficulties of measuring complex personality traits or intelligence factors. An experimental design for film research must, at this stage of progress, focus sharply on limited problems. There are, for example, not *one* but *many* problems in the relation of picture composition to the processes of communicating meaning. There is another cluster of problems centering around the attention-getting values of photographic and sound factors and their relation to learning. Compared with what has been done previously, experimentation needs to be sharpened, limited, and made more specific.

It is becoming increasingly clear, as work proceeds, that special film productions are required for effective and definitive research. It is often necessary to have two or more experimental films which differ in a single, or a few, controlled variables. One current subproject requires fifteen versions of the same subject. These can then be compared in terms of their effects on appropriate audiences. Rarely can existing films be employed satisfactorily for experimental purposes, because the experimental variables have not been defined and controlled in the productions.

Measurement of the results of film-instigated learning presents a crucial requirement. Special tests are mandatory. It is exceedingly difficult to construct reliable tests which are adequately selective and inclusive and which have the desired balance of emphasis for all parts of a sound motion picture. For example, unless great care is exercised, the tests are likely to overemphasize the commentary and neglect the pictorial content. However, given a perfect test, there still remains the problem of validating the effects of film instruction. The crucial questions are: Does the film actually produce or stimulate the intended change in the behavior of the viewers? Are the facts and principles really learned from the

film, or from some associated experiences? Are the target opinions *actually* changed? Are the film variables significantly correlated with the behavior changes? And then, are the changed behavior patterns effectively applied in practical, or life, situations? These questions must be answered if films are to be produced and used most effectively in the strategy of mass training and education.

A fifth requirement for effective film research is that of adequate resources, including qualified personnel, equipment, space, and money. Film research is usually expensive in time and effort. The principal weaknesses of previous research on sound motion pictures are traceable in large part to inadequate resources. The number and magnitude of the problems have not been estimated accurately, and the necessary resources have not been brought to bear for the purpose of solving them. The subjective-opinion approach has been cheap and pleasant, but ineffective.

To use an analogy with prospecting for oil, dry holes have been drilled. Resources of money, equipment, and *qualified personnel* have not been adequate to push the shaft downward through those last difficult meters of stony chert to the oil-bearing stratum beneath.

Confronted with the enormous problems of informing millions of people quickly and effectively, and confronted with an impending "emergency" in which speedy mass training may be crucial to national survival, it is hoped that adequate resources can be mustered for perfecting modern methods of instruction—among them the sound motion picture.

A sixth requirement for the broad field of film research is that the results or findings be applied in film production. It is necessary to develop better procedures for doing this. The purpose of this kind of research is to *improve* the instructional film for educational purposes, and this requires that reliable and valid research findings be applied in film production and utilization.

The problem arises from the fact that a large number of talented persons with vastly different experiences and highly specialized skills are needed for the production and use of informational films. When research is added, other specialists become involved. There is not an adequate system of commonly understood language, concepts, and viewpoints. Common means of expression and understanding are lacking. Typically, the field is highly competitive and autocratic. Coöperative and democratic methods of working have been neglected. Credits and rewards have been disproportionately given to individuals rather than to teams working toward common goals.

Technical advisers, subject specialists, educators, psychologists, and research statisticians need to work with artists, writers, directors, cameramen, editors, and a host of specialized film technicians. Procedures should be developed for accomplishing the required degree of coördination and coöperation.

Relative to this problem, it is suggested that special efforts be made by the various specialists to learn and to use the viewpoints and languages of all other specialists, in the interest of more effective communication. For example, many highly trained film professionals speak through the film medium and

understand its language. Psychologists, with research training, should recognize this fact and present many of their results by means of the film medium, rather than through written words and complex statistics. However, the film specialists should also learn something of the language of psychologists and statisticians.

Before this can be accomplished, it is highly probable that opportunities should be created in several universities for intensive *advanced* training in film workshops where the whole gamut of specialists may receive a large common denominator of training. This combined advanced training should lead to an understanding and appreciation of what each member of the whole team has to contribute to the production and use of training films.

Finally, there is the requirement that practical procedures be developed for the field testing of instructional films. The results of field tests under realistic situations should be made available to research groups for analysis and interpretation. By field testing is not meant collecting the opinions about films that are held by experts, users, and viewers. Practical procedures are needed for collecting evidence on what films do to facilitate the *learning of men* in situations where the motives to learn are realistic. This kind of field testing, if practical procedures can be developed and applied, would not only add to the basic knowledge about films, but would also improve the methods of using them.

These seven requirements for research to improve the effectiveness of informational films are of basic importance in the opinion of the Pennsylvania State College film research staff. It is suggested that if these basic requirements are duly understood, applied, and extended by all who are interested in film research, the great potentials for education of the factual film may be realized in the not too distant future.

"To Secure These Rights"

ARNOLD PERL

ARNOLD PERL'S radio work since *The Empty Noose* for the Columbia Broadcasting System, published in Volume II, Number 2, of the *Hollywood Quarterly*, has been documentary primarily, including the especially well received *Fear Begins at Forty*, for the Columbia Broadcasting System, and *War Babies* and *Wanted: A Baby*, for the Mutual Broadcasting System. He won a special *Variety* award for 1947.

[THE FOLLOWING radio script was prepared for the Mutual Broadcasting System as the first in a widely publicized four-broadcast documentary series on the Right to Safety and Security of Person, the Right to Citizenship and Its Privileges, the Right to Freedom of Conscience and Expression, and the Right to Equality of Opportunity, based on the Report of the President's Committee on Civil Rights. Mitchell Grayson, director, and Arnold Perl, writer, were assigned for the series. It was scheduled to begin on February 24, 10:00 to 10:30 P.M., E.S.T., and to continue on March 2, 9, and 16.

On February 20 the Mutual Broadsating System canceled the series and announced that the Report of the President's Committee would be read at the scheduled times rather than dramatized. The script was acknowledged to be a splendid achievement by the network, but the propriety of dramatizing the Report was questioned.—EDITORS.]

THE SCRIPT

(MUSIC: *A deeply American theme.*)

ANNOUNCER: The Mutual Broadcasting System presents the first of a series dramatized to highlight the Report of the President's Committee on Civil Rights—*To Secure These Rights.* This series is brought to you as a public service and reflects no editorial position on the part of this network or its stations.

(MUSIC: *Sharply up and sharply out.*)

NARRATOR (*Warm, gently, easy*): In the time it takes to hear this program some 300 children will be born in America. They will be drawn from all the races of mankind, their names will be varied and different as will their religions and the colors of their skins. Some will be born to riches, a larger number to moderate security—too many will be born to poverty. All will be Americans. (*Pause.*) What are their prospects out of life? What will they face? To what extent will their years on earth fulfill the great idea—that all men are created equal?

(MUSIC: *Rises, quickly dips for:*)

NARRATOR: For most of them, the overwhelming majority, life will be good; life will start with orange juice and impatience . . .

(SOUND: *Baby crying. Quickly stops as he begins sucking a bottle. Under:*)

WOMAN (*Laughing at her son*): Couldn't wait for your bottle, could you? Oh, the way we starve you. Think you never ate before.

(SOUND: *Contented sucking.*)

NARRATOR: Then, for most, there will be the graduation out of swaddling clothes and the momentous day . . .

TEACHER (*Easy*): Good morning, children. Do you know how we're going to begin this first day of school? We're going to sing. Now—what songs do you know?

NARRATOR: For most of them there will be "Jingle Bells" and sucking pencils over arithmetic problems and learning . . .

BOY (*In fast; same as boy later; rote*): "I" before "E" except after "C" or when sounded like "A" as in "neighbor" and "weigh."

NARRATOR: There will be movies and comic books and lollypops and ice cream and later, for most, graduation and a job . . .

EIGHTEEN (*Out of breath*): Yes, sir, Mr. Stanton, you said you wanted to see me, sir?

STANTON (*Smiling*): Whoa, take it easy. I only said come in when you had a minute. Don't have to be *that* prompt. (*Casual*) Now about those invoices to Benson's.

NARRATOR: And a lot of other things: wondrous, rich, real, human . . .

(MUSIC: *Sneaks in. Sweet and nostalgic. Under:*)

GIRL: Rod—

ROD (*21*): Mmm?

GIRL: Where'll we go on our honeymoon?

ROD (*Kidding her*): I wasn't planning any honeymoon; were you?

GIRL (*Loving it*): Oh you—

ROD: Hey, leggo of my hair. I just combed it.

NARRATOR: Real, rich, human: marriage, difficulties that are solvable, income taxes, mowing the lawn, planning a family. There will be all that in its infinite variety—for most.

(MUSIC: *The same theme with a minor statement. Under:*)

NARRATOR: But for some, for a few—life will be different, life will raise doubts that "all men are created equal"—because . . .

A BOY (*Verge of tears*): They wouldn't play with me, ma—they hit me and they called me names and—Mama, papa hasn't got a beard. He doesn't eat little babies and—Why, mama, why? Why did they do it?

NARRATOR: For a few, there will be wisps of hate and strings of hate . . .

(MUSIC: *Sting.*)

MAN (*Phony reason being given*): Oh, no, not at all. You could probably do the job. But that's not it.

NEGRO: What is it, then . . . sir?

MAN: Just that—look, I'm sorry—the company has a policy. There are no jobs.

NEGRO: Your ad said "qualified men." I'm qualified.

MAN: No—I—no, I'm afraid you're not.

(MUSIC: *A chord.*)

NARRATOR (*No pause*): For some there will be denials, restrictions, bans wherever they cast their eyes. There will be signs.

VOICES:

1) No dogs allowed. No dogs or Negroes.

2) (*Overlap*): Restricted clientèle.

3) This fountain for whites only.

4) Jap-Americans stay out.

5) No Mexicans wanted.

6) No Jews allowed.

(MUSIC: *The chord built a little.*)

NARRATOR: And for an infinitesimally small number, for a handful only—but bearing the shame of the nation—there will be . . .

(MUSIC: *Sharp cut-off.*)

NEGRO: Don't. Please, don't. Don't *Please!* Sheriff, Sheriff, stop 'em! They gonna take me!

(MUSIC: *The full chord is hit, followed by theme.*)

NARRATOR: Freedom of your person means the right to be free of the fear of being lynched (and there have been

lynchings); means the right to be free of police brutality (there has been police brutality); means the right to be sure that in a courtroom the jury or the judge won't be predisposed, in advance, against you (there's been that, too). (*Pause.*) Why this Report? Why this investigation? Who prepared it? A year ago last December 5th the President of the United States issued an Executive Order. He wrote:

TRUMAN: Freedom from fear is more fully realized in our country than in any on the face of the earth, yet all parts of our population are not equally free from fear and, from time to time, and in some places, this freedom has been gravely threatened . . . in some places, from time to time, the local enforcement of law and order has broken down and individuals (sometimes ex-servicemen, even women) have been killed, maimed or intimidated. The preservation of civil liberties is a duty of every government—state, federal, and local . . . I have therefore issued an Executive Order creating a Presidential Committee on Civil Rights and I am asking this Committee to prepare for me a written report . . . for the protection of the civil rights of the people of the United States.

NARRATOR: What kind of Americans prepared this Report? This was the Committee . . . Charles E. Wilson.

VOICE: Mr. Wilson, the President of General Electric, was the Committee's Chairman.

NARRATOR: Sadie T. Alexander,

VOICE: Assistant City Solicitor of Philadelphia.

NARRATOR: James B. Carey,

VOICE: Secretary-Treasurer of the C.I.O.

NARRATOR: John S. Dickey,

VOICE: President of Dartmouth College.

NARRATOR: Morris L. Ernst,

VOICE: Attorney and author.

NARRATOR: Roland B. Gittelsohn,

VOICE: Rabbi and former Marine chaplain.

NARRATOR: The Most Reverend Francis J. Haas,

VOICE: Bishop of Grand Rapids Diocese.

NARRATOR: Charles Luckman,

VOICE: President of Lever Brothers.

NARRATOR: Francis P. Matthews,

VOICE: Former Supreme Knight, Knights of Columbus.

NARRATOR: Franklin D. Roosevelt, Jr.,

VOICE: Member of American Veterans Committee.

NARRATOR: The Right Reverend Henry Knox Sherrill,

VOICE: Presiding Bishop of the Protestant Episcopal Church.

NARRATOR: Boris Shishkin,

VOICE: Economist of the A. F. of L.

NARRATOR: Dorothy Tilly,

VOICE: Woman's Society of Christian Service of the Methodist Church.

NARRATOR: Channing Tobias,

VOICE: Former Senior Secretary of the National Council of the Y. M. C. A., Director of the Phelps-Stokes Fund.

NARRATOR (*Pause*): What is the basis for this Report? Why was it prepared? What was the thinking of the President's Committee? We have asked Mr. Charles E. Wilson to answer that. Mr. Wilson, as Chairman of the President's Committee—will you give us your thinking?

WILSON: Americans have always believed that each human being has an essential dignity and integrity which must be respected and safeguarded. We have always believed that to be secure

in the rights he wishes for himself each man must be willing to respect the rights of others. Where the rights of one man are violated, the rights of all are invaded. Our report points to our defects not because we are unaware of the upward march toward freedom that has been won. Quite the contrary, *because* we believe we have evolved a system which yields greater personal freedom, greater individual security than any system yet evolved by man, we point out these our defects. (*Pause.*) We are not here concerned with the violations of civil rights of a particular region or of a particular minority. We are concerned with the civil rights of Americans no matter who they are, no matter where they live, no matter the color of their skin, their profession of faith, no matter their station in life. Let it be remembered (in hearing these words) that at various times in our history every region of America has had its share of disgraceful interference with the rights of some; let it be remembered that members of virtually every group have at some time had their freedoms curtailed.

(MUSIC: *Sneaks in.*)

WILSON: Also, let it be remembered that only a free people can continually question and appraise the inadequacy of its institutions. Only a free people can find the strength to correct error, to rectify weakness, to reaffirm democracy.

(MUSIC: *Swells. Then out.*)

NARRATOR: Thank you, Mr. Wilson. Now to the facts.

VOICE: The right to safety and personal security: freedom of person.

(MUSIC: *A surging theme—lynching—that will be fully developed later. Now only a suggestion under:*)

NARRATOR: Unless freedom means a man is sure that he won't be unjustly accused of something, arrested, taken out by a mob and killed—freedom is just a word. It begins . . . in an American city.

(MUSIC: *Fading out. Has become more pleasant. Under:*)

NARRATOR (*No pause*): It's a very pretty town, friendly, clean, white church steeples, statues in the park, pleasant hellos between housewives, lots of kids, lots of small talk over the fence on a Sunday morning . . .

(SOUND: *Lawn mower has faded in under narration. Sustains for first two speeches that follow:*)

EDDIE (*Affable, laughing now*): Man, you're sure working.

BILL (*Over the sound*): What? What'd you say, Eddie?

EDDIE: I said you look like you're working. Pretty early, too.

BILL (*Laughing, too*): Trying to, Eddie; trying to. This lawnmower's worse than nothing. I run over the grass, go back and forth, don't cut a thing.

EDDIE: Blades need sharpening.

BILL: Yeah. Think I'll tackle it next week. Too nice a day to be working anyhow. How are you?

EDDIE: Fine. Some tobacco?

BILL: Mmm, thanks. How's the missus?

EDDIE: Oh, she's fine.

BOY (*Runs on from little off, calls*): Hey, pa. Pa! Can I have a quarter?

EDDIE: Oh oh.

BILL (*Projects*): 'Lo, Tommy.

BOY: 'Lo. Double feature, pa, at the Acme and a Mickey Mouse. Joey's going.

EDDIE: You take your skates off the front porch. You want somebody to break their neck?

BOY: Okay, I'll take 'em inside. Be right back. (*Off*) A quarter, pa! Okay?
(MUSIC: *Sneaks in above:*)
NARRATOR: It begins in that same town, a mile or so away, over near the railroad depot.
ONE (*Hate in his voice*): You hear what happened?
TWO: What?
ONE: Taxi driver got stabbed!
TWO: Zat right? Who done it?
ONE: Some boy, name of Earle or something. Sam Beatty told me. He seen it. Driver was driving this woman home. Leaves her off, 'bout 9 o'clock at night—nobody around—know what this boy done—?
(MUSIC: *The throbbing comes in, wipes out the speech into:*)
NARRATOR: It begins. A story, fanned by hysteria, fanned by hate. And then it begins to spread out, to move, to grow, to infect the town . . .
TWO: Hear they got him in the jail.
ONE: Well, I ain't gonna leave him there. Are you?!
(MUSIC: *In and stays under:*)
NARRATOR: Sometimes they wear handkerchiefs across their faces, sometimes masks, sometimes they do it in broad daylight.
NEGRO (*Facing a mob*): Mister, don't. Please, don't, mister. Please, don't. Don't! Sheriff!! (*Agonized*) Don't take me with you!
(MUSIC: *Still building under:*)
NARRATOR: And then the horror clutches the pretty town, violates the church steeples, spits on the statues in the park, defiles the pleasant good mornings between neighbors, comes up on the same porch where the skates were left, stands there, demands a hearing . . .
(MUSIC: *Out.*)
ELSIE (*Frightened*): What is it, Eddie, what's going on?
EDDIE: Don't get yourself upset. I don't know, Elsie. Go on inside.
ELSIE: Where's Tommy?
EDDIE: I don't know.
ELSIE: You don't think—I mean, I heard some talk—
EDDIE (*Angry now*): I tell you I don't know.
ELSIE: Didn't they arrest that boy? The one I heard about. Isn't he locked up in the jail?
EDDIE: How do I know what's happening? What do I care anyhow?
(SOUND: *Violent door slams as he walks off.*)
(MUSIC: *In again.*)
NARRATOR: Because people are ashamed they grow angry. Because good people feel they can do nothing, they hide behind their anger; they slam a door and shout and go inside their own rooms to try to blot it out. But horror opens the door, comes relentlessly in. Horror comes in the form of a little boy's excitement—a little boy named Tommy who's just been to the movies, but now he hears of bigger excitement . . .
BOY (*Out of breath*): Pa, pa, pa! They're going to lynch him, pa! Can I go?!!
(MUSIC: *Now really building under:*)
NARRATOR: And then the friendly neighbor whose lawnmower needs sharpening gets the fever and the horror comes in a shout, in a scream, in an eye which is wild beyond humanity . . .
BILL (*Grim*): Eddie, come on. They're doing it up in the woods near Haney's place. Come on. I got a gun.
(MUSIC: *Under:*)
NARRATOR: This is horror which sweeps into it the clean with the un-

clean, the aggressors with the neutrals, the men who tie the knots, who bring along blow torches, with the men who come to watch because they dare not declare against it by staying home. And the horror reaches out and corrupts their children . . .

BOY (*Almost at a peak*): Pa, pa! Hold me up a little higher. I can almost see his face. Pa. Pa! (*Peak*) Lookit, lookit—look what they're doing to him now!

(MUSIC: *States the killing, then descends and goes out softly.*)

NARRATOR (*Very quietly*): This happened in America in 1947 to at least one man; and in 1946 to six Americans—two women, four men. The decade 1936–1946 saw at least forty-three such deaths. And for the murders thus committed—no person received the death penalty.

(MUSIC: *The American theme comes in, but is stopped by:*)

NARRATOR: But wait—

(MUSIC: *Out.*)

NARRATOR:—the record is neither as black as our detractors would paint it, or as white as wishful thinkers would have it. There are shocking facts and there are wonderful facts about this country—both—and the record shows no progress in any land in the world as great as ours. For let us remember the march of progress:

VOICE: 1884.

TWO: Over two hundred lynchings.

VOICE: 1904.

TWO: Sixty lynchings.

VOICE: 1934.

TWO: Thirty lynchings.

VOICE: 1947.

TWO: One lynching.

NARRATOR: Let us remember that sixty years ago more white men than Negroes were lynched by mobs. Let us remember that part of the blot has been erased. Let us recall that the same measures of honesty and forthrightness and steadfastness can rid us of this shame for all time for all men (*Pause.*) Recall, also (a more important fact than the fact of a lynching), that in the past seven years lynchings were attempted against two hundred and twenty-six Americans—but these attempts to violate human life by mobs *were stopped.* This took place in America too, this scene . . .

(SOUND: *Ominous heavy steps coming on mike. A mob.*)

NARRATOR: They came, the handful of men with hate in their eyes stalking the man who was charged with a crime. They came toward the jail to take the law in their own hands . . .

ONE: Let's get him now.

TWO: Come on—that boy ain't gonna see the inside of no courtroom—ever!

NARRATOR: They came toward the steps of the jail and then a door opened and a man stepped out.

SHERIFF (*Pleasantly*): Where you going, Jed?

ONE: Get outen the way, Sheriff.

TWO: Give us the keys or we'll—

SHERIFF: You'll what, Teddy?

ONE: Get outen the way.

SHERIFF: Will you listen to me or are you too frightened to listen?

ONE: Sheriff, we don't want no—

SHERIFF: Trouble, Jed? You got trouble—less you stop for a spell and listen. You're not frightened of a couple of words, are you, Jed? (*Pause.*) What are you doing? You're gonna be jury and judge and executioners, hunh? You know just what happened, all the facts, know what's right and what's wrong. You got to be God suddenly, didn't you—

ONE: Now shut up, Sheriff.

SHERIFF: I got a gun, too, Jed. And I'm just as brave as you (or just as scared). And if you want to kill him, you gonna kill me too—but before you do—just remember if you end law for him, you're ending it for me and for every one of you that's standing there looking at me right now. You, Tom—Henry—Eddie Southway. That what you want?

CAST: (*Ad lib. reaction.*)

SHERIFF: Listen! We got kids, most of us—teach them that killing another human being doesn't matter—teach them some lives are cheap, teach them the law doesn't matter—law's just for books—teach them that and what have you got? You made your children animals.

ONE: Ah, why don't you—

SHERIFF: Don't like it, Jed—'cause it's true—do you? Read a story, Mark Twain wrote it—'bout a lynching back in 1901. Said, Mark Twain did, people all over America, people all over the world gonna hear they lynched a man in my state. Those people aren't gonna stop, he said, and figure it was only a handful of people did it. No—they gonna say *they* lynched a man, meaning all of us. They're gonna accuse the whole country, he said, because a few men did something. This country, he said, is called the United States of America—you want it to be called the United States of lynching? (*Pause.*) That's all I got to say—except go home, go on back and tackle a man-sized job: try being an American.

(MUSIC: *In, the American theme, and under:*)

NARRATOR: That took place in America, too—that is America; the other is not America! And that is why, because we have come so far, that one death at the hands of a mob shocks us, shakes us so. It is because brutality has been cut out, ended as our way of life—by and large. It is because the rule of guns, the rule of faggot and tar, the rule of horror and mobs has been ended nearly. But a single violation screams out and denies us our decency. Said the Report of the President's Committee:

COMMITTEE: Lynching remains one of the most serious threats to the civil rights of Americans. It is still possible for a mob to abduct and murder a person in some sections of the country with almost complete assurance of escaping punishment for the crime.

(MUSIC: *Music with the surge in it under:*)

NARRATOR: But lynching of itself is not the only crime—it is upon the evils that come from unpunished lynching that we must focus. It is a terrorist device that serves to enforce all the other disabilities placed on colored Americans.

(MUSIC: *Out.*)

NARRATOR (*Carefully*): It is the guarantee that there will be no incident because of the sign, "This Water Fountain For Whites Only," "No Colored Allowed in This Park." It results in the cheapening of human life, it is the expression that you don't care for the rights of certain people as much as others. It is, in the last analysis, the fact that there's a chance you could take the life of a man and maybe get away with it because he's a Negro and you're not. It happens this way . . . the fruit of unpunished lynching . . . this way. This, incredible as it may seem, happened—happened on a bus one hot August day in an American community.

(SOUND: *Fade in bus under, following the action:*)

NARRATOR: A passenger hails the bus and it stops. He gets on, puts his coin in the box, and moves to the rear.

PASSENGER: 'Scuse me. 'Scuse me, sir. I'm sorry, ma'am.

WOMAN: Awful crowded, ain't it?

PASSENGER: Sure is, ma'am. I'll just skitch by here. 'Scuse me, sir.

(SOUND: *Bus in steady motion under:*)

NARRATOR: Things are all right now. The bus is crowded; people standing front and rear. In the last row, four people are seated: a mother, two children, and a grandmother. They're going visiting: kids all spanking clean, hair done up in pigtails, faces shining. Grandma leans over . . .

GRANDMA: Now you jes' both sit back in them seats, 'cause you sit on the front of them seats, this bus stops, you go sliding right off.

KID: Can I kneel and look out the back, grandma?

GRANDMA: Mind your feet. Mind you don't get the man's pants dirty.

PASSENGER: Oh, that's all right.

GRANDMA: These children fuss you, son, you just tell me.

NARRATOR: The passenger, who just got on, stands, holding the handstraps, smiling down at the children, at their grandma, and then he feels a nudge. He feels a slight nudge in his side. He turns and a man is standing next to him, looking at him queerly.

MAN: Boy.

PASSENGER: Yes, sir.

MAN: Hand me that paper bag there up on that rack.

PASSENGER (*Pause*): I—that's your paper bag, sir. I don't want to—I'd rather not touch your things, sir. (*Gently*) Ef I move a little, I think you kin reach it.

NARRATOR: The man's face is a little florid, and he reaches for his bag with a trace of annoyance. He puts his hand in the bag and then the passenger who just got on, the Negro, feels a nudge again. The florid man is nudging him again.

MAN (*A trifle sharper*): Boy.

PASSENGER: Yes, sir.

MAN (*Hiding behind pleasantness*): Open up this pack of cigarettes for me. I want a cigarette.

NARRATOR: The Negro averts his eyes, turns his head a little toward the window, clutches the strap a little tighter.

MAN (*A little more iron*): Boy, I said I want you to open up these cigarettes.

NARRATOR: The eyes are straight ahead now, the face muscles taut. The strap cuts the fingers.

MAN: Don't you hear good, boy? Open that pack up.

NARRATOR: Now something happens to the bus. The passengers in front, the white passengers, turn slightly toward the rear, taking in the scene. The driver watches in his mirror. And those in the rear, the mother, her two children, their grandmother—the colored passengers—their eyes are cast to the ground. No one is smiling. No child kneels looking out the rear window.

MAN (*Slowly*): I said to open up this pack. I said it three times now. Do it!

NARRATOR: It has ceased to be a bus. A rope rides in the bus; horror stands there; violence at the fluttering of an eye. It is now a moment between death and acquiescence. (*Pause.*) And then the Negro passenger feels a gentle tugging on his coat—from the other side. He turns slowly and sees first the faces of the two clean children—the pigtails, then the face of the mother—her eyes, and then he sees the face of the grandmother.

GRANDMA: (*Low*): Son. Whut's the good? Open up the man's cigarettes.

NARRATOR (*Pause*): He turns and does it and nothing happens. The eyes in the front of the bus turn forward again. The florid man takes the cigarette, smiles. And in the rear, they sit quietly, without moving. It has become a bus again and it moves on now to its destination.

(MUSIC: *A Negro spiritual: "Nobody knows the trouble I seen" up then under:*)

NARRATOR: This is the cheapening of a human life, the expression that one man's rights are better than another's, that—if it came to it—one man's life might be taken and the crime go unpunished. For this is the fruit of unanswered crime—this the quiet, everyday, million-fold tragedy of obedience enforced by violence, servitude guaranteed by violence, secondary citizenship maintained by violence, silence and submission imposed by violence.

(MUSIC: *Out.*)

NARRATOR: Where is the law—we have good laws in this land—but where is the law? (*Gently*) For most of us there is law—there is good law and good enforcement in America for the overwhelming majority of citizens. More than any other legal system in the world, America affords free and equal justice under law. More than any other in the world. But because we are a free people and can admit our errors, we do so. Pride in achievement, we know, is no substitute for continuous and honest performance.

VOICE: This happened in one Southern city in 1946.

NARRATOR: Two men were released from the local prison. Waiting in the jail yard was a group of white men. The two men were driven into the country and beaten so unmercifully that one, a veteran, died. J. Edgar Hoover said of the evidence in this case:

HOOVER: It is "the best case we ever made out; we had clear-cut uncontroverted evidence of the conspiracy."

NARRATOR: The verdict?

MAN (*Casually*): Not guilty.

(MUSIC: *Strikes a simple negative chord.*)

VOICE: In another Southern city in 1947.

NARRATOR: Thirty-one men were indicted and tried for the crime of murder of a prisoner taken from the jail. The verdict?

MAN: (*Same as above*): Not guilty on all counts.

(MUSIC: *Same chord.*)

(MUSIC: *The theme in and under:*)

NARRATOR: But enough. Enough of shame and horror! What is the answer? First, note the effects of unpunished crime, of unanswered violations to the right of personal freedom. To the man or woman—to the victim . . .

NEGRO: (*An almost silent, terrifying expiration of fright.*)

NARRATOR: . . . the result is death.

(MUSIC: *A chord.*)

NARRATOR: To the members of his group, his race, to others of his kind, the result is . . .

GRANDMA: Son, whut's the good of it? Open up the man's cigarettes.

(MUSIC: *A chord.*)

NARRATOR: And to the community with its statues in the park and white church steeples—there is the corruption of people, the pollution of children . . .

BOY: Pa, pa! Lift me up a little higher!

(MUSIC: *Chord and under:*)

NARRATOR: But the repercussions are

heard not only in the locality, indeed not only in the nation. They echo from one end of the globe to another. They proclaim what is alien to us and hateful to us as a part of us. The acts of a handful brand a nation of 140,000,000. And the world asks why. Today, when we have written human rights huge in the book of the United Nations, we must strengthen the hands of our spokesmen by showing to the world an America unblemished by stain. For do not be deceived that some of these facts (these stains) which we have mentioned are not seized by forces abroad, pounced upon, exaggerated, and used to selfish ends. Can we not better proclaim democracy for the world when our own democracy is more secure? Can we not speak more fully for equality throughout the world when the last vestige of inequality in America is gone? How, then, shall we act? What must be done? What part can we play—each of us? Here are the recommendations of the President's Committee. Mr. Wilson.

WILSON: Federal intervention is necessary to prevent the recurrent crime of lynching. A Federal antilynch law must be passed. Leadership by example is required from the highest office in the land. An aggressive and moral forthrightness must be set as our national policy so that the decent instincts and deep-seated hatred against lynch law may prevail in the states and communities. (*Pause.*) The Civil Rights Section of the Department of Justice must be expanded. Adequate legislation must be passed by Congress, broadening the narrow statutes under which, today, the F.B.I. and Department of Justice are forced to operate. The Iron Curtain must be lifted and citizens able to testify must be assured protection and given encouragement. The origins of prejudice must be more thoroughly examined and the findings become part of the fabric of education throughout the land. Light must be shed—for the evil grows fat on ignorance. (*Pause.*) Let us remember that despair is not an answer, that cynicism is not an answer—but that belief in the greatness of this country is the answer. Let us remember that this struggle to win full civil rights has gone on since the Republic was born. We Americans may disagree as to the tempo of accomplishment, there may be differences over methods and pace of achievement—but there can be no disagreement that we are all committed to the American Heritage of Freedom. If we remember the patience and the fortitude of Jefferson (of Virginia), of Lincoln (of Illinois), of those great men (of the North, South, East, and West) who helped to hew a democratic continent out of the rock of our past—then we know our course and we shall achieve it. Your Committee titled this Report "To Secure These Rights." That is a quotation from the Declaration of Independence. And it was chosen because the solution to the problem of full civil rights lies also in the fulfillment of that Declaration. Only a free people can hold up its achievements and its limitations to the light of examination. Only a free people can declare themselves for full democracy. Yes, in our land all men are equal, but they are free to be different. And from these very differences among our people has come the great human and national strength of America. It is your Committee's firmest belief—that we shall triumph.

(MUSIC: *Backs the last eight lines of Wilson's speech. Now up full. Then dips for:*)

NARRATOR: This has been an examination into the right to personal freedom. Next week, at this same time, we will look into the second basic human right: the rights of citizenship, the right to vote, the right to bear arms.

ANNOUNCER: You have just heard the first in a series of programs based on the investigation and Report of the President's Committee on Civil Rights. The featured speaker was Mr. Charles E. Wilson, President of the General Electric Company and Chairman of the President's Committee on Civil Rights. (*Pause.*) The program you just heard was presented in the public interest and was based on the Report of the President's Committee on Civil Rights. The statements and recommendations expressed are not necessarily those of the Mutual Network or its stations.

This is the Mutual Broadcasting System.

Experimental Cinema in America

LEWIS JACOBS

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Part One of "Experimental Cinema in America" appeared in Volume III, Number 2, of the *Hollywood Quarterly*. The full article is to appear in a forthcoming book, *The Experimental Film*, a collection of essays on the avant-garde cinema of America, Britain, France, Russia, and other countries, edited by Roger Manvell and published in England by the Grey Walls Press.

(PART TWO: THE POSTWAR REVIVAL)

WHEN America entered the war the experimental film went into limbo, but with the war's end there was a sharp and unexpected outburst of interest and activity in experimental movies in all parts of the United States. Behind this phenomenal postwar revival were two forces that had been set in motion during the war years. The first was the circulation of programs from the Film Library of the Museum of Modern Art, at a nominal cost, to nonprofit groups. The Museum's collection of pictures and its program notes on the history, art, and traditions of cinema went to hundreds of colleges, universities, museums, film-appreciation groups, and study groups. These widespread exhibitions, as well as the Museum of Modern Art's own showings in its theater in New York City, exerted a major influence in preparing the way for broader appreciation and production of experimental films.

The second force was the entirely new and heightened prestige that film acquired through its service to the war effort. New, vast audiences saw ideological, documentary, educational, and training subjects for the first time and developed a taste for experimental and noncommercial techniques. Moreover, thousands of film makers were developed in the various branches of service. Many of these, having learned to handle motion picture and sound apparatus, have begun to use their skills to seek out, through their own experiments, the artistic potentialities of the medium.

As the result of these two forces, groups fostering art in cinema have appeared in various parts of the country. One of the most active is headed by Frank Stauffacher and Richard Foster in San Francisco. With the assistance of the staff of the San Francisco Museum of Art they were actually the first in this country to assemble, document, and exhibit on a large scale a series of strictly avant-garde films. The spirited response to the series resulted in the publication of a symposium on the art of avant-garde films, together with program notes and references, called *Art in Cinema*. This book, a nonprofit publication, is a notable contribution to the growing body of serious film literature in this country.

Among others advancing the cause of experimental films are Paul Ballard, who organized innumerable avant-garde film showings throughout southern California, and the Creative Film Associates and the People's Educational Center, both of Los Angeles and equally energetic on the behalf of creative cinema.

To Maya Deren goes the credit for being the first since the end of the war to inject a fresh note into experimental-film production. Her four pictures—all short, all silent, all in black and white—have been consistently individual and striking. Moreover, she has the organizational ability to assure that film groups, museums, schools, and little theaters see her efforts, and the writing skill to express her ideas and credos in magazine articles, books, and pamphlets which are well circulated. She is today, therefore, one of the better-known film experimenters.

Meshes of the Afternoon (1943), Maya Deren's first picture, was made in collaboration with Alexander Hammid (co-director with Herbert Kline of the documentary films *Crisis, Lights Out in Europe,* and *Forgotten Village*). It attempted to show the way in which an apparently simple and casual occurrence develops subsconciously into a critical emotional experience. A girl (acted by Miss Deren herself) comes home one afternoon and falls asleep. In a dream she sees herself returning home, tortured by loneliness and frustration and impusively committing suicide. The story has a double climax, in which it appears that the imagined—the dream—has become the real.

The film utilizes nonactors—Miss Deren and Alexander Hammid—and the setting is their actual home. The photography is direct and objective, although the intent is to evoke a mood. In this respect the film is not completely successful. It skips from objectivity to subjectivity without transitions or preparation and is often confusing. But in the process of unreeling its own meshes, despite some symbols borrowed from Cocteau's *Blood of a Poet,* the picture attests a unique gift for the medium. Sensitivity and cinematic awareness are expressed in the cutting, the camera angles, and the feeling for pace and movement.

Her second film, *At Land* (1944), an independent effort, starts at a lonely beach upon which the waves, moving in reverse, deposit a sleeping girl (Miss Deren). She slowly awakens, climbs a dead tree trunk—her face innocent and expectant, as though she were seeing the world for the first time,—and arrives at a banquet. There, completely ignored by the diners, she crawls along the length of the dining table to a chess game, snatches the queen, and sees it fall into a hole. She follows it down a precipitous slope to a rock formation where the queen is washed away to sea.

Writing about her intentions in this film, Miss Deren said, "It presents a relativistic universe . . . in which the problem of the individual, as the sole continuous element, is to relate herself to a fluid, apparently incoherent, universe. It is in a sense a mythological voyage of the twentieth century."

Fraught with complexities of ideas and symbols, the film's major cinematic value lay in its fresh contiguities of shots, achieved through the technique of beginning a movement in one place and concluding it in another. Thus real time and space were destroyed. In their place was created a cinematic time-space which enabled unrelated persons, places, and objects to be related and brought into a harmony of new meaning and form much in the same way as a poem might achieve its effects through diverse associations or allegory.

The cinematic conception underly-

ing *At Land* was further exploited and more simply pointed in the short film that followed: *A Study in Choreography for the Camera* (1945). This picture, featuring the dancer Talley Beatty, opens with a slow pan of a birch-tree forest. In the distance the figure of a dancer is discovered; while the camera continues its circular pan, the dancer is seen again and again, but each time closer to the camera and in successive stages of movement. Finally, the dancer is revealed in close-up. As he whirls away (still in the woods), there is a cut on his movement, which completes itself in the next shot as he lands in the Metropolitan Museum's Egyptian Hall. There he begins a pirouette; another cut, and he completes the movement in an apartment. Another leap, another cut, and this time he continues the movement on a high cliff overlooking a river. The next leap is done in close-up with the movement of actual flight carried far beyond its natural duration by slow motion, thus gaining the effect of the dancer's soaring nonhumanly through space. The effect was not carried out quite fully, but it was an exciting and stimulating demonstration of what could be done in manipulating space and time and motion.

Dispensing with the limitations of form (in actual space and time) upon choreography for the stage, the film achieved a new choreography based upon the temporal and spatial resources of the camera and the cutting process. It was a new kind of film dance, indigenous to the medium and novel to the screen. John Martin, dance critic for the New York *Times,* called it "the beginnings of a virtually new art of 'chorecinema' in which the dance and the camera collaborate on the creation of a single new work of art."

Ritual in Transfigured Time (1946), Miss Deren's next effort, illustrated, in her words, "a critical metamorphosis, the changing of a widow into a bride. Its process, however, is not narrative or dramatic, but choreographic. The attempt here is to create a dance film, not only out of filmic time and space relations, but also out of nondance elements. Except for the two leading performers, Rita Christiani and Frank Westbrook, none of the performers are dancers, and save for a final sequence the actual movements are not dance movements."

The dance quality is best expressed in the heart of the picture, a party scene. The party is treated as a choreographic pattern of movements. Conversational pauses and gestures are eliminated, leaving only a constantly moving group of smiling, socially anxious people striving to reach one another in a continuous ebb and flow of motion.

Miss Deren calls her picture a ritual. She bases the concept upon the fact that, "anthropologically speaking, a ritual is a form which depersonalizes by use of masks, voluminous garments, group movements, etc., and in so doing fuses all elements into a transcendant tribal power towards the achievement of some extraordinary grace . . . usually reserved for . . . some inversion towards life; the passage from sterile winter into fertile spring, mortality into immortality, the child-son into the man-father."

Such a change—"a critical metamorphosis"—takes place at the conclusion of the picture. After a dance duet which culminates the party, one of the

dancers, whose role resembles that of a high priest, terrifies the widow when he changes from a man into a statue. As she flees, he becomes a man again, pursuing her. Now the widow, in the black clothes seen at the opening, becomes, by means of another cinematic device—using the negative,—a bride in a white gown. Upon a close-up of her metamorphosis the film abruptly ends. In its intensity and complexity *Ritual in Transfigured Time* is an unusual accomplishment, as well as a further advance in power over Miss Deren's previous uncommon efforts.

Less concerned with cinematic form and more with human conflict are the pictures of Kenneth Anger. *Escape Episode* (1946) begins with a boy and girl parting at the edge of the sea. As the girl walks away she is watched by a woman from a plaster castle. The castle turns out to be a spiritualists' temple; the woman, a medium and the girl's aunt. Both dominate and twist the girl's life until she is in despair. Finally, in a gesture of defiance, the girl invites the boy to the castle. The aunt, informed by spirits, becomes enraged and threatens divine retribution. The girl is frustrated, becomes bitter, and resolves to escape.

The quality of the film is unique and shows an extreme sensitivity to personal relationships. But because the thoughts, feelings, and ideas of the film maker are beyond his command of the medium, the effect is often fumbling and incomplete; the film's parts are superior to the whole.

Fireworks (1947), however, which deals with the neurosis of a homosexual, an "outcast" who dreams he is tracked down by some of his own group and brutally beaten, has none of the uncertainties of Anger's other film. Here, despite the difficulties of "forbidden" subject matter, the film's intensity of imagery, the strength and precision of its shots and continuity, produce an effect of imaginativeness and daring honesty which on the screen is startling. Ordinary objects—ornaments, a Roman candle, a Christmas tree—take on extraordinary vitality when Anger uses them suddenly, arbitrarily, with almost explosive force, as symbols of the neurosis which springs from an "ill-starred sense of the grandeur of catastrophe." The objectivity of the style captures the incipient violence and perversion vividly, and the film becomes a frank and deliberate expression of personality. Consequently the film has a rare individuality which no literal summary of its qualities can communicate.

Closely related in spirit and technique to Anger's *Fireworks* is Curtis Harrington's *Fragment of Seeking* (1946–1947). This film has for its theme the torture of adolescent self-love. A young man (acted by the film maker himself), troubled by the nature of his narcissism, yet all the time curiously aware of the presence of girls, is seen returning home. The long corridors, the courtyard surrounded by walls, and the cell-like room suggest a prison. The boy, not quite understanding his agony, throws himself on his cot in despair. Suddenly he rouses himself, to discover that a girl has entered his room. In a violent gesture of defiance he responds to her invitation. But at the moment of embracing her he is struck by a revulsion of feeling. He pushes her away, only to discover that she is not a girl but a leering skeleton with blond tresses. He stares incredulously, then

runs or rather whirls away in horror to another room, where, seeing himself, he is made to face the realization of his own nature. The film's structure has a singular simplicity. Unity and totality of effect make it comparable to some of the stories by Poe. Through overtones, suggestions, and relations between its images it expresses with complete clarity and forthrightness a critical personal experience, leaving the spectator moved by the revelation.

In the same vein but less concrete is *The Potted Psalm* (1947) by Sidney Peterson and James Broughton. This picture is the result of a dozen scripts, each discarded for another, written over a period of three months during the actual shooting of thousands of feet of film which eventually were cut down to less than three reels, of 148 parts.

The ambiguity of the film's production process is reflected on the screen. What might have been an intense experience for the spectator remains an unresolved experiment by the film makers in a "new method to resolve both myth and allegory." "The replacement of observation by intuition . . . of an analysis by synthesis and of reality by symbolism," to quote the film makers, unfortunately results in intellectualizing to the point of abstraction.

Pictorially, the film is striking and stirs the imagination. Structurally, it has little cinematic cohesion. Shot after shot is polished, arresting symbol, but there is insufficient interaction and hardly any progression that adds up to organic form. As a consequence, the ornamental imagery—the "field of dry grass to the city, to the grave marked 'Mother' and made specific by the accident of a crawling caterpillar, to the form of a spiral, thence to a tattered palm and a bust of a male on a tomb,"—exciting as it is in itself, emerges in isolation as arabesque.

Like the films of Deren, Anger, and Harrington, *The Potted Psalm* does not attempt fiction, but expresses a self-revelation. Like the other films, its methods are still quite new to the medium.

In spite of minor technical faults, occasional lack of structural incisiveness, and an overabundance of sexual symbols, this group of film makers has moved boldly away from the electicism of the prewar experimental film. Their films show little or no influence from the European avant-garde. They are attempting to create symbolic images—*feeling images*—and to thus increase the efficacy of film language itself. Strictly a fresh contribution, it may be christened with a phrase taken from Maya Deren (*New Directions No. 9*, 1946): "The great art expressions will come later, as they always have; and they will be dedicated, again, to the *agony* and *experience* rather than the incident." The "agony-and-experience film" sums up succinctly the work of this group.

Fundamentally, the films, although executed under diverse circumstances, reveal many qualities in common. First, properly, there is a real concern for the integrity of the film as a whole. Then, there is a unanimity of approach: an objective style to portray a subjective conflict. There is no story or plot in the conventional sense; no interest in locality as such—backgrounds are placeless although manifestly the action of the films takes place at a beach, in a house, a room, the countryside, or the streets. For the most part the action is in the immediate present, the *now*, with

a great proportion of the total action taking place in the mind of the chief character. The films exploit dream analysis, not unlike the works of some of the more advanced younger writers.

In the main, the "agony-and-experience" films constitute personal statements concerned exclusively with the doings and feelings of the film makers themselves. In none of the films does the film maker assume an omniscient attitude. The camera is nearly always upon the film maker himself—Maya Deren, Kenneth Anger, Curtis Harrington—or upon his filmic representatives or symbols. Yet the central characters are not specific individuals, but abtract or generalized types. In becoming acquainted with the types the spectator apprehends areas of maladjustment.

The problem of adjustment is at the thematic core of all the films in this group. Sometimes it applies to sexual morality and the conflict of adolescent self-love and homosexuality; sometimes it applies to racial or other social tensions. In portraying psychological disturbances the film makers are striving for an extension of imaginative as well as objective reality that promises a rich, new, filmic development.

Another group of experimental film makers, since the war's end, are carrying on the nonobjective school of abstract film design. To this group the medium is not only an instrument, but an end in itself. They seek to employ abstract images, color, and rhythm, as experiences in themselves, apart from their power to express thoughts or ideas. They are exclusively concerned with so organizing shapes, forms, and colors in movement that out of their relationships comes an emotional experience. Their aim is to manipulate images not for meaning, but for plastic beauty. They have their roots in the Eggling-Richter-Ruttman European experiments of the early 'twenties, the first attempts to create relationships between plastic forms in movement.

The most sophisticated and accomplished member of the nonobjective school is Oscar Fischinger, already referred to.[1] Formerly a disciple of Walter Ruttman, the outstanding pre-Hitler German experimenter, and a leader in the European avant-garde, Fischinger, in America for the past ten years, has been working steadily on the problems of design, movement, color, and sound. Believing that "the creative artist of the highest level always works at his best alone," his aim has been "to produce only for the highest ideals—not thinking in terms of money or sensations or to please the masses."

In addition to a color sequence for Disney based on Bach's *Toccata and Fugue* that was ultimately eliminated from the released version of *Fantasia,* Fischinger has made three other color pictures in this country: *Allegretto,* an abstraction based on jazz; *Optical Poem,* based on Liszt's *Second Hungarian Rhapsody,* for Metro-Goldwyn-Mayer; and *An American March,* based on Sousa's *Stars and Stripes Forever.*

Fischinger calls his pictures "absolute film studies." All represent the flood of feeling created through music in cinematic terms, by color and graphic design welded together in patterns of rhythmic movement. He manipulates the simplest kinds of shapes—the square, the circle, the triangle—along a curve of changing emotional patterns suggested by the music and

[1] In "Experimental Cinema in America, Part I," *Hollywood Quarterly,* Vol. III, No. 2.

based upon the laws of musical form. Thus he creates a unique structural form of his own in which can be sensed rocket flights, subtly molded curves, delicate gradations, as well as tight, pure, classical shapliness. All are composed in complex movement with myriad minute variations and with superb technical control. One of the few original film makers, Fischinger represents the first rank of cinematic expression in the nonobjective school.

Like Fischinger, John and James Whitney are keenly interested in the problems of abstract color, movement, and sound. However, they feel that the image structure should dictate or inspire the sound structure, or both should be reached simultaneously and have a common creative origin. Therefore, instead of translating previously composed music into some visual equivalent, they have extended their work into the field of sound and of sound composition. A special technique has resulted after five years of constant experimentation.

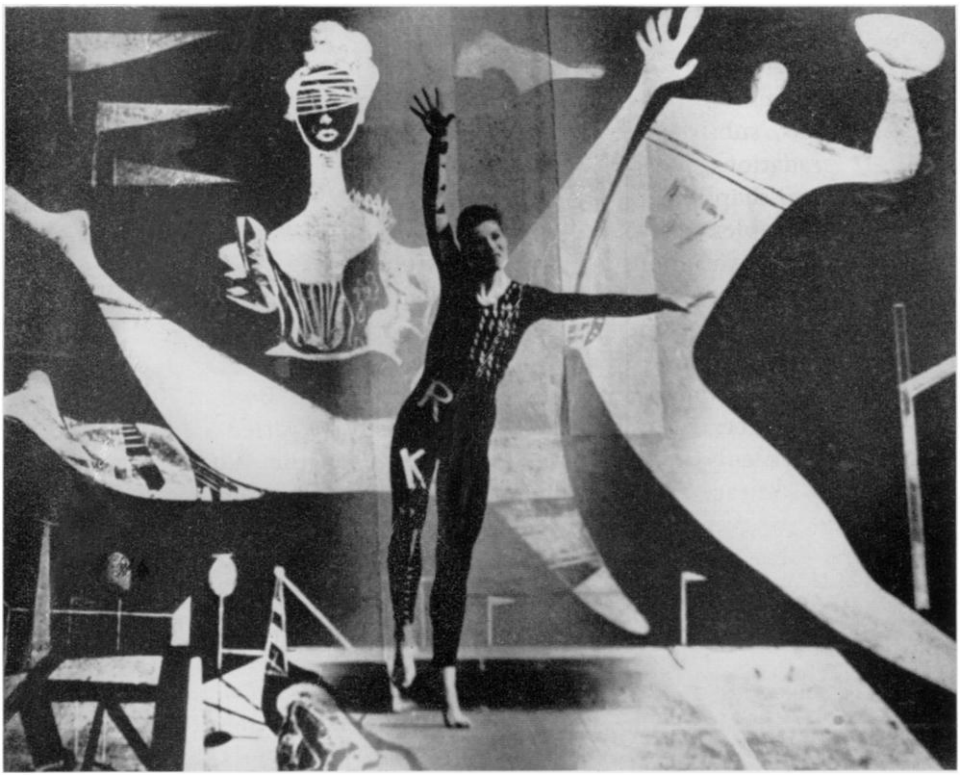
Beginning with conventional methods of animation, the Whitney brothers evolved a process which permits unlimited control of images and a new kind of sound track. First, they compose a thematic design in a black-and-white sketch. Then, using an optical printer, pantograph, and color filters, they develop the sketch cinematically in movement and color. Multiple exposures, enlarging, reducing, and inverting enable them to achieve an infinite variety of compositions in time and space.

Their sound is entirely synthetic, a product of their own ingenuity. Twelve pendulums of various lengths are connected by means of steel wires to an optical wedge in a recording box. This wedge is caused to oscillate over a light slit by the movement of the swinging pendulums, which can be operated separately, together, or in selected combinations. The frequency of the pendulums can be "tuned" or adjusted to a full range of audio frequencies. Their motion, greatly reduced in size, is recorded on motion picture film as pattern which, in the sound projector, generates tone. Both image and sound can easily be varied and controlled.

Thus far the Whitneys have produced five short films, which they call "exercises," conceived as "rehearsals for a species of audiovisual performances." All are nonrepresentational, made up of geometric shapes, flat and contrasting in color, poster-like in pattern, moving on the surface of the screen or in perspective by shifting, interlacing, interlocking and intersecting, fluent and alive in changing waves of color. The sound rises and falls, advancing and receding in beats and tones with the formally designed moving images.

Cold and formal in structure, the Whitneys' exercises are warm and diverting in effect. As distinctive experiments in an independent cinematic idiom they offer possibilities within the abstract film that have still to be explored. They suggest opportunities for more complex and plastic ensembles that can be endowed with power and richness.

A more intuitive approach to nonobjective expression is manifested in the fragmentary color films of Douglas Crockwell: *Fantasmagoria, The Chase,* and *Glenn Falls Sequence.* These pictures might be called "moving paintings." Shape, color, and action of



House of Cards—Joseph Vogel

Ritual in Transfigured Time—Maya Deren

Introspection—Sara Arledge

Dreams That Money Can Buy—Hans Richter

Sidney Peterson—*The Cage*
Production by Workshop Twenty, California School of Fine Arts

Forest Murmurs
Slavko Vorkapich

changing abstract forms are deliberately improvised. Full of vagaries, they are worked into a situation and out of it by the feeling and imagination of the film maker at the moment of composition, motivated solely by the "play and hazard of raw material."

Crockwell's technique is an extension of the methods of animation. His first efforts, the *Fantasmagoria* series, were made with an overhead camera and the surface of a piece of glass upon which oil colors were spread in meaningless fashion. The colors were animated with stop motion. As the work progressed, colors were added, removed, and otherwise manipulated by razor blades, brushes or fingers, as whim dictated. In a later picture, *The Chase,* nondrying oils were mixed with the colors, other glass levels were added, and—which was most important—the painting surface was shifted to the underside of the glass. This last gave a finished appearance to the paint in all stages. In *Glenn Falls Sequence,* his most recent effort, air brush and pantograph were used, and motion was given to the various glass panels. Also, a new method of photography was introduced—shooting along the incident rays of the light source. This eliminated superfluous shadows in the lower glass levels.

The distinguishing trait of Crockwell's pictures is their spontaneity. Sensuous in color, fluid in composition, the abstractions occasionally move into action that is dramatic or humorous, the more so for its unexpectedness.

Markedly different in approach, technique, and style from the pictures of the other nonobjectivists is the film by Sara Arledge called *Introspection.* The original plan called for a dance film based on the theme of the "unfolding of a dance pattern in the conscious mind of the dancer." Technical difficulties and lack of funds made it necessary to present the work as a series of loosely connected technical and aesthetic experiments.

In the words of Miss Arledge, "effective planning of a dance film has little in common with stage choreography.... The effective movements of a dancer in film are not necessarily those most satisfactory on the stage." No recognizable patterns of dance choreography are seen in this picture. There are none of the contiguities of shots indicated in the dance experiment by Maya Deren; nor are any of the various methods of animation used. Instead, disembodied parts of dancers are seen moving freely in black space. Dancers wear tights blacked out except for particular parts—the hand, arm, shoulder, torso, or the entire body,—which are specially colored and form a moving and rhythmic three-dimensional design of semi-abstract shapes. The problem created by the screen's reducing the dancer to a two dimensional-figure was overcome by ingenious use of wide-angle lens, a convex reflecting surface, special lighting effects, slow motion, and multiple exposures.

The result is a kind of abstraction, a completely new visual experience especially heightened when two or three colored forms are juxtaposed in multiple exposure. The use of color is striking and unlike color in any other experiment thus far. Although episodic and incomplete, *Introspection* is original in style. Its departure in technique suggests new directions in unconventional and abstract cinema.

These experiments in nonobjective

films reveal the rich possibilities for the most part still unexplored in this field. Their development will come about through a constantly increasing command over more varied forms and plastic means. As structural design becomes more and more paramount, color more sensuous and complex, movement and sound more firmly knit into the continuity, simple decoration will give way to deeper aspects of film form.

A third group of experimentalists at work today aim at the exact opposite of the nonobjective school. They attempt to deal not with subjective experiments, but with objective reality. Unlike the documentary film makers, they seek to make personal observations and comments on people, nature, or the world around them. Concern for aesthetic values is uppermost. While the subjects in themselves may be slight, they are given importance by the form and dramatic intensity of expression and the perception of the film maker.

The most widely known of the group, because of his "montages," is Slavko Vorkapich. Ever since he collaborated on *A Hollywood Extra*[2] back in 1928, Vorkapich has been interested in film as an artistic medium of expression. In his fifteen years of working in Hollywood studios he has tried repeatedly, but without success, to get persons in the industry to finance experiments.

Independently he has made two shorts—pictorial interpretations of Wagner's *Forest Murmurs* and Mendelssohn's *Fingal's Cave* (in collaboration with John Hoffman). *Forest Murmurs* was bought by Metro-Goldwyn-Mayer, but was withheld as "too artistic for general release." Both films express a poet's love for nature and a film maker's regard for cinematic expression. Extraordinary camerawork captures a multitude of intimate impressions of the forest and sea. Animals, birds, trees, water, mist, sky—the essence and flavor of natural phenomena is captured in striking visual sequences the structural form of which blends rhythmically with that of the symphonic music. In the rich interplay of the two forms to increase emotion and intensity of sensation Vorkapich's talent for agile cinematic expression and his poetic vision are revealed.

Somewhat similar in its feeling for nature and form is *Storm Warning,* photographed and directed by Paul Burnford. This picture is a dramatization of weather and the forecasting of a storm that sweeps across the United States. Made as a two-reeler, it was purchased by Metro-Goldwyn-Mayer and distributed, after reëditing, as two separate one-reel pictures.

The intact version of *Storm Warning* testifies to a discerning eye for significant detail, high skill in photography, and an individual sense of cinematic construction. From the opening sequence, which shows the inadequacy of primitive man to cope with weather, the picture comes alive. It proceeds with beautiful and expressive shots of people at work, of wind, of rain, snow, clouds, rivers, ships, streets—the tenderness and the turbulence of weather in its effects on modern man. The whole

[2] The section on "A Hollywood Extra" in "Experimental Cinema in America," Part I, failed to note that in addition to co-directing the film with Robert Florey, Slavko Vorkapich designed, photographed, and edited it. The close-ups were shot by Greg Toland, today one of Hollywood's outstanding cameramen.

is made highly dramatic through selective camera angles and camera movements cut for continuous flow and varied rhythms.

The highlight of the picture is the approaching storm and its climax. This begins with a feeling of apprehension. We see leaves, paper, windmills, and trees blowing in the wind, each shot moving progressively faster, all movement in the same direction, creating a feeling of mounting intensity. Then, just before the storm breaks, a forecaster pencils in the storm line on a weather map. There is a huge close-up of the forecaster's black pencil approaching the lens. The black pencil quickly dissolves into a black storm cloud moving at the same relative speed in the same direction, out of which flashes a streak of lightning.

The climax of the storm is reached when a girl on a city street is caught in a blizzard. Her hair is violently blown. She covers her head to protect herself from the wind. This movement is an upward one. And from this point onward no more persons appear, but only nature in all its violence. The succeeding shots are of the sea crashing against a stone wall in upward movements, progressively quicker, and as each wave breaks it fills more and more of the screen until the last wave obliterates everything from view. When the last wave crashes into the camera, the upward movements which the spectator has come to expect are now suddenly abandoned, and the final three shots of the sequence—a burst of lightning, trees violently blowing, and furiously swirling water—move respectively downward, horizontally, and circularly. The sudden contrast to the upward movement intensifies the excitement. Furthermore, each of the shots becomes progressively darker, so that when the storm reaches its highest pitch there is almost a natural fade-out.

Immediately following is a fade-in on the quiet aftermath. In extreme contrast to the violent movement and darkness of the preceding shots, the screen now shows an ice-covered telegraph pole, sparkling with the sunlight's reflected rays like a star. This is followed by white, scintillating shots of ice-covered trees that sway with a gentle motion in the breeze. The scenes take on added beauty by the juxtaposition of extreme contrasts.

Throughout, the music accentuates the emotion. At the climax of the storm the music and the natural sound effects rage against each other, clashing, fighting for power. But in the storm's aftermath, all natural sounds cease and the music becomes only background, so soft that it is scarcely heard, as delicate and crystal-like as the ice-covered trees.

The picture is forceful and moving. The spectator seems actually to participate in what is taking place on the screen and is swept along on a rising tide of emotion. The extraordinary facility and command of expression that permeate *Storm Warning* make it a notable contribution to experimental cinema.

Another film maker experimenting in this field of observation and comment is Lewis Jacobs. *Tree Trunk to Head* was a study of Chaim Gross, the modern sculptor, at work in his studio carving a head out of the trunk of a tree. The personality of the sculptor, his mannerisms, his characteristic method of work, and his technique are intimately disclosed—a sort of candid-camera study. Dramatic form and cine-

matic structure give the presentation excitement, humor, and interest.

The basic structural element of the film is movement. The shots and the action within the shots are all treated as modifications of movement and aspects of movement. The introduction, which deals with inanimate objects—finished works of Gross' sculpture,—is given movement by a series of pans and tilts. These camera movements are repeated in various directions to create a pattern of motion. The sizes and shapes of the sculpture in these shots are likewise arranged and edited in patterns of increasing and diminishing progression, to create a sense of motion.

The climax of this sequence presents a series of statues with highly polished waxed surfaces. Unlike those which precede them, they are given no camera movement, but achieve movement through a progression of diminishing scale and tempo. The first statue fills the entire screen frame; the second, four-fifths; the third, three-quarters; and so on down the scale until the final statue—a figurine about the size of a hand—stands at the very bottom of the screen. These shots are all cut progressively shorter, so that the effect is a speeding downward movement to the bottom of the screen. Suddenly the final shot of the sequence looms up, covering the entire screen frame. In contrast to the glistening statues we have just seen, this is a massive, dull tree trunk slowly revolving to reveal a bark of rough, corrugated texture and implying in effect that all those shiny smooth works of art originated from this crude, dead piece of wood.

From the tree trunk the camera pans slowly to the right to include the sculptor at work behind it on a preliminary drawing for a portrait. Posing for him is his model. Thus begins the body of the film, which, in contrast to the introduction, is made up of static shots treated as part of a design in movement by leaving the action within each shot uncompleted. Each shot is cut on a point of action and continued in the next shot. No shot is held beyond its single point in an effort to instill a lively internal tempo.

A subsidiary design of movement is made up from combinations of sizes and shapes of the subject matter. It is achieved through repetition, progression, or contrast of close-ups, medium shots, and long shots of the sculptor at work. A third design is based upon the direction of the action within the shots in terms of patterns of down, up, to the left or to the right. Sometimes these are contrasted or repeated, depending on the nature of the sculptor's activity. By strict regard for tempo in these intermediary designs the over-all structure maintains a fluid, rhythmic integration.

Sunday Beach, another film by Lewis Jacobs, tells the story of how people spend their Sunday on the beach—any public beach. The camera observes families, adolescents, children, and the lonely ones arriving in battered cars, in buses, and on foot, setting up their little islands of umbrellas and blankets, undressing and removing their outer garments, relaxing, bathing, reading, eating, gambling, playing, lovemaking, sleeping, quarreling, and returning home, to leave the beach empty again at the end of the day.

The picture was photographed without the subjects' being aware of the camera. By the use of long-focus lenses—four, six, and twelve inches—

and other subterfuges of candid-camera photography it was possible to capture the fleeting honesty of unobserved activity. The effect of the unposed and realistic detail is revealing and often moving.

Since the subject matter could at no point be staged or controlled—had to be stolen, so to speak—a formal design as originally planned could not be executed without eliminating many happy accidents of natural behavior. The preliminary plan had to be adjusted to allow the material itself to dictate the structure. The aim then was so to cut the picture that the underlying structural design would be integrated with the spontaneity of the subject and the intervention of the film maker would not be apparent.

Like the nonobjective film makers, this group of what might be called "realists" are essentially formalists. But, unlike the former, they are striving for a convincing reality in which the means are not the end, but the process by which human values are projected. What is essential in that process is that it should have individuality and should express the film maker's perception of the world in which he lives.

Thomas Bouchard is a film maker who follows none of the tendencies yet defined. He has been working independently, with all the difficulties of restricted space and income, since about 1938. His first experiments in film (influenced by his work in still photography) dealt with the contemporary dance. His purpose was not to film the narration of the dance, but to catch those movements at which the dancer has lost awareness of routine and measure and the camera is able to seize the essential details of expression, movement, and gesture.

The subjects of Bouchard's four dance films are: *The Shakers,* based on the primitive American theme of religious ecstacy, by Doris Humphrey and Charles Weidman and their group; the Flamenco dancers, Rosario and Antonio; the "queen of gypsy dancers," Carmen Amaya; and Hanya Holm's *Golden Fleece.*

A versatile and sensitive photographer, Bouchard shows a feeling for picturesque composition, expressive movement, and a preference for deep, acid colors. His films show none of the sense for "chorecinema" expressed in Maya Deren's *A Study in Choreography for the Dancer,* nor the awareness of abstract distortion for the sake of design apparent in Sara Arledge's *Introspection,* but indicate rather a natural sensitiveness and a productive camera. Essentially, his pictures are reproductions of dance choreography, not filmic re-creations. His search is not for an individual filmic conception, but for a rendering of fleeting movement.

More recently, Bouchard has turned to painters and painting for subjects of his films. *The New Realism of Fernand Leger* and *Jean Helion—One Artist at Work* are his latest efforts. The Leger film has a commentary by the artist himself and music by Edgar Varese. The intention of this film is to give an account of the new painting that Leger did while in America and to show its place in the development of modern art. It is experimental in its personal approach. Leger is shown leisurely gathering materials and ideas for his canvases as he wanders in the streets of New York and the countryside of New Hampshire. Then he is

shown at work, revealing his method of abstraction as he draws and paints his impressions of the motifs he has found.

The Helion film follows a similar approach, with the painter as his own narrator and a score by Stanley Bates. Like the Leger film, it is relaxed and intimate, done in the style of the photo story.

In these, as in the dance films, the medium serves mainly as a recording instrument. Bouchard's camera has a distinctive rhetoric, but it is the rhetoric of still photography.

Looming up significantly, and now in the final stages of editing or scoring, are pictures by Hans Richter,[3] Joseph Vogel, and Chester Kessler. These films might be classified as examples of a combined subjective-objective style. They deal with facets of both the outer and the inner life and rely upon the contents of the inward stream of consciousness—a source more and more used for the material of experimental film makers.

The most ambitious production is the feature-length color film, *Dreams That Money Can Buy,* directed by Hans Richter, the famous European avant-garde film pioneer. In production for almost two years, the picture will be a "documentation of what modern artists feel." In addition to Richter, five artists—Max Ernst, Fernand Leger, Marcel Duchamp, Man Ray, and Alexander Calder—contributed five "scenarios" for five separate sequences. Richter supplied the framework which ties all the material together.

The picture tells the story of seven persons who come to a heavenly psychiatrist to escape the terrible struggle for survival. The psychiatrist looks into their eyes and sees the images of their dreams, then sends them back in "satisfying doubt" of whether the inner world is not just as real as the outer one, and more satisfying.

Each of the visions in the inner eye is a color sequence directed after suggestions, drawings, and objects of the five artists. Man Ray contributed an original script. Leger contributed a version of American folklore: the love story of two widow manikins; it is accompanied by the lyrics of John Latouche. A drawing by Max Ernst inspired the story of the "passion and desire of a young man listening to the dreams of a young girl." Paul Bowles wrote the music, and Ernst supplied a stream-of-consciousness monologue. Marcel Duchamp contributed his color records and a "life animation" of his famous painting, *Nude Descending a Staircase.* John Cage did the music. Man Ray's story is a satire on movies and movie audiences, in which the audience imitates the action on the screen. Darius Milhaud wrote the score. Alexander Calder's mobiles are treated as a "ballet in the universe." Music by Edgar Varese accompanies it. Richter's own sequence, the last in the film, tells a Narcissus story of a man who meets his alter ego, discovers that his real face is blue, and becomes an outcast from society.

The total budget for *Dreams That Money Can Buy* was less than fifteen thousand dollars, less than the cost of a Hollywood-produced black-and-white one-reel "short." Artist and movie maker, Richter feels that the lack of great sums of money is a challenge to the ingenuity of the film maker. "If you have no money," he says, "you have time—and there is

[3] Released.

nothing you cannot do with time and effort."

A second picture in the offing is *House of Cards* by Joseph Vogel, a modern painter. This film attempts to delineate the thin thread of reality that maintains the precarious balance of sanity in a modern, high-pressure world. Vogel has called it "a reflection in the tarnished mirror held up by our daily press."

"I realized," Vogel said, "that the very nature of the story called for a departure from conventional approach. I felt that the picture must assume a style of its own, determined by its imagery, its stylized action and acting, and a kind of stream-of-consciousness autopsy performed on the brain of its principal character."

So deliberately free an approach afforded Vogel the opportunity of creating pictorial elements out of his experience as a painter and graphic artist. His own lithographs serve as settings for a number of backgrounds. Aided by John and James Whitney, the nonobjective film makers, he devised a masking technique in conjunction with the optical printer to integrate lithographs with live action into an architectural whole.

A third picture nearing completion is Chester Kessler's *Plague Summer,* an animated cartoon film adapted from Kenneth Patchen's novel, *The Journal of Albion Moonlight.* It is a record of a journey of six allegorical characters through landscapes brutalized by war and "the chronicle of an inner voyage through the mental climate of a sensitive artist in the war-torn summer of 1940."

The drawings for this film made by Kessler share nothing in common with the typical bam-wham cartoons. They are original illustrations drawn with extraordinary imagination. Sensitive to screen shape, space, tone, and design, Kessler makes the commonplace fantastic by juxtaposing its elements and relating them to unlikely locales, achieving a subjective transformation of its appearances.

In addition to these almost completed films there are others in various stages of productions. Except for *Horror Dream* by Sidney Peterson, with an original score by John Cage, they are nonobjective experiments: *Absolute Films 2, 3, 4* by Harry Smith, *Transmutation* by Jordan Belson, *Meta* by Robert Howard, and *Suite 12* by Harold McCormick and Albert Hoflich.

Perhaps the most encouraging signs that the experimental film has gained a new enhanced status are the financial aids granted to film makers by two major foundations in the fields of art and science. In 1946 the John Simon Guggenheim Memorial Foundation awarded a grant (approximately $2,500) for further experimental film work to Maya Deren. The same year, the Whitney brothers received a grant from the Solomon Guggenheim Foundation. In 1947, the Whitneys received a second grant from the John Simon Guggenheim Memorial Foundation.

By its contributions and accomplishments the experimental film has had and will continue to have an effect on motion picture progress and on the appreciation of motion pictures as a medium of expression. Many of those who have begun as experimental film makers have gone on to make their contribution in other fields of film work. The horizon of Hollywood film makers has been broadened and they

have often incorporated ideas gleaned from experimental efforts. But even more than this, some experimental films must be considered as works of art in their own right. Despite shortcomings and crudities, they have assumed more and not less importance with the passage of time. All over the country, in colleges, universities, and museums, experimental films, old and new, are being revived and exhibited over and over again. Such exhibitions create new audiences, stimulate criticism, and inspire productions.

Today, a new spirit of independence, originality, and experiment in film making has begun to assert itself. The old European avant-garde influence and technique can still be seen, but many have begun to reach out for more indigenous forms and styles. The films are compelling in terms of their own standards and aims and each beats the drum for the experimenter's right to self-expression. The future for experimental films is more promising than ever before.

"Hamlet": The Play and the Screenplay

——WILLIAM SHAKESPEARE AND LAURENCE OLIVIER

[THE EXCERPT from Shakespeare's *Hamlet* with which an excerpt from Laurence Olivier's screenplay is printed in parallel below, is the so-called "nunnery scene" in Act III, Scene 1. The advance reviews of the film in this country indicate that the brief excerpt below reflects accurately the quality of the film's faithfulness to the play—a *Hamlet* which remains *Hamlet* and is yet a film.—THE EDITORS].

HAMLET: THE PLAY		HAMLET: THE SCREENPLAY
		135. *Arras set. Day. Ophelia.* (The camera is close on Ophelia, she looks left centre for Hamlet, then in agitation, remembering what Polonius has said to her she looks down at the book in her hands.) 136. *Arras set. Day. Hamlet.* (A full-length shot of Hamlet, leaning against the side of an arch. He looks right centre for Ophelia.)
HAMLET: The fair Ophelia!	. . . Soft you now!	HAMLET: Soft you now! The fair Ophelia! (He moves downstairs from the arches and goes out right.) 137. *Arras set. Day. Ophelia and Hamlet.* (Camera behind Ophelia in full length on the right of screen. In background Hamlet can be seen crossing from left to right. Ophelia turns away from him and comes forward to left of the screen, embarrassed and undecided. In the background Hamlet, now on screen right, pauses and looks at her and then goes on again out of screen right on his way to the arras.) 138. *Arras set. Day. Hamlet.* (He is in full length as he lays his hand on that part of the arras which is furthest from camera and comes forward, direction left to right. He runs his hand along the arras until he reaches

	foreground right, when he suddenly turns to face Ophelia off screen left.) 139. *Arras set. Day. Ophelia and Hamlet.* (Close shot on Ophelia, who registers concern at what she has seen Hamlet do with the arras. She then turns away into camera, left, unwilling to face him. The camera creeps forward as she does so. Then, suddenly, Hamlet's arm shoots in from the right and seizes her book, over her left shoulder. 140. *Arras set. Day. Hamlet and Ophelia.* (From close on the two heads, with Hamlet facing camera on right, and Ophelia turning to face Hamlet on the left.)
Nymph, in thy orisons Be all my sins rememb'red.	HAMLET: Nymph, in thy orisons Be all my sins rememb'red. 141. *Arras set. Day. Hamlet and Ophelia.* (Close on the two of them, favouring Ophelia on the left.)
OPHELIA: Good my lord, How does your honour for this many a day?	OPHELIA: Good my lord, How does your honour for this many a day? 142. *Arras set. Day. Hamlet and Ophelia.* (This is a continuation of Scene 140 favouring Hamlet.)
HAMLET: I humbly thank you; well, well, well.	HAMLET: I humbly thank you; well, well, well. 143. *Arras set. Day. Hamlet and Ophelia.* (This is a continuation of scene 141 favouring Ophelia.)
OPHELIA: My lord, I have remembrances of yours That I have longed long to re-deliver; I pray you, now receive them. HAMLET: No, not I; I never gave you aught. OPHELIA: My honour'd lord, you know right well you did;	OPHELIA: My lord, I have remembrances of yours That I have longed long to re-deliver; I pray you, now receive them. HAMLET: No, not I; I never gave you aught. OPHELIA: My honour'd lord, you know right well you did;

And with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET: Ha, ha! are you honest?
OPHELIA: My lord?
HAMLET: Are you fair?
OPHELIA: What means your lordship?
HAMLET: That if you be honest and fair, your honesty should admit no discourse to your beauty.
OPHELIA: Could beauty, my lord, have better commerce than with honesty?
HAMLET: Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness; this was sometime a paradox, but now the time gives it proof. I did love you once.
OPHELIA: Indeed, my lord, you made me believe so.
HAMLET: You should not have believed me; for virtue cannot so inoculate our old stock but we shall relish of it: I loved you not.
OPHELIA: I was the more deceived.
HAMLET: Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me:

I am very proud, revengeful, ambitious; with more offenses at my beck

And with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.
(Hamlet turns and walks away into the background behind Ophelia. Then he turns to face her.)
HAMLET: Ha, ha! are you honest?
OPHELIA: My lord?

HAMLET: I did love you once.
(Ophelia turns her gaze away from Hamlet, and faces the camera.)
OPHELIA: Indeed, my lord, you made me believe so.
HAMLET: You should not have believed me.

Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things that it were better my mother had not borne me:
(Hamlet now walks to the arras, camera following him by panning right. There he speaks partly to the arras and partly to Ophelia.)
HAMLET: I am very proud, revengeful, ambitious; with more offenses at my

than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven?

We are arrant knaves all; believe none of us. Go thy ways to a nunnery.

Where's your father?

OPHELIA: At home, my lord.

HAMLET: Let the doors be shut upon him, that he may play the fool nowhere but in 's own house. Farewell.

OPHELIA: Oh, help him, you sweet heavens!

HAMLET: If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery go, and quickly too. Farewell.

OPHELIA: O heavenly powers, restore him!

beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth?

(Hamlet crosses back to Ophelia and the camera pans with him. He crosses in front of her and finishes behind her but not too close on camera left.)

HAMLET: We are arrant knaves all; believe none of us. Go thy ways to a nunnery.

(Hamlet takes a step forward to Ophelia.)

HAMLET: Where's your father?

OPHELIA: At home, my lord.

144. *Arras set. Day. Hamlet.*

(Camera is close on Hamlet, who looks off screen right for Ophelia and the arras.)

HAMLET: Let the doors be shut upon him, that he may play the fool nowhere but in 's own house. Farewell.

(He goes out left of picture to the stairs.)

145. *Arras set. Day. Ophelia.*

(The camera is close on Ophelia, who speaks without looking up:)

OPHELIA: Oh, help me, you sweet heavens!

146. *Arras set. Day. Hamlet and Ophelia.*

(The camera is on Hamlet on the stairs in full length. He turns back and looks off right in the direction of Ophelia, to whom he returns, camera panning with

him. He circles right around her and then the camera pans him back to the stairs, excluding Ophelia.)

HAMLET: I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp;

and nickname God's creatures, and make your wantonness your ignorance.

HAMLET: I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp.

To a nunnery go, and quickly too. Farewell. Or if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them.[1]

(Here Ophelia enters the scene from foreground right and falls on her knees before Hamlet; but he flings her away from him.)

Go to, I'll no more on 't; it hath made me mad. I say, we will have no more marriages:

HAMLET: Go to, I'll no more on 't; it hath made me mad. I say, we will have no more marriages:

(Suddenly Hamlet tears himself away from the pillar against which he has been leaning and rushes out right.)

147. *Arras set. Day. Hamlet and Ophelia.*

(Ophelia is framed in the foreground at the bottom of the screen. Beyond her, Hamlet dashes towards the arras in the background, shouting:)

those that are married already, all but one, shall live;

HAMLET: those that are married already, all but one, shall live;

(He turns now to Ophelia:)

the rest shall keep as they are.

HAMLET: the rest shall stay as they are.

(Hamlet is now back, standing over Ophelia.)

To a nunnery, go.
(*Exit*)

HAMLET: To a nunnery, go.

(He dashes out and up the stairs camera left.)

OPHELIA: Oh, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
Th' expectancy and rose of the fair state,

[1] Adapted from preceding dialogue in play.

The glass of fashion and the mould of form,
Th' observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ectasy: Oh, woe is me,
To have seen what I have seen, see what I see!

148. *Arras set. Day. King, Polonius, and Ophelia.*
(Camera on track. This scene is similar in angle to Scene 147, but this time the camera shoots straight down the stairs, instead of at an angle to them. Ophelia is framed in the foreground at the bottom of screen. The King and Polonius emerge from behind the arras and approach Ophelia, but without walking directly towards her. As they pass Ophelia in close shot the camera centres on them and tracks back before them. The movement is leftward with the King on the left and Polonius on the right.)

(*Enter* KING *and* POLONIUS)
KING: Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood;
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,

KING: Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood;
And I do fear the unheeded consequence
Will be some danger; which to prevent

I have in quick determination
Thus set it down: he shall with speed to England
For the demand of our neglected tribute:
Haply the seas and country different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on 't?

POLONIUS: It shall do well; but yet do I believe
The origin and commencement of his grief
Sprung from neglected love.

How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.

My lord, do as you please;
But, if you hold it fit, after the play
Let his queen mother all alone entreat him
To show his grief: let her be round with him;

I have in quick determination
Thus set it down: he shall with speed to England:

Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart.

What think you on 't?

POLONIUS: It shall do well; but yet I do believe
The origin and commencement of his grief
Sprung from neglected love.

(Polonius stops and looks over his shoulder camera right as mention of the word "love" reminds him of his daughter prostrate on the stairs. He exits camera right.)

149. *Arras set. Day. Polonius and Ophelia.*

(Camera on track. Polonius enters scene from foreground left and goes up to Ophelia, who is sobbing at the foot of the stairs. He pats her on the head and says:)

POLONIUS: How now, Ophelia?
You need not tell us what Lord Hamlet said;
We heard it all.

(Having performed the paternal duty, Polonius returns to the King, and camera tracks back with him as he does so until finally he says:)

POLONIUS: My lord, do as you please.

And I'll be plac'd, so please you, in the ear
Of all their conference. If she find him not,
To England send him; or confine him where
Your wisdom best shall think.

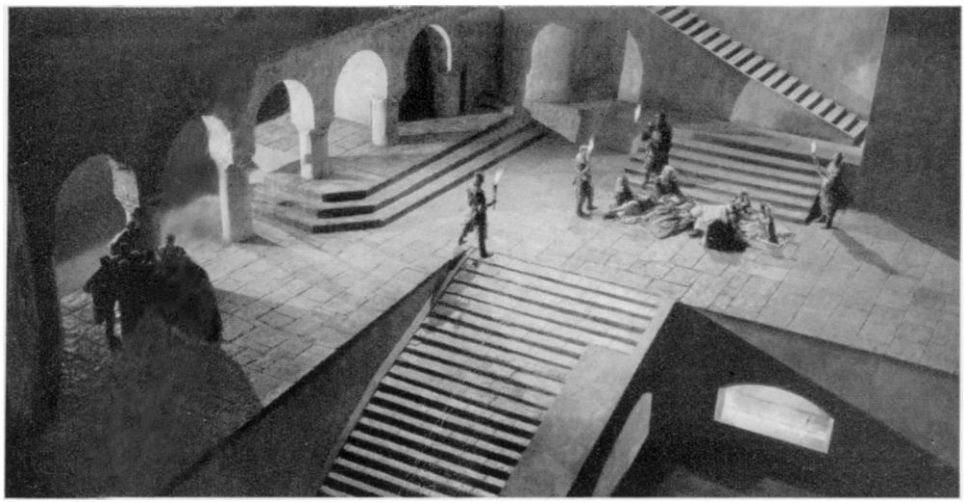
KING: It shall be so:
Madness in great ones must not unwatch'd go.

(*Exeunt*)

150. *Arras set. Day. King and Polonius.*
(The camera is close on the King looking off screen right—for Polonius.)

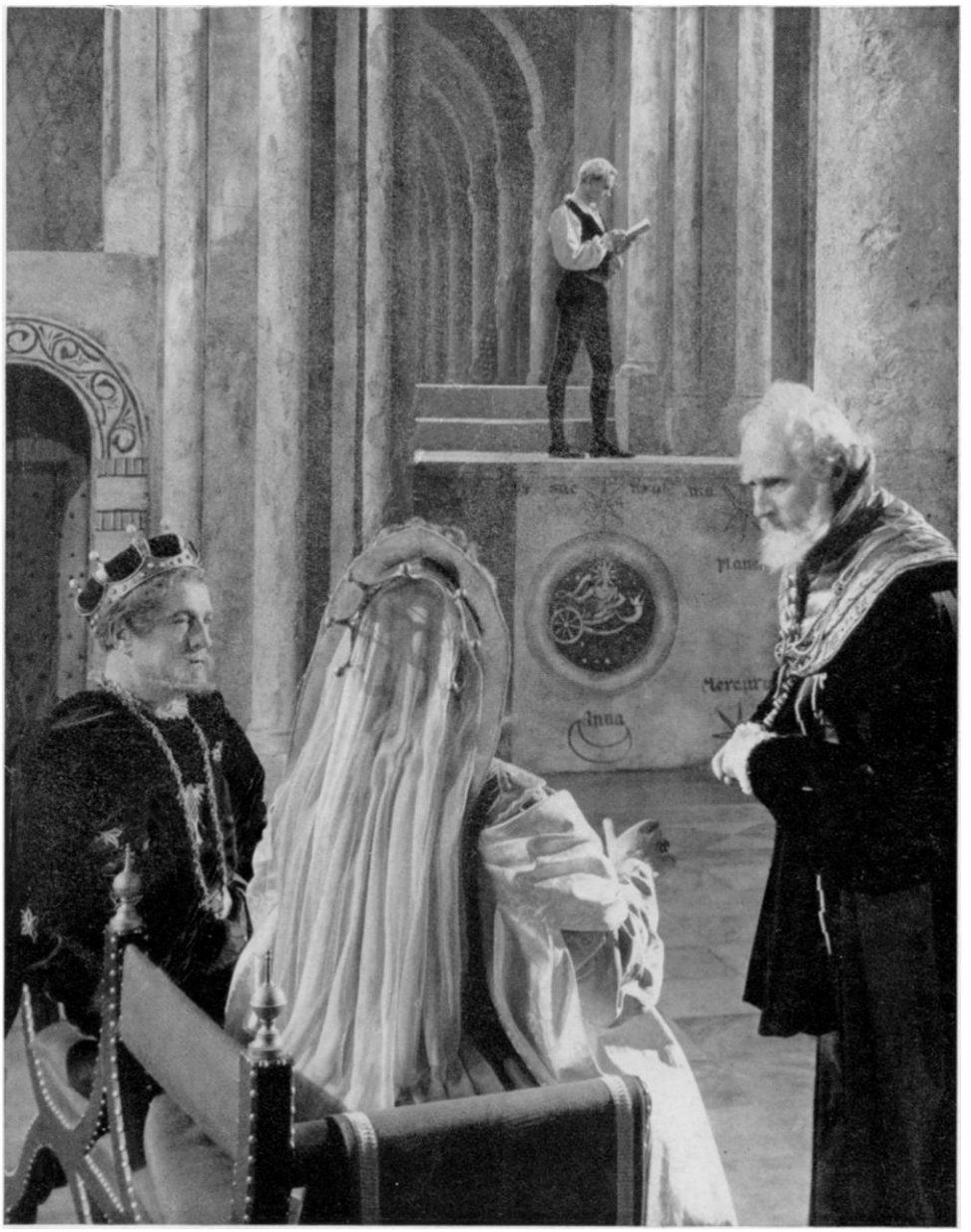
KING: It shall be so:
Madness in great ones must not unwatch'd go.

(He turns and goes off, and is followed by Polonius, who enters screen right and gives one glance back at Ophelia off screen right as he shambles after the King.)



Lawrence Olivier, who marked time at RKO in 1932 and 1933 as an unsought actor, has followed his *Henry V* in color with a *Hamlet* in black and white. His reason for deserting the spectrum was that he wished to use more long shots in his new picture and feared lack of definition in color. He saw the picture as an engraving rather than a painting. His designer, Roger Furse, who did the costumes for *Henry V,* set the play in no definite period, but employed architecture and costumes that ranged from the thirteenth century to the seventeenth. Because Hamlet was obviously a Nordic and because Olivier wished to use many long shots in which distant figures might seem confused, he bleached his hair. The script was cut from four hours to two and one-half by Allan Dent, who prepared the continuity of *Henry V.* Basil Sydney plays the King, and Jean Simmons, the Estella of *Great Expectations,* Ophelia.

And the King's carouse the heavens shall roar again,
Respeaking earthly thunder.



But look where sadly the poor wretch comes reading.

Thou wretched, rash, intruding fool, farewell!

"Le Silence est d'or": A Student Film Analysis

L'I.D.H.E.C.

THE FORMAL analysis of *Le Silence est d'or*, released in an American version as *Man about Town*, is published as an example of the quality and intensiveness of film study undertaken by the students of *L'Institut des Hautes Études Cinématographiques* in Paris. Similar analyses of two important recent films are published in each number of the monthly *Bulletin de l'I.D.H.E.C.* In this form, literally called "filmographic file cards," they not only challenge the student to systematic film criticism, but collectively constitute a valuable body of research.

ROBERT PIROSH is a Hollywood screenwriter under contract to RKO who was sent to Paris as an associate in the production of *Le Silence est d'or* and to write the English adaptation. In the introductory note below he comments on his observations of *l'I.D.H.E.C.* in action.

INTRODUCTORY NOTE

LE SILENCE EST D'OR, René Clair's greatest European success, offered l'I.D.H.E.C. an ideal subject for classroom discussion and analysis. Here in one picture was an outstanding example of contemporary French film technique and an authentic portrayal of the early days of silent pictures. L'I.D.H.E.C. is interested equally in both of these facets; its training includes thorough instruction in cinematic history as well as exhaustive studies in the theory and technique of modern motion picture production. There may well be schools in America which offer as much; but l'I.D.H.E.C. got something else out of *Le Silence est d'or* which, to the best of my knowledge, no American school has ever received from any motion picture. L'I.D.H.E.C. obtained employment for two of its students while the picture was in production. Every day that René Clair was on the set, two young student directors were with him, free to ply him with questions, observe his methods, and offer suggestions. L'I.D.H.E.C., run by the motion picture union with government support, is in a position to arrange for talented pupils to receive guidance from successful practitioners of their chosen screen craft, whether that be directing, writing, photography, or one of the other technical branches. Does the system work? Well, so far I have heard about only one of those two student directors. When the picture was completed, René Clair put him on his own payroll as his personal assistant. But it hasn't been very long; and it wouldn't surprise me if I heard of the other young man one of these days. L'I.D.H.E.C. considered him one of its most promising potential directors, and that is almost a guarantee that he will eventually make the grade. At least he will get a chance, which is more than can be said for most young Americans with similar talents and ambitions. Prominent law offices are still giving jobs every year to Harvard graduates with high grades, but Hollywood studios continue to ignore serious young students of the cinema. I think we need an I.D.H.E.C. to give them a nudge.

ROBERT PIROSH

THE ANALYSIS

DOCUMENTATION

Country: France. Producer: René Clair. Place of production: Paris. Production dates: October, 1946–January, 1947.

Released in Paris: May 21, 1947, at the Marignan and Marivaux theaters. Projection time: 1 hour, 37 minutes. Awards: Grand Prize at the International Festival of Film and Fine Arts in Belgium, 1947, with award of the "Statue of Saint-Michel"; the prizes for the best film, the best producer, and the best actor at the Locarno Film Festival, 1947.

ABOUT THE PRODUCTION

Producing company: Pathé-RKO. Distributor: In France, Pathé; in the United States, RKO.

Credits: Scenario, dialogue, and direction, René Clair; assistant director, Pierre Blondy; director of photography, Armand Thirard; film editor, Louisette Hautecœur-Taverna; music, composed by George Van Parys; set decoration, Léon Barsacq; production manager, Edouard Lepage; sound recorder, Archimbauld.

Cast: Maurice Chevalier, Emile; François Périer, Jacques; Marcelle Derrien, Madeleine; Dany Robin, Lucette; Christiane Sertilange, Marinette; Armontel, Célestin; Robert Pizani, Duperrier; Paul Olivier, the bookkeeper; Raymond Cordy, the goat man; Gaston Modot, the cameraman; Lajarrige, Jean Durand, Max Dalban, Albert Michel, Mariotti, Broquin, Francomme, Paul Faivre, Paul Demange, Bever, Sauval, Fernand Gilbert, Philippe Olive, Tristan Sevère, Berry, Duncan, Yvernel, Sylvain, Balpo, Plot, Mmes Maud Lamy, Michels, Yvonne Ima, Pierson, Cécile Didier.

The author: René Clair, whose real name is René Chomette, was born in Paris in 1898. Before becoming Feuillade's assistant, he was a reporter and a writer, and acted in several films, including *Le Lys de la vie* and *Le Sens de la mort* directed by Protozanoff. He produced his first film in 1923: *Paris qui dort,* or *Le Rayon invisible.* The following year his *Entr'acte,* with screenplay written by Picabia and music composed by Erik Satie, was a great success, and is still appreciated by ciné clubs. From then on, René Clair showed the tact, the humor, and the great precision in building a story and in choosing technical means to express it, that constitute his personal style. The same year, 1924, he directed *Le Fantôme du Moulin Rouge.* Then came, in 1925, *Le Voyage imaginaire.* It is now evident that René Clair successfully created a personal world quite apart, from which he attempted to escape only once, in *La Proie du vent,* an experiment that he would never repeat.

After a documentary picture, *La Tour,* he directed *Le Chapeau de paille d'Italie,* adapted from Labiche's play. Sharply typical figures, fully developed comic situations, broad comedy—all are there. The famous pleading scene in his last silent film, *Les Deux Timides,* shows what full comedy René Clair can achieve using only the unique imagery of his medium.

In the early days of sound films, he wrote: "Speech must have only emotional value and cinema must remain an international language expressed by visual images. Each national tongue will give it only a musical coloration." That is why *Sous les toits de Paris* is mostly sung and hardly ever spoken. Nevertheless, some moments are noteworthy for their auditory quality, for instance the scene in which Pola Illery stops the ringing of the alarm clock with the heel of her shoe.

Then came the great talking pictures *Le Million* (1931), *A nous la liberté* (1932), and *Le 14 juillet* (1933). Here was the sparkling René Clair, the gay and sharp caricature, the great freedom.

After *Le Dernier Milliardaire* (1933), René Clair went to London, where he directed *The Ghost Goes West* (1936), that marvelous story of a Scottish ghost transported to America, and *Break the News* (1938).

In 1939 he began *Air pur,* which was never completed. Then, in his American period, he made *The Flame of New Orleans* (1940), in bright settings such as Merson used to favor; *I Married a Witch* (1942), the script of which was co-authored by Robert Pirosh, the author of the commentary for the American version of *Le Silence est d'or; It Happened Tomorrow;* and, finally, *Ten Little Indians,* adapted from Agatha Christie's novel. While René Clair was still in Hollywood he wrote the screenplay of *Le Silence est d'or,* the film he was to direct upon his return to France.

ABOUT THE SCRIPT

Classification: Sentimental comedy. Locale: Paris in 1906. Theme: As defined by René Clair, "It is *L'Ecole des femmes* in the setting of *Sous les toits de Paris.*"

The story: A middle-aged Don Juan, the film director M. Emile, falls in love with a young girl, Madeleine, whom he shelters because he had formerly loved her mother. Unhappily, his young assistant Jacques also falls in love with Madeleine when they meet by accident on the top of a bus. Finally, Emile renounces the girl, removes all obstacles between the young people, and becomes again, apparently, the Don Juan he was when the story began.

The sequences:

a) Prologue: Introduction of characters.

1) Shrovetide: The tent-show movie. Emile's flirtation. Jacques and Lucette.

2) The Fortuna motion picture studio: The workers, the future production crew. The goat man. The bookkeeper. Lucette in the studio; Lucette hired by Emile. The appearance of Duperrier. The scene between Lucette and Duperrier. The quarrel between Jacques and Duperrier. Jacques unhappy. Emile and Jacques in the music hall. The first love lesson. Célestin and Marinette. Emile reminded of Célestin's wife, the only woman Emile ever loved.

b) First act: Madeleine's arrival.

1) Jacques is leaving for twenty-eight days' military service, Emile accompanying him. On the doorstep, Madeleine, the daughter of the woman Emile had loved, is waiting for him. Finally he shelters her. To protect her against the dangers of Paris, he will give her a job. Scene of the young men across the court. The workers, made responsible for Madeleine's virtue, fulfill their commitment during the shooting of silent pictures. Madeleine and Emile in the music hall (episode with the masher). Madeleine's crying scene: "Nobody loves me."

2) Emile's indirect declaration of his feelings toward Madeleine at the sidewalk café. Emile feeling his age and trying to look younger.

c) Second act: Jacques' return.

1) In Emile's office, Jacques and Madeleine are introduced without seeing each other. The second love lesson. Jacques applies the lesson to Made-

leine on the bus. The scene at the sidewalk café, similar to the previous one between Emile and Madeleine. The gypsy restaurant. The Moulin de Galette. The bouquets of flowers. The street singers. Jacques' bedroom. Paris at night. "It is the first time I have ever had such a lovely evening." "Me too." Date for tomorrow. Madeleine goes home. Emile notices the bouquets of flowers.

2) The next day, Emile buys three small bouquets for Madeleine. Jacques, Emile, and Madeleine are humming the café violinist's song. Jacques tells Emile what happened to him the day before, without naming the girl. Jacques and Madeleine acting together in Emile's film, *Passion d'Orient,* find themselves abruptly face to face. Emile cannot understand Madeleine's strange reaction.

The crew keep an eye on Jacques, who at first thinks it a joke. He breaks the vase containing the three bunches of flowers from Emile. The scene in Emile's office. Jacques angry and disheartened.

In the evening, Emile, who still does not understand the situation, forces Jacques to keep his date with Madeleine. Emile waits downstairs. Jacques' indecision. Madeleine cannot understand what is happening. Emile goes away. Jacques sacrifices his love for Madeleine, for the sake of his friendship with Emile. Slap. Repentance and, counterpoint to the preceding scene, Jacques forces Madeleine to go back home.

After the scene between Emile and Jacques and that between Jacques and Madeleine, comes the scene between Madeleine and Emile.

Madeleine comes in. Emile is waiting. Madeleine, angry, finally says to Emile, "I want to make the most of my youth," etc., the very words of Emile's love lesson.

d) Third act: The apparent departure of Madeleine.

1) Next day in the studio; the broken transom scene. Jacques and Madeleine. Jacques decides to tell Emile everything. Duperrier interrupts with an announcement of the Sultan's arrival. Emile puts Duperrier out and turns threateningly on Jacques. Noise of broken glass.

2) Madeleine goes away. Farewell scene between Emile and Madeleine. Comic transition scene with Duperrier and the crew. Emile at home paces sadly. At the music hall he is depressed. At the sidewalk café he finds Jacques drunk. Emile takes Jacques, puts him to bed, tucks him in, goes away. Célestin is waiting in front of Emile's house. Madeleine has come back. Emile and Madeleine remember their first meeting and go inside together.

e) Conclusion:

1) The Sultan watches the picture being made at the studio. Emile's renunciation (René Clair's philosophy).

2) The tent-show movie, counterpoint to the beginning. Emile once more a Don Juan. On the screen, Madeleine and Jacques are kissing. René Clair's conclusion: "You like a happy ending."

Dramatic Analysis

The comedy of *Le Silence est d'or:*

1) Burlesque.

a) The 1906 films.

b) The Sultan's reception; the awarding of the medals.

2) Satire.

a) The ham actor (Célestin).

b) The backer, shooting the beach scene, the posters, the medals, etc.

c) The tent-show barker saying "Make us some sad films."

d) Shrovetide fair with the umbrellas.

3) Comic figures:

a) The old bookkeeper (Paul Olivier).

b) The goat man who becomes a ham actor (Cordy).

c) Generally, the workers from the studio and their costumes.

d) And further, the concierge, the flower vendor, the policeman, the coachman, the narrator, etc., all the little people of René Clair's films.

4) The comedy of manners.

The situation is essentially that of Molière's *Ecole des femmes,* revised and adapted to new requirements.

5) The comedy of situation (the most important).

a) Correspondence: For instance, the point-by-point correspondence between the silent scene in the tent show at the beginning with Emile, the young woman, and the jealous husband, and the music-hall scene between the masher, Madeleine and Emile. Another example is the scenes at the sidewalk café between Madeleine and Emile and between Madeleine and Jacques. The comic effect of the situation is intensified here because Jacques and Emile employ the same words but with different significance. Also, at the sidewalk café the violinist's movements are precisely contrasted with Emile's reactions.

b) Development: In the first scene at the music hall Emile lectures Jacques. In the second scene Emile is happy with Madeleine beside him. In the third scene Emile is alone and lonely.

c) Simple repetition: The first love lesson and its application by Jacques to Madeleine is followed by a second love lesson. This time the situation is more complicated. The first situation, in Emile's office, is only a trick. In the second situation, at the sidewalk café, Jacques is already a little more sincere. He is caught in his own trap. In the third situation—Madeleine and Emile in Emile's studio—Madeleine is angry and completely sincere. The same words are repeated in each, but important developments are taking place.

Many other examples could be cited, but these are the most striking. It is to be noted that the comic effect is constructed in three parts, just as the story pivots on three central characters.

6) The comedy of contrast.

The best example that can be given is the shooting of the two films.

a) The scene on the beach is shot in the rain.

b) The apache winter scene in the snow is shot in scorching heat.

7) The comic effect of repeating a phrase.

The "father" theme runs throughout the picture. After his first success with Madeleine, Emile says: "Do not be afraid, my child, I could be your father." The theme recurs when Emile makes the crew responsible for Madeleine, at the Moulin de la Galette ("Look at him, he could be her father"), in Madeleine's farewell scene, and in the scenes of the housekeeper scolding Emile, Jacques drunk, Célestin's departure, and Madeleine's return. The climax of the theme is Emile's exploding, "They all want me to be a father to them." The piquancy of the theme is enhanced: Emile might indeed have been Madeleine's father.

8) Irony.

Jacques and the policeman: "She's my girl friend." Lucette costumed as an angel falls into Duperrier's arms. The crew constantly playing cards but capable of building a set overnight. The first arrival of Emile and Madeleine in the studio and the crew's reactions.

Comments: One can see how carefully René Clair's comedy is constructed. The dramatic structure, as well as the whole chain of comic effects, has been skillfully designed. The treatment of the story is very personal and, moreover, very cinematographic. The director does not waste his characters' time in conventional exposition.

The prologue is a pretext for introducing us into the atmosphere of Paris in 1906. It is a valuable frame. Shrovetide in the rain reintroduces another cinematic element beloved by René Clair (note *Le 14 juillet* and the ball interrupted by rain). In spite of the rain, people throw confetti. The floats are sumptuous. The joy of living is everywhere.

Moreover, the story has an arresting milieu—the adventure of the pioneers of cinema, whom respectable citizens used to call mountebanks. The love intrigue is not permitted to encroach too much upon the story. As the dramatic analysis showed us, we go directly from Emile's studio to the Fortuna studio. It would be interesting to show in detail how René Clair breaks up a scene that he fears may become overly dramatic by introducing a comic figure, the bookkeeper, for instance.

"You must not have red eyes," "I am not ready to play the role of father with a girl like you," etc. René Clair never overstates. His art rests in the suggestion of emotion, never in its exploitation. And that is why he develops his story with successive little touches. He allows himself only one lyric passage—in the long love sequence when Madeleine meets Jacques again. But this scene is not truly lyric, because Clair's irony is everpresent; one of the two lovers—Jacques—begins by lying to the other.

Cinegraphic Analysis

Photography: Armand Thirard. The director of photography had to face many demands. First, he had to make newsreel shots for the Shrovetide procession of floats, the arrival of the President of the Republic, and the lively scenes on the boulevard. Then he had to get absolutely uniform lighting for the silent films of 1906.

Besides, although *Le Silence est d'or* is a comedy, we note that rather sharply contrasted lighting was necessary in order to achieve an authentic effect of the gaslight of the period. There is, nevertheless, a wide variety of shading in the very fine photography, from that of the gypsy restaurant and the Moulin de la Galette to the almost dramatic lighting in Madeleine's room when she cries and the delicate moonlight when Madeleine and Jacques stand in front of Jacques' window. To conclude, the photography of this comedy is realistic, as are the sets. Further, the sets and lighting serve to complement each other.

There is no striving after technical virtuosity in the composition. It is simple, and thereby more effective. Long shots achieve great depth of field and sharpness of outline at widely disposed points. The lens most often used was the 32, which brings out even in the close shots (for instance, the flower

girl in the Moulin de la Galette) a rich scale of details in the background, contributing to the impression of authenticity and animation sought in the whole film. Close shots are employed only in essential scenes; for example, Emile explaining his renunciation to the Grand Vizier, with Jacques and Madeleine listening.

The cutting is very detailed—more than 500 shots. This is made necessary by the rhythm peculiar to comedy and by the extreme precision of the script. A great many events happen in the film's one hour and thirty-seven minutes. Many dissolves are employed to give the greatest possible flexibility to this highly fragmented story, which is made up of little touches. Consequently the editing carries the spectator without the least lessening of interest to the final scenes, the purely sentimental story being animated by a skillful interpolation of comic scenes.

The rather frequent panning achieves a flexibility within individual sequences that is comparable to what is accomplished for the film as a whole by the dissolves. It should be noted that three times René Clair employs panning as an element of comic surprise: once in the tent show at the beginning, twice at the music hall, when Emile and Madeleine are together, and when Emile is alone. Each of the three times we begin with two figures—Emile and the young wife, Emile and Madeleine, Emile and the young girl—and pan to include three figures—the jealous husband, the masher, the young man.

Another technical device is a variation of the keyhole effect from *Ten Little Indians*. We start on a close shot of Jacques ("The boss fired me this morning"), and the camera moves back through the broken window in which is framed Jacques' departing figure.

We also note the successful use of several transparencies (for instance, the shots of the violinist and the two scenes with Emile and Madeleine in the street), circumventing the difficulties of outdoor recording. It is the method employed in America, with the difference that the American director of photography is not expected to take responsibility for special effects. They are in the hands of specialized personnel.

Costumes: The costumes were minutely studied, not only for historical authenticity but also with an eye to the photographic translation of colors. That partly explains the photographic richness of scenes such as the gypsy restaurant or the long shot down the Moulin de la Galette. The costumes for Marcelle Derrien and Dany Robin were designed by Christian Dior.

Set decoration: The sets are especially important in this film because they must recreate the atmosphere of Paris in 1906. Therefore, they are realistic, in contrast to Merson's sets for the film *A nous la liberté*.

We can distinguish two sorts of sets. First, the main sets, like the boulevard where the Shrovetide festivities take place, and all the exterior scenes, such as the bus going by, the street singers, the sidewalk café, and the President of the Republic going past, which could not have been shot in actual exteriors. The minutely detailed reconstruction of a cinema studio of 1906 was greatly appreciated by cinema historians. It should be mentioned that the painted backdrops employed in the shooting of the 1906 films were the work of R. Prévost, who was one of Méliès' collabo-

rators. He also made the set models in Emile's office in the studio. Other noteworthy sets include the Moulin de la Galette, the music hall, the tent show, and the gypsy restaurant, all of which have fine plastic composition and give an impression of perfect authenticity.

On the other hand, the intimate sets were planned to emphasize psychological values. For instance, Jacques' room, an attic with knick-knacks, books, souvenirs, and especially the fine photographic background of Paris and its lights. And above all, Emile's apartment with its striking wallpaper which was used as a background for the credits, its fanciful furniture, and the posters and photos on the wall.

The music: music is used very tactfully, and most often follows the dramatic progression when it does not itself create that progression. Example in the music hall: the entertainer's song, "When All Is Over"; the dialogue, "That song she is singing is made for imbeciles like you." When the singer sings "I know you are pretty," the song is picked up by Madeleine at the piano just before she begins to cry. Notice the musical themes that run through the main love sequence between Jacques and Madeleine: (1) the song played by the violinist, (2) the gypsy restaurant orchestra, (3) the Moulin de la Galette orchestra, (4) the song of the street singers. Many realistic musical parts dissolve one into another.

Never before in any of his major sound films—*Sous les toits de Paris, Le 14 juillet, Le Million, A nous la liberté* —has René Clair used a song for so strictly dramatic a purpose. (1) The song is played by the violinist in all the scenes in the sidewalk café, and it is sung outside Jacques' house by the street singers. It comes into all the scenes that are most essential to the love story: Emile's declaration, Jacques and Madeleine's meeting, Emile's forcing Jacques to keep his date, and Jacques' drunkenness. (2) The day after the meeting between Jacques and Madeleine, Jacques, Madeleine, and Emile, all three, hum the song in chorus, each of them unaware of the real ties between them.

Thus the scene of the broken transom and the scene in which Jacques confesses to Emile are both introduced by a studio worker going by whistling the same song. Jacques and Madeleine listen, leave, Madeleine runs, and events develop as has been indicated.

Lastly, a musical effect achieves symbolic value. At the end, one goes from the studio where *Passion d'Orient* is being shot to the screen upon which Jacques and Madeleine are kissing. Emile is in the audience; one hears the words, "You like a happy ending"; now the music played by the pianist who accompanies Emile's film is the very same tune that has been used throughout the film to symbolize the sentimental evolution of the three principal characters.

The acting: The role of M. Emile, which was to be created by Raimu, is taken by Maurice Chevalier, who shows remarkable ease and unity of style. The authority that he shows in all the scenes in the studio must be particularly mentioned. It is exactly so that one imagines Heuzé or Feuillade, with whom René Clair used to work.

René Clair chose for the principal feminine role, which includes many difficult scenes, a young unknown, Marcelle Derrien. Her interpretation places her in the first rank of actresses.

Aside from these main roles, to which must be added those of Jacques (François Périer) and Lucette (Dany Robin), we find all the favorite secondary characters of René Clair. First, his old actors Paul Olivier (the bookkeeper), Raymond Cordy (the goat man), Gaston Modot (the cameraman), Mme Pierson (the housekeeper), and still others, notably some of the workers of the crew. Then, some new actors in Clair's troupe: Robert Pizani (Duperrier), Armontel (Célestin), Christiane Sertilange (Marinette), Paul Demange (the Sultan) and his retinue, the actors of the silent films, the coachman, the policeman, the wardrobe mistress, the narrator of the tent show and the whole train of odd attractive figures with which René Clair likes to surround himself. In *Le Silence est d'or,* as well as in Clair's other films, all the actors, the major and the minor, are expected to suggest a particular quality, primarily by their talent but also by their very physical appearance.

The American version: *Le Silence est d'or* makes an interesting technical contribution in the American version, the title of which is *Man about Town.* The idea was to supplant visual subtitles with auditory subtitles. The American spectator hears the actors speaking French, but a familiar voice, that of Maurice Chevalier himself, speaking English, comes to guide the spectator through the film. Now he comments and now he sums up, now as an actor in the film and now as a literal translator.

A vast amount of work was required to achieve precision. The text had to be commentary, summary, or translation, as required by various passages, all the while remaining restrained enough to avoid interfering either with the original French text or with the sequence of images. Special shooting was required—silent shots and shots longer or shorter than those in the original French version. Some sections of the original were eliminated; new sections were added.

Significance of the Film

1) In the perspective of French cinema:

The French school of cinema represented by Feyder, Carné, and Duvivier is, with rare exceptions, realistic. Clouzot, Grémillon, Becker, and Clément, among others, follow the same line. The single major exception is René Clair. But *Le Dernier Milliardaire,* the last film René Clair directed in France, was produced in 1933. Thus, for the first time in fourteen years René Clair has directed a film in France, and it is a remarkable success.

Le Silence est d'or reintroduces into French cinema the discreet fantasy, the occasionally biting humor, and the agreeable sentimentality that had practically disappeared from our screens. In this sense *Le Silence est d'or* is an event.

At a time when there are harsh pictures everywhere, sometimes extremely violent ones, that are genuine successes of their kind, reflecting the harsh and tormented, unstable and anxious, times we live in, René Clair intentionally avoids the gloomy film. To quote from the film, he "doesn't wish to make the audience unhappy." His film appears to be an accident in French production—an accident because it is a success, an accident because it is essentially different from the other films.

Perhaps, after all, French cinema is to be taught again how to smile.

2) In the perspective of René Clair's work:

This is the first film René Clair directed in France after his work in America. It appears immediately that René Clair's true atmosphere is Paris. All his American films seem, when compared with this one, to suffer from a certain constriction. It is more interesting still to compare it with his older films. It seems to be constructed better than any of them, with a rigor that all of the earlier screenplays lacked. However, the satiric verve seems to have receded to make room for a deeper study of the human heart and its great deviousness. The Sultan's reception is no longer the joyful joke that ends *A nous la liberté.* The concierge, the policeman, and the flower girl no longer gambol through the film as in *Le Million.* The street singers we knew in *Sous les toits de Paris* remain, and so does the eternal trio, now called Jacques-Madeleine-Emile, formerly called Pola-Albert-Louis, Michel-Wanda-Beatrice, and Jean-Anna-Pola. But progress is evident. Each of the members of the trio has won such sharp individuality that he thoroughly pervades the whole story. The script is organized around the trio no longer by accident but by necessity. What is lost in accessory anecdotes is gained in sincere humanity.

The director's love for the 1906 period, the period that coincides with his own youth and with the heroic age of cinema, had already been expressed in *Entr'acte.* The men in white ties and top hats who act in the short film exhibited in the tent show at the beginning are strangely like those who appear in Albert's dream in *Le Chapeau de paille d'Italie* or even in *Entr'acte.* It is still the same René Clair, but a René Clair become more human, concerned with the fate of his characters. He still makes us smile and still makes us laugh, but he also moves us. Nothing could better express the continuity of inspiration that is René Clair's than the reappearance in this film of his old group of actors. As Georges Sadoul said, it is characteristic of great film creators, Chaplin for example, to rely upon the same characters in diverse works. The example most typical of René Clair is Paul Olivier.

3) In the international perspective:

Le Silence est d'or, or rather, *Man about Town,* distributed in the United States by RKO, is the first film to appear in a major American circuit. The development of auditory subtitles is extremely important, not only because it may result in wider release for French films in foreign countries, but also because the average American audience may now be reached by a French film.

Subjects for Discussion

1. The description of Paris in *Sous les toits de Paris, Le 14 juillet,* and *Le Silence est d'or.*

2. Secondary characters in René Clair's films.

3. Is *Le Silence est d'or* a historical film?

4. The advantages and difficulties of the method of auditory subtitles used in the American version.

5. The correspondences and differences between the construction of *Le Silence est d'or,* a classical comedy, and a light comedy by Feydeau.

6. The general themes of René Clair that reappear in *Le Silence est d'or.*

The Development of Australian Films

ERIC GOLDSCHMIDT

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Gold Rush

THERE ARE three well-known Australian films: *The Overlanders, 40,000 Horsemen, Southern Cross.* What can be said about these films has been said abundantly; what has been said about Australian films has usually been confined to these three.

The first feature to be made in Australia was a film about the Kelly gang. The Kelly story is a national legend comparable to the legends of Robin Hood or William Tell. What is noteworthy about the Kelly film is its date line: 1909. Between 1925 and 1940 Australia produced about five films a year. They were local comedies, spliced travelogues, and filmed radio programs. When Australia was promoted from flea-ridden dependency to being an able-bodied ally in the war, news from down under oozed out at a fairly rapid rate. Two results followed: the Australian government took a hand in making films; and overseas companies took an interest in Australia. Production costs were low, exteriors easy to come by, stories and natural actors poured into the front office like ore from a chain bucket line . . . why, the place was a gold mine.

Ealing Studios (London), which produced *The Overlanders,* puts out the following publicity blurb: "A real-life gold miner, playing the part of a miner in *Eureka Stockade,* has struck gold. Tom Doble joined the unit for, as he puts it, grub stakes. Scenes were being shot at the foot of Mount Dangar near Ballarat, when Doble made his find. He is going to stake his claim as soon as he gets back to town."

It's a fine story; it's an old story. With no information, with a hypodermic syringe, with an urban vocabulary and other useless equipment, people go out to Australia. They find a coastline of 12,000 miles and usually stay there. If they move inland they are charmed by trembling unused resources, by mates and creeks and chance. Inside Australia, people concern themselves mostly with the simple business of living; managerial finesse and professional institutions are still hothouse products. Emphasis is on development rather than recording. Only recently has the importance of lines of communications been adequately recognized. Australians strike gold when some explorer with a knout intones a few phrases about the hunches he has and the riches to be found. Such explorers have usually come a long way to do these things, though the phrase "opening up" has lately been used in frequent association with the Commonwealth Government.

Overseas, notions about Australia are crude and rhapsodic. You know the clichés—how Australia is the breeding ground of outsize soldiers, gamblers, and swordfish, how there are fewer people to the square meal, how much it resembles California, how the wide open spaces . . . and so on. These tales spring either from people with Wool-

worth intentions and rationalized foibles, or else from the Commonwealth Year Book. I didn't know which is more likely to be fatal.

The demand for Australian films, to use rhapsodic terms, is obvious. Films are needed to enhance the social unity of an underpopulated continent; films are needed to debag the corny, shopsoiled associations which "Australia" calls up overseas. To ram the point home factually: *Kokoda Trail*—a superb portrait of Australian soldiers—got wide overseas distribution and the New York Drama Critics' annual prize. *Native Earth,* a description of the administration of New Guinea, an Australian mandate, was sponsored by U.N. and got world-wide distribution by MGM. *The Overlanders* has been voted one of the ten best films shown in the United States in 1947, one of the five best in the United Kingdom, the best in Venice—quite apart from being dubbed in Dutch and Spanish and being shown to German schoolchildren for their betterment. Four Australian government films were shown at the Edinburgh festival and have reached an audience of about eight million people. There's no need to rave at great length about all this. What Australian films were shown, were shown successfully. The problem is: if the demand is so great, why aren't there more Australian films? If gold is so easy to come by over there, why aren't there more prospectors?

Gold-plated Prison

There are three, and only three, studios in Australia capable of handling full-scale productions. One of these belongs to the government. The others belong to a company that is tied up with J. Arthur Rank on the one hand and with Universal on the other. (On the third hand, octopus-like, they are tied up with the 120 cinemas of the largest exhibiting circuit.) The three major studios are augmented by two studios turning out a weekly newsreel, and another three specializing in shorts and advertising films: eight studios in the whole of Australia, a combined floor-space of 40,000 square feet.

In the 'thirties, film companies lingered and then folded up like sandwichmen. A break came when, in 1945, Ealing Studios shipped 80,000 pounds' worth of equipment, and instructions to make a feature. That feature turned out to be *The Overlanders.* To make it, a production team took over one of the studios. When there is one success in the film industry, it leads to canonization, which leads to formulization and reduplication—Ealing ate up Australian film production with a four-foot ladle. The original studio was reëquipped, a training scheme for technicians was started, and newspapers cackled that Ealing (not Captain Cook) had discovered the Land of Kangaroos. Columbia sent out from the States an expedition which returned with an epic of one man and two loves: all thrilling, all true, all made in Australia. It looked as if a general transfusion was flowing into the Australian industry. But then came an extra-large tourniquet.

In 1947 the British Government imposed the famous 75 per cent tax. Accordingly, it was no longer profitable to make Australian films, since it was no longer profitable for British distributors to handle them. Sir Alexander Korda, who had scouted the field, retreated suavely; and so, presumably, did a lot of other companies.

If the British tax shaved off lend-lease methods, at least Australia could make films for home consumption, couldn't it? Two Australian producers have been doing so all along. They are responsible for the forty or so prewar films. Now, one of them is also interested in that ubiquitous firm with the three-way tie-up; his plans are obviously influenced by the necessity of feeding 120 cinemas. The other director, as sturdy an independent as they come, has made fairly successful films like *40,000 Horsemen* and *Rats of Tobruk*. He's made them for years, and he'll keep on making them.

Two arguments come up when this "Why don't you be good and stay at home?" suggestion is presented. First: by now, the toughest outback cinema has presented its avid customers with a million-dollar show. People are used to cinemarvels and wouldn't prefer home truths (however patriotic such preference might prove in the long run). Second, there is the argument about technical skill. Twelve firms are manufacturing ciné equipment. There is a flourishing industry producing 35 substandard projectors a week; the Motion Picture Technicians Association has 800 members. But even so, Australia lacks the capital investment in terms of skill or money to produce marketable stuff.

Occasionally, an Australian who has been trained overseas may turn out a *Bush Christmas*. An Anglican clergyman in Melbourne may influence the city council's vote by making a two-reeler on slums and getting it publicly shown; Sunday School kids throughout the British Empire may see Australian religious films. "A small group of men devoted its energies towards the liberation of films from the gold-plated prison of the theatrical box office," as a youthful Australian producer chirruped in his enthusiasm. However, enthusiasm without standards and overseas market doesn't seem to fill the bill.

The Mint

To break up some of these clods, the Commonwealth Government established a Film Board in 1945. It is staffed by Australians and patterned on the Canadian model. Since its inception it has produced or distributed something like 65 documentaries of all types: silents, color films, film strips with subjects ranging from soil erosion and how to stop a bush fire to Australian ballet and aboriginal art. It has remembered Grierson's advice on the importance of training people; it filled two executive positions with Grierson's collaborators.

In its specifically educational program the Film Board has linked groups in the six states. It has organized the first film library and shown films in Australian mandates where no projector had ever appeared. It is virtually the only agency in the Commonwealth to appreciate the publishing aspect of films, that is, that films need not entertain or preach, but may record. In conjunction with the National Library the Board runs a microfilm plant. Owing to the impetus given by the Board, visual-education units are assembled and scientific work is distributed regionally and nationally. In its wider social program the Board has made films to recast certain floating fantasies about typical Australian institutions. Instead of drovers with stock whips under the Southern Cross, the Board

has filmed Tasmanian area schools, South Australian fruit drying, the Kiewa development (Australia's TVA), and Canberra (the national capital). It has sponsored an excellent filmed record of Australia's war effort and a group of films promoting Australia's immigration policy.

The Board operates on a grant of about 360,000 pounds a year. It mediates between government departments, its own taste, and the Film Division of the Information Department. Once a schedule is decided, the Films Division handles all stages of production. There are, at the moment, eleven units to do all the shooting. They consist of wartime cameramen, former journalists, radio scripters, new recruits, and bickerers. Films produced by the government are usually distributed commercially. Here is the sort of schedule from which the work was done—it covers the year 1945: films made, 14; commercially distributed, 10; commercially processed, 10; government processed, 4; government distribution, 4; footage, 7,100; prints, 1,261.

There remains the third main aspect of the Film Board's work: projecting Australia abroad. The Board introduces occupational and professional groups. American farmers and British civil servants see government films on gun shearing and the Apple and Pear Board, on inspection services and election procedures. On a political level, government films are distributed by Overseas Bureaus. These bureaus arrange for distribution in the given countries and maintain a staff of lecturers and technicians to fit films to local conditions. They advise immigrants and tourists and educational bodies. Their ability to show that swans are black in Western Australia, that the Jackarandah Festival is as joyous as Mardi Gras, that town planning is compatible with gigantic vacant areas, is as fruitful as anything ever grown on Australian soil.

Government film activities are best summed up by a member of the Film Board. "Starting as we do—with no workshop of our own, very inadequate equipment and hardly any directors trained in the documentary, as distinct from the merely propaganda, approach to films—it is asking for a miracle to expect an immediate substantial output of first class films comparable to those of Britain's Crown Film Unit or Canada's National Film Board. This will come only with experience built up under the direction of men already steeped in the documentary tradition, and will be conditioned by the availability of production equipment, studios and laboratories.

"Yet, naturally enough, the Government will want to see convincing evidence of a satisfactory return for the money they have already put down, before embarking on the increased expenditures necessary to establish Australia's position in the world documentary field. We are like a new factory which, though still partly in the tooling-up stage, is called upon to produce at once a flow of finished goods of high quality, in order to attract the financial support without which the goods cannot, in fact, be produced at the standard aimed at. All this should be understood not as a grumble but as a reasoned plea for patience."

What of the future? Government films have come to stay, and on present achievements the "reasoned plea for patience" is wholly justified. In time it

will be realized that "plugging techniques" are not needed, that there is a market for Australian films, and that there is no need to mention the word "Australia" thirty-two times in one reel.

It is a problem not of putting Australian films on the map but of assuring an even level of production, which, at the moment, entails ignoring quick-fire successes. It will, therefore, be unpopular—in every sense of the word—since two long-range steps have to be taken: technical skill has to be built up and commercial outlets have to be found. So far, an Australian producer is quite unsure whether and where his film will be seen. That accounts for the over-emphasis, for the shouts of labor and joy that "Here is an Australian film!" Once we are able to take it for granted that Australian films need not be sold on their rarity value, producers will stop imitating overseas superficialities and start creating a setting from right under their own noses—without shouts or apologies.

To do so is not altogether a matter of investments or technical skill. So far as films are not industrial products the attitude that goes into their making is important. If there is an attitude of self-confidence, or, if you like, faith . . .

But perhaps it is as well not to mention such things in connection with the film industry.

Film Music of the Quarter

LAWRENCE MORTON

LAWRENCE MORTON is a critic and an orchestrator of film and radio music. This review of film music is the third in his series in the *Hollywood Quarterly.*

DROUGHT was inevitable after the year-end flood of important films released by studios with aspirations for Academy Awards. The scarcity of good pictures during these months furnished abundant ammunition to those critics who charge that Hollywood at its best achieves nothing more than a straining for mediocrity. Certainly this has been true of recent music. When the scores have not been downright bad (and there have been plenty of these) they have exhibited a high degree of functional competence without revealing the least spark of genuine musical creativeness. Artfully fabricated have been scores like Skinner and Rozsa's for *The Naked City,* Amfitheatrof's for *Letter from an Unkown Woman* and *Another Part of the Forest.* In the last of these, there was a most adroit handling of a sequence of shots alternating between the interior of a tavern and a lynching scene outside. But the split-second precision of the cueing only made one more impatient with the triteness of the musical material, and proved again the familiar contention that it is more difficult to teach a clever craftsman how to be a good composer than it is to teach a good composer the tricks of the trade.

In a different category are pictures like *The Miracle of the Bells* and *To the Ends of the Earth,* in which the music appears to have been sacrificed to whatever gods rule the dubbing room. *To the Ends of the Earth* began bravely with some fine main-title music by George Duning, music in a contemporary vein finely constructed over an eloquent bass line; but for the rest, the score existed on that plane of bare audibility where its course and character were obscured, but where it contributed to the general air of luxury that no expensive film can afford to do without.

Two films, *The Treasure of the Sierra Madre* and *The Fugitive,* had exceptional scores. And these were exceptional not because of musical virtues but because of the particular way in which they militated against the expressive qualities so carefully calculated by the scenarist, director, cameraman, actors, and editors. *Sierra Madre* is throughout a wonderful blend of film crafts. All of them were perfectly focused, through the dominating personality of John Huston, on the objective of portraying what happened to three American bums on a treasure hunt in the wild mountain country of Mexico. In many ways it is a cruelly realistic picture, but it is also full of subtlety. Its characters are neither heroes nor villains, although both heroism and villainy are potential attributes of all of them. A large part of the cast is composed of Mexican natives, semiprofessional and amateur actors; as characters in the play they have the complexities peculiar to semiprimitives. The locale of the film is nature at its most desolate and raw. The action

is violent. It is, in short, an adventure story rich in tragic and poetic overtones and with a strong undertow of bitter comedy.

The only out-of-tune element is Max Steiner's score. This is not because Steiner is not a competent film composer. He is, indeed, one of the best, although much of his recent work has been tired. Never can it be said that he earned his reputation by bad performances; nor has he come to be regarded as one of the founding fathers of film music without having made large contributions to its technique and its literature. Of atmospheric and dramatic music of the plainer sorts he is a real master; and he has a formidable repertory of devices to fit almost any movie situation. Hollywood produces a hundred pictures every year that would profit from his music. But *Sierra Madre* is not one of them. It is not amenable to the routine procedures he has established for himself in twenty years of composing. He appears not to have recognized that *Sierra Madre* did not fit into any of the usual categories, that it required a fresh approach, that it was a challenge to match in musical terms the special mood and emotional tone of Huston's remarkably integrated workmanship. The picture needed musical local color, to be sure, but not the romantically Mexican kind that Steiner provided with his fandangos and snatches of amorous-nostalgic folk music. For there was not a hacienda, a fiesta, or a señorita within a hundred miles of where the action takes place. And this was not musical comedy.

It is characteristic of Steiner's approach to films that the most imaginative bit of scoring occurs in a scene where music was least needed—the windstorm at the end of the picture. Already on the sound track was a realistic windstorm of epic size; to this was added a musical windstorm that was no doubt a marvel of ingenuity, one that may indeed prove to be the classical example of its kind. The two were so artfully blended in dynamics and pitch that one could hardly tell what was music and what was noise. But certainly the music was gratuitous, for all its ingenuity. It was Pelion piled upon Ossa.

This is the kind of thing that Steiner does marvelously. But it is not the kind of thing that serves well in *Sierra Madre.* Throughout the film the music is singularly inappropriate. No wonder that James Agee was moved to write, "One thing I do furiously resent is the intrusion of background music. There is relatively little of it and some of it is better than average, but there shouldn't be any, and I only hope and assume that Huston fought the use of it." In this comment we observe the otherwise earnest and capable critic floundering when he discusses a department of film making that he only partly comprehends. To assume that Huston fought the use of music is indeed an assumption, and an assumption without grounds. For in Huston's great wartime film, *San Pietro,* there was another score that was directly in opposition to the expressiveness of the film. From this one might assume that, sensitive as Huston is to the powers of other film crafts, he is to the same degree insensitive to the powers of music. One might also assume that the whole matter of music was not within his jurisdiction. But since the picture gives every evidence of his controlling hand in every other respect, it might justly be assumed that he could have had a proper

score, or none at all, if he had known just what he wanted a score to accomplish, and if he had recognized that Steiner was just not his man. Agee's comment exhibits the same kind of unawareness. Furiously to resent background music is sheer prejudice. A more knowing criticism would have resented only the wrong background music. *Sierra Madre* is full of marvelous musical opportunities which might have been realized by a truly creative composer. The trouble here is that Steiner was miscast. Anyone familiar with his work, and aware of the special qualities of Huston's film, would have engaged another composer. This is not a question of Steiner's ability, but of his musical style and methodology. The failure is not his, for he delivered his typical product. He just should not have been hired for this particular job.

The Fugitive was similarly undone by its score. One has come almost to expect the wrong music for John Ford's films—music, that is, composed by Richard Hageman. Their association is one of long standing; and however happy it may be on the personal level, it is, professionally, the wedding of two diametrically opposed attitudes in respect to film making. In *The Long Voyage Home* the mésalliance resulted in a score that was described as "clouds of musical error rolling down across the beauty of the film," and further as "a misdemeanor on the part of the composer."

Now *The Fugitive,* no matter what else might be said about its theme and its political attitudes, is yet a touching film, full of bitterness, and with a stark and tragic monotony. If there is any kind of music that it does not want, it is the melismatics of Italian opera. And this is just what Hageman gave it. The film cried aloud for modernisms of the most advanced kind—not for dissonance, necessarily, but for the tensions and spareness and acidity of expression that modern music provides. It may have been the composer's intention to remove the sharp edges from Ford's story, through such devices as the writing of church music in the Italian operatic idiom and the characterization of an enigmatic American character by a most inappropriate Appalachian folk tune. In a somewhat similar way he had attempted to soften the psychotic blow of *Mourning Becomes Electra.* But this kind of mollification should have been undertaken long before the film reached the music department. Once committed to tragedy, Ford should have seen to it that his intentions were not contravened in the scoring. And this should have indicated the hiring of a composer other than Hageman, whose talents lie in the writing of a different kind of music than Ford's pictures want. Not having perceived this, Ford's script and camera insisted on the priest's slow but steady march toward an inevitable doom, while the score kept telling us that *The Fugitive* was a romantic tale that would probably end in a love scene between the peasant girl and her soldier, happily reunited under the blessing of the Church.

I can think of no better illustration of the baleful influence of the "front office" on film music than that provided by these two films. One can be certain that Ford was happy with what he got; and one can guess that Huston was at least content. For it is no secret, at least among musicians, that when the front office is dissatisfied with a score it wastes no time in getting a new one. It has

been said, and truthfully, that film music is written not for audiences but for bosses. And bosses quite cheerfully insist on the satisfaction of their own tastes, poorly cultivated as those tastes are. They cannot even imagine that there might be some disparity between mere opinion and well-informed judgment.

Consequently there is forever being reënacted the comedy of a composer bringing his sketches to a Selznick, a Zanuck, a De Mille, for approval, an approval that cannot possibly be based on intellectual processes more profound than a statement of like or dislike. So long as authority reposes in the front office, responsibility must repose there too. The essential lesson that still remains to be learned there is that composers must be cast as carefully as actors and actresses. Only then will films like *Sierra Madre* and *The Fugitive* get the scores they need.

Notes and Communications

BROADCAST IN NEW ZEALAND

SINCE 1936, when the Labor Government came into power, broadcasting in New Zealand has been a government monopoly and, apart from two small stations which are subsidized by the Government, no private person is allowed to own or operate a radio transmitter for broadcasting purposes. There are, of course, large numbers of amateur radio enthusiasts who operate transmitters, but they are restricted to short-wave bands and controlled by rigid regulations.

The official name of the radio system, now, is the New Zealand Broadcasting Service. It is a government department under the control of a Minister of Broadcasting and, like other government departments, it has a permanent head—the Director of Broadcasting, who is in actual control and who is responsible to the Minister and to Parliament. Members of the N.Z.B.S. staff are civil servants and have to abide by the rules and regulations of the Public Service.

Until recently there were two government-directed radio systems operating side by side, the National Broadcasting Service and the Commercial Broadcasting Service, but they have been amalgamated under the name New Zealand Broadcasting Service. The amalgamation has not affected the listener in any way, as the programs have not been altered, but it has made easier the exchange of staff and technical resources, as well as making broadcasting control less complicated.

The Commercial Division, as it is now called, is in some degree modeled on American commercial radio, and has stations in the four main centers of Auckland, Wellington, Christchurch, and Dunedin, and at Palmerston North. It is entirely self-supporting, deriving its income from the sale of time on the air to anyone caring to buy it. The programs, which run from 6 A.M. until 12 P.M., are made up mainly from the latest popular recordings, quarter-hour serials, many of which are recorded in England, America, and Australia, and all kinds of novelty shows. Everything broadcast by the Commercial stations is designed to have a personal appeal to the listeners. Often the announcers are known by name and are deliberately built into radio personalities; programs of the "quiz" variety and request sessions are used frequently and listeners are encouraged to take an active interest in the work of each station. The programs are kept at a strictly popular level to induce the greatest possible number of persons to listen to them and consequently to the advertisements broadcast with them. Although no listener research is carried out in New Zealand, it seems fairly certain that the methods used by the Commercial stations are successful and that the majority of listeners really do tune in, most of the time, to the Commercial programs.

Sunday is the one day on which the Commercial stations broadcast pro-

grams not designed to sell. They are not allowed to advertise on that day, and program organizers with a hankering to try their hand at serious programs are given a freer choice of material. The Sunday broadcasts are still kept at a popular level, but later in the evening a symphony or concerto is sometimes included.

Because the service is a government monopoly, there is no question of competition to get sponsors for programs. If firms want to advertise their products over the air, they are obliged to deal with the Commercial Division of the N.Z.B.S. Certainly the sales staff does its best to satisfy the sponsors, but usually it is harder for would-be advertisers to get time on the air than for the sales staff to find sponsors.

The Commercial Division does, however, meet with strong competition in its efforts to hold the attention of as many listeners as possible, the distraction being provided by the programs of the National stations, which are far greater in number and are located throughout the country.

The National Division of the N.Z.B.S., which follows a system similar to that of the British Broadcasting Corporation, has nothing to do with advertising and is supported by the license fees of listeners. The annual fee is twenty-five shillings, and anybody operating a receiver without a license is liable to prosecution and a fine. There are seventeen radio stations in the National network, including seven main National stations operating from 6:00 A.M. until 11:30 P.M. and ten auxiliary stations which usually come on the air between 4:00 P.M. and 6:00 P.M. and close down at 10:00 or 10:30 P.M. Some of the auxiliaries operate in the main centers and others in provincial towns where reception of outside stations is not good. Additional auxiliaries are planned and in course of construction. As a glance at a map of New Zealand will show, the country is long and narrow, with high mountain chains, making radio reception difficult in many places. It is on this account that so many stations are needed for the small population of one and three-quarters millions.

The programs of all the National stations are scheduled according to a "blueprint," or plan, designed to give listeners a choice of the maximum variety of broadcasts that can be received satisfactorily in any one place. Since every listener must pay a license fee, it is borne in mind that he must to some degree be catered to. The auxiliaries have programs ranging from the hottest swing to the most serious classical music, together with plays and serials. They are used also to take the main-station normal programs if the main stations are broadcasting something special.

The main National stations also broadcast every kind of recorded musical program. Moreover, they rebroadcast the B.B.C. news twice daily and give local and overseas news items. They also broadcast all kinds of talks—there is a special Talks Department at the Head Office in Wellington,—radio plays, B.B.C. transcriptions, studio recitals by visiting and local artists, concerts, sports relays, church services from local churches twice on Sundays, daily fifteen-minute devotional services, daily children's hours, correspondence-school lessons, programs for ordinary school classes—there is a special department for these, too,—and in fact every

conceivable type of radio program. New Zealanders are decidedly sports-conscious, and sports relays are regularly broadcast. Running commentaries are given on every race meeting of any size, and in Auckland alone, in the winter months, three complete football games—rugby, league, and soccer—are relayed from two stations every Saturday afternoon. Cricket, tennis, yachting, golf, wrestling, boxing, and swimming all come within the orbit of the sports commentators. A feature of particular interest is the relaying of Parliamentary sessions. The Main Chamber of the House of Representatives is wired, and when Parliament is in session the proceedings are broadcast from the main Wellington station. Thus, listeners all over the country can hear just what is being said by their political representatives.

The tone of the programs from the National stations differs very much from that of the Commercial Division. It is strictly forbidden to mention the name of any announcer or other member of the staff over the air; no radio personalities may be built up; announcers are not allowed to "wisecrack" or deviate in any way from the formal methods of announcing laid down by the regulations: programming "stunts" like those used by the Commercial stations are avoided, and everything is done to give an impression of sedate correctness.

The N.Z.B.S. is also putting into operation a short-wave station beamed to England and the Pacific, but at present it is still being properly adjusted and is of no use to New Zealand listeners, who are unable to discover from *The Listener* what programs, if any, are being radiated.

The New Zealand Listener is the journal of the N.Z.B.S. It is a weekly publication which contains, in addition to the scheduled programs of all stations, both National and Commercial, stories, articles, book and film reviews, accounts of interviews with visiting big-wigs, and editorials. Although the paper is included in the N.Z.B.S. organization, its staff is given more or less a free hand, and it prints criticisms of the previous week's programs, sometimes severe, and to letters from listeners, often very severe.

The Service maintains its own Productions Department, in which plays, serials, documentaries, talks, and music are recorded. The recordings are being used more and more in the programs of all stations. At present, acetate disks are used, but they wear out much too quickly and a plant for processing vinylite disks is being built and will soon be ready to go into production.

The latest venture of the Broadcasting Service is the formation of a full-size, permanent symphony orchestra. Started last year, the orchestra is the only one of its kind in the country and is made up of players from the four centers, with a few imported from overseas, under a permanent conductor. Toward the end of last year, Eugene Goossens, who was passing through Auckland on his way to Sydney, conducted the orchestra in several concerts which impressed even the most pessimistic critics. During the last month or two it has been giving concerts with the well-known English soprano, Isobel Baillie, as guest artist.

A large number of the top-flight singers and instrumentalists who come to New Zealand do so under contract to the N.Z.B.S., which is by far the most

powerful and influential employer of musicians in the country. New Zealand is too small to support symphony orchestras, opera companies, and professional concert artists; their place is taken by the N.Z.B.S., which is a major cultural force in the country.

J. E. BLENNERHASSETT

MUSIC FOR CROWN*

THE Crown Film Unit and its founder members, the General Post Office Film Unit and the E.M.B. Unit, have always been noted for the quality of the music used in their productions. Because it has no "big names," technicolor, large-scale publicity campaigns, or any of the other devices used to herald the arrival of the latest feature film, documentary film lacks superficial appeal to the general public. For this very reason I believe that music, if its possibilities are fully realized, can serve one of its most satisfying and useful purposes in the cinema in connection with the documentary.

Disposing of the customary trimmings throws the film itself into a more normal perspective; pure sight and sound are entirely dependent on each other in the ideal documentary film. At the same time, music plays a doubly important part, providing, as it must, a larger than usual share of the entertainment. Music can help to humanize the subject and widen its appeal. Music can make the film less intellectual and more emotional. It can influence the reaction of the audience to any given sequence.

So slender were the finances of the E.M.B. Film Unit, in the early days, that it was not able to make sound films at all, and only on its conversion to the Post Office do we find a complete transfer to talkies. The Unit's first composer was Walter Leigh, whose music for the Basil Wright–John Grierson film *Song of Ceylon* remains to this day a classic of film-music history. Many innovations were used by Leigh for this picture. The music was written first, and then the film was cut—a procedure unheard of at that time. The sound track sometimes required seven channels, as Leigh worked solidly for more than three weeks on a long series of recording experiments, many of which were years ahead of their time. The native music was made with a troupe of Cingalese dancers and drummers who were brought over from Ceylon for this experiment, which represented, in film-music technique, an advance which was to have its effect on documentary throughout the world. Leigh continued his association with the Unit up to the time of his death in 1942.

For some years, Benjamin Britten was associated with the G.P.O. Unit. His films include *Night Mail* (1936), *Coal Face* (1936), *Line to Tschierva Hut* (1937), *The Savings of Bill Blewitt* (1937), *Sixpenny Telegram* (1938), *Calendar of the Year* (1937), and *The Tocher,* a silhouette fantasy made to popularize the Post Office Savings Bank, and produced by Lotte Reiniger in 1938. In 1946, Britten renewed his association with the Unit for *Instruments of the Orchestra.*

Then there was Ernst Meyer, sound-effects expert and composer, who scored *Roadways* in 1937 for Cavalcanti; he also wrote the music for *North Sea,* spending several weeks with a trawler

* Reprinted, with a new supplementary section, from the British Central Office of Information's official *Monthly Review* of the Films Division.

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fleet at sea before writing the music. It was about this time that three French composers were invited to supply the music for a trio of G.P.O. productions: *We Live in Two Worlds* (music by Maurice Jaubert), *The Islanders* (music by Darius Milhaud), and *Forty Million People* (music by Marius François Gaillard). Brian Easdale, composer for the Archers' film *Black Narcissus,* was also a Post Office man, scoring *Big Money* (1937), *Job in a Million* (1937), and *Men in Danger* (1939). Alan Rawsthorne began his film career with *The City,* a G.P.O. picture made in 1939.

Although the name was not altered until some months after the outbreak of World War II, the G.P.O. unit became in effect the "Crown Film Unit" a few hours after Neville Chamberlain had announced the fateful news that Britain was at war. The next six years were to see some very fine work by the Unit. In 1940, Walter Leigh wrote his last score for *Squadron 992;* perhaps a quotation from a review that appeared at the time will suffice to sum up this picture: "Here is not only the best film which has been made about the war; it is a film which sets a new high spot in documentary, by achieving a perfect combination of fact, humour, and dramatic story. The music of this film is as good as everything else about it." (*Documentary News Letter,* 1940.)

Richard Addinsell (of *Warsaw Concerto* and feature-film fame) scored *Men of the Lightship* in 1940. A year later, Constant Lambert wrote his only film-music work, *Merchant Seamen,* which has since been heard frequently as a concert suite. The music of *Target for Tonight* has been misquoted as the work of William Walton; actually it was written by Leighton Lucas, the orchestra of the R.A.F. being conducted by Sgt. John Hollingsworth. After a spell as a documentary-film producer, I was invited to take on the work of Music Director to the Crown Unit (as well as the R.A.F. and Army film units), and it was about this time that I first persuaded Ralph Vaughan Williams to enter the film world for the picture *49th Parallel.* This grand old man showed such a quick grasp of the problems involved in film work and entered into the business with such enthusiasm that we were soon able to offer him another film. For Crown's *Coastal Command* he composed a delightful score which met with the unqualified approval of everyone both inside and outside the unit. As Ken Cameron, Crown Unit sound recordist, says: "When we heard the music, we knew that here was something great, something, indeed, finer and more alive than any music we had ever had before."

Also in 1942, Addinsell composed a very neat score for *We Sail at Midnight,* a film about Lend-Lease. 1943 saw the advent of Sir Arnold Bax, Master of the King's Musick, into the cinema, and I can tell you that it took quite a bit of persuasion to get him to write this music for us—music which afterward became a concert suite that has since been performed in all parts of the country and has now been recorded. As Hubert Clifford remarked, "Arnold Bax's music for *Malta G.C.* is of the highest distinction and ranges from the epic to the naïvely human in parallel with the exciting subject matter of the film." Other interesting music of that year included William Alwyn's *Fires Were Started,* and Gordon Jacob's *Close Quarters.*

In 1944 we did *The True Story of*

Lili Marlene, a perfect gem of a musical short film based on a simple tune that had a colorful story behind it, the song, captured by the Eighth Army from the Afrika Korps, symbolic of a victorious campaign by the Allies. The musical transcription was by Dennis Blood. That year, Clifton Parker wrote the music for *Western Approaches;* the *Seascape* from this film I recorded with the London Symphony Orchestra for Decca.

In 1945 a great number of interesting scores were produced—among them Benjamin Frankel's *The Broad Fourteens,* Christian Darnton's *Harbour Goes to France,* the late Victor Hely-Hutchinson's Empire films *South Africa* and *New Zealand,* and an outstanding first score by Guy Warrack for *The Last Shot,* followed by *Defeated People.* For the latter, Warrack secured two musical effects that immediately put him in the front rank of documentary composers. To shots of the gutted steel shell of the Krupps Essen Factory the music gives great drama by musically reconstructing the air raid that originally destroyed the plant. Another scene shows a conversation between an S.S. man on the run and a British interrogation officer, done entirely by music, with no speech whatsoever. Both items were most effective.

Clifton Parker's *Children on Trial* and Addinsell's *Diary for Timothy* both belong to 1946. Designed originally as a twenty-minute short film for schools, *Instruments of the Orchestra* is a demonstration in picture and sound of the instruments and sections that go to make up a modern symphony orchestra. Benjamin Britten took a theme by Purcell and showed first the four main divisions of the orchestra—wood wind, strings, brass, and percussion. Then he provided a set of variations to show each instrument in the groups separately; having taken the orchestra to pieces, he wrote a fugue in which every instrument enters, one by one, until the entire orchestra is all playing the fugue tune in one great blaze of sound. The music was recorded by the London Symphony Orchestra at Wembley Town Hall, and shot to playback at Pinewood.

Sir Malcolm Sargent is the conductor, the recording is by Ken Cameron, the picture constitutes my first attempt as a film director. It was intended at first for nontheatrical distribution only, but MGM saw it, liked it, and put it out as a short on general release and at first-run theaters. Since then the film has had a great many screenings in all parts of the country and has also been seen in the United States, where it has, I believe, attracted widespread attention and received strong backing from such organizations as the National Film Music Council. The music has established itself and was performed at the Promenade Concerts in London in 1947; it is also available on phonograph records.

In 1948 we made our second film in the same series, entitled *The Steps of the Ballet.* This does for the ballet what our previous film did for the orchestra. It has Robert Helpmann as commentator, with choreography by Andrée Howard and music by Arthur Benjamin (whose *Jamaica Rhumba* was well known in Canada and America a few years back). The recording was made by the Philharmonic Orchestra and our team of Sadlers Wells ballet dancers was headed by Alexander Grant and Gerd Larsen.

The musical direction of Crown Film Unit as a whole was taken over by John Hollingsworth in 1947. Among the notable films he has handled in his first year are *Park Here,* with music by Kinneth Pakeman, *Here Is the Gold Coast,* with music by Guy Warrack, and *The World Is Rich,* an outstanding film on the subject of the world food supplies, produced by Paul Rotha. The music was written by Clifton Parker.

To John Hollingsworth, a young conductor with a considerable reputation in the concert hall (he toured in America with the R.A.F. Symphony Orchestra during the war), goes the task of maintaining one of the greatest traditions in British film music. In documentary there is scope for experiment, a freedom for the composer, unknown among the commercial limitations of the feature film, a training ground for the younger generation of film musicians, and an opportunity to become associated with a class of film making for which this country is renowned throughout the world.

MUIR MATHIESON
Conductor of the London Symphony Orchestra and Musical Director of J. Arthur Rank productions

COMMENTS ON A REVIEW

DEAR SIRS:

I have only just seen Mr. Lawrence Morton's review[1] of my pamphlet, *Incidental Music in the Sound Film,* but perhaps you will be so kind as to allow me to make one or two observations, albeit belated.

I do not know Mr. Huntley and I have not read his book, but it is possible that he is as surprised as I am to find discourses on film music described as "attempts to console the British people for the decline of their empire." I have given a good deal of thought at one time and another to both films and music, but very little to the British Empire. I didn't even know it had declined.

I neither find Hollywood "the source of all musical evil" nor consider the output of all British film composers of equal merit. Much film music, American and British, seems to me mediocre; but since the majority of films widely shown in this country were made in California, a fair proportion of the bad music heard in our cinemas must necessarily come from America. On the other hand, the British producers' policy of inviting distinguished composers to write for the cinema seems worth applauding, though, as I pointed out, their talents have not always been used to the best advantage. Believe me, I shall applaud no less heartily when Hollywood commissions scores from eminent composers to a proportionate extent and I see the names of Hindemith and Samuel Barber on the credit titles.

I have admired some of the work of Bernard Herrmann and Miklos Rozsa (whom I mentioned), Hugo Friedhofer and Ernst Toch; and I am very far from admiring the work of a number of British film composers.

Though it seems to me irrelevant to suggest that a composer may have been economical in his scoring mainly because he had to be (the result is what matters), I agree that the principles I

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propounded are, like all principles, open to criticism and question. That's fair enough. Mr. Morton is fully entitled to disagree with me on musical matters (including Beethoven's Eighth Symphony) and to criticize me for all he's worth. He may be right. But when he represents my pamphlet as a sort of sales booklet for British film music he is, most decidedly, wrong.

GERALD COCKSHOTT
Brighton, England

Book Reviews

Book Review Editor, FRANKLIN FEARING

HOW IT STRIKES TWO CONTEMPORARIES

Hollywood on Trial: The Story of the 10 Who Were Indicted. By GORDON KAHN. Foreword by THOMAS MANN. New York: Boni & Gaer. 1948

[The editors proposed to get comments on this book from specially qualified and informed persons who were yet not professionally associated with Hollywood. One of the reviews below, subtitled by the author "Some thoughts arising upon reading the book *Hollywood on Trial,*" was written by Roger Manvell, well-known British film authority whose book *Film* is well on its way to becoming a classic. In addition to his extensive activities in film research and criticism, he is editor of the *Penguin Film Review.* The second review was written by Max Radin, professor of law at the University of California, Berkeley, since 1919, whose major field of work has been legal history. His two most recent books are *The Day of Reckoning* and *Law as Logic and Experience.*—THE EDITORS.]

IT IS inevitable that the most important principles of our evolving civilization turn into platitudes. We talk of civil liberties, freedom of speech, and the concept of democracy with plums in our mouths. If we have enjoyed these liberties, relatively speaking, over a long period, we accept them and wait only for some flagrant example of their violation to make us excited. Stars and film makers are always news, but in September, 1947, it became greater news still which camp they were in—friendly or unfriendly to the Un-American Activities Committee.

The occasion was ripe to restate our platitudes because it is necessary at these times to do so, and because good is done to think once more of the few men of genius, writers or politicians, who have turned the phrases of our liberties into words above the level of common speech. We felt again that we must brighten our platitudes, for they are the basis of life as decent people know it and want it to continue.

Then we felt we must consider once more the importance of the liberty of the artist. Though the artist may for special professional reasons associate with his colleagues, he is essentially an individualist serving society by the honesty and penetration of his personal vision. He lacks the protective covering of the politician, who is a member of an acknowledged party whose principles and brotherhood he shares. The artist may awake one morning to find himself famous and the next to find himself discredited: in either case he is alone. Though he may find the support of other sympathetic artists and critics, he alone is finally responsible for what he says, based as it is upon his own observations. This is putting the matter in its extreme form, but unless the artist is the acknowledged servant of a definite political movement to which he openly makes his work conform, he must remain personally responsible for what he says. This has

been the acknowledged principle behind artistic creation for centuries, modified only by the artist's individual solution to the problem of getting bread, butter, and patronage.

The film presents unique problems for the artist. No art form has ever been so expensive to produce; no art form has commanded so miscellaneous or universal an audience. Because of the first condition it has become a heavily capitalized industry; because of the second it has become heavily censored. Never has the vulnerability of the artist as an individual creator been so clearly and continuously proved as in the history of the art of the film.

It is therefore not to be expected that the Film Studio could become an easy employer of artists determined to exercise their hereditary right to free expression. What may be written in an article, a book, a poem, or even a play can be safely passed over as only of minority interest. But what is to be seen by millions on the screen must be forced to conform to the contemporary patterns of society regarded from the safest of all possible points of view. Censorship is framed to enforce this. Occasionally, of course, a film producer, tired of conformity to the eternal repetition of stories of sin and sentiment, may allow a little freedom of theme or speech and we get a *Nothing Sacred,* a *Grapes of Wrath,* a *Citizen Kane,* an *Oxbow Incident,* a *Hail the Conquering Hero,* or a *Crossfire* and *Gentleman's Agreement.* Audiences usually respond to these moments of freedom, but they as often lead to renewed complaint that the cinema is becoming a political hothouse. The late President of the British Board of Film Censors once said publicly, "We need constant repression of controversy to stave off disaster." This fear that the screen will be "used" by cunning propagandists is what has led to the exaggerated panic of those who have taken so much trouble to pamper friendly and conforming witnesses and to deny the most elementary rights to those thought to be unfriendly.

How does it strike a contemporary? First of all, with sheer surprise that films so politically mild (compared, that is, with similar stage plays, novels, and political literature) should be thought dangerously subversive. Secondly, with complete surprise that proceedings so manifestly unfair could be tolerated by public opinion for a single day, especially when conducted in the full blare of publicity. Thirdly, with blank surprise that testimony so loose and vague, so curiously childish and whimsical, could possibly pass muster in open session, merely on the basis of "friendship." These last two subjects for surprise seem to me vastly to outweigh in importance whether or not a red sentence or a pink sequence[1] has appeared in one or two films. The elementary rights of people to defend their characters against the flimsiest of rumors seem to go without saying, but they seem categorically to have been denied. This sort of thing is always happening in private, but that such gossip should be entered in the public records of a democratic society without opportunity for the victims of it to defend themselves is beyond belief.

Out of such proceedings can only come undemocratic intimidation of everyone, the secret fear of rumors

[1] "I have seen things from time to time which appeared to me to be slightly on the pink side, shall we say. . . ." (Mr. Robert Taylor; p. 54).

circulated by petty enemies or political rivals, the competition to appease powerful interests whose soft pressures are ever ready suddenly to harden if a breath of social criticism smears a script or soils the pure entertainment value which, it seems, it is the sole function of this great new art to supply. Chained to the crooner and the gangster, no film must be permitted to reflect what real people think and feel, discuss and suffer, even though audiences are prepared to support such films when, once in a while, they slip through the meshes of the front-office production file.

The many statements written by the "unfriendly" witnesses (the accused, in fact, though if they had committed murder they would have been entitled to defend themselves) and by independent people, now reproduced in this book, are statements of the basic rights of American citizens, or, for that matter, of free citizens anywhere. Their arguments seem irrefutable, although this is for the lawyers to confirm. I like particularly Judge Clark's words (p. 208) in which he says, in effect, that it is these Committee proceedings themselves which are subversive: "It invites and justifies an attempt to enforce conformity of political thinking, to penalize the new and the original, to label as subversive or un-American the attempt to devise new approaches for the public welfare—in short, to damn that very kind of initiative in experimentation which has made our democracy grow and flourish."

Now this is the root of the matter. If we believe, as Shelley did, that poets are the unacknowledged legislators of the world, that the artist reflects and forms the thoughts and feelings of mankind, then it is indeed subversive to civilization to damn their freedom of expression, whether they be writers of talent or men of genius. History has shown us we should be nowhere without the unusual and creative members of society, however much we may want to suppress them when their ideas seem to threaten our easy money or our social inequalities and injustices. To threaten this freedom is, as the Committee for the First Amendment puts it, to violate "the long established Anglo-Saxon–American principles of individual accountability" (p. 143). It is to destroy, as far as film making is concerned, what Kahn calls "the thinking pictures."

"These pictures talked in a language people proved at the box-office they were eager to hear. These and similar pictures talked of such things as bad housing, unemployment, profiteering and high prices, Jew-baiting, Negro-baiting, fascism in America, illiteracy, inflation, poll taxes, boom-and-bust, war. They dealt with insistent realities rather than with the over-worked suggestion that life is the United States is a perpetually pleasant, romantic idyll.

"Naturally, the creative producers, directors, writers, and actors in Hollywood wanted to make a fair proportion of such pictures that are successful both in terms of the box-office and of valid artistic maturity." (P. 136.)

The logical development of such investigations as these is to arraign the artists of all times who have spoken out for nonconformity, from Euripides to Bernard Shaw. Or even Shakespeare, who gave to his Jew Shylock the pro-Semitic lines:

> I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passion? fed with the same food,

hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is?

and to his auotocratic monarch Lear the "red" speech:

O! I have ta'en
Too little care of this. Take physic, pomp;
Expose thyself to feel what wretches feel,
That thou mayst shake the superflux to them,
And show the heavens more just.

and to his prince Hamlet words prompting a dangerous individualism:

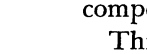
What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unused.

and lets Desdemona speak of her colored husband Othello in these words:

... my heart's subdued
Even to the very quality of my lord:
I saw Othello's visage in his mind,
And to his honors and his valiant parts
Did I my soul and fortunes consecrate.

Let therefore the ghost of Shakespeare be called an unfriendly and un-English witness!

ROGER MANVELL



IN OUR House of Representatives there is a committee entitled the Committee on Un-American Activities. It was formerly a special committee but it is now a standing one. Its function, it declares, is to expose subversive activities and to propose legislation to check them. In the minds of the members of the Committee the most subversive of all artivities is communism, and during the fall of 1947 it decided to prove to the public that the moving picture industry, so far as it resulted in screenplays produced and distributed, was one of the chief instruments by which communism was maintained and furthered.

Mr. Kahn tells dramatically how the Committee sought to furnish this proof. The intellectual acumen of some of the members of the Committee does not rank high with even the conservative press and public. It would rank lower still if anyone supposed that they thought they had proved anything except their own incapacity to understand what the purposes of our governmental system were.

Mr. Kahn gives more details than any newspaper reports have given. His book would therefore be valuable for that alone, but its principal achievement lies in the demonstration that unless the Supreme Court sharply and definitely interposes a Constitutional inhibition, any group of Americans is at the mercy of any Congressional committee which chooses to subject them to hostile and malignant examination as to their alleged beliefs or lack of them, and does so without affording them the safeguards that the poorest and least responsible court would be compelled to give.

This is so serious a matter that one is inclined almost to forget that in the course of this episode ten men of distinguished artistic attainments have been indicted—two have since been convicted—of a crime which is punishable by a year's imprisonment and the fine of a thousand dollars. The crime consists in declining to tell the Com-

mittee whether they are Communists or not. Up to the present time, Americans had supposed that the formula "So you won't talk!" was the mark of the brutal and illegal "third degree" or of gangsters attempting to elicit information from their victims. It remains to be seen whether it is also a formula for Congressional committees.

The book was written at white heat. Juvenal is authority for the statement that verses are made by indignation. It must be admitted that not the best kind of verses are so made and it is likely that this book will not rank with the best of Mr. Kahn's writings. But it is a document. Future sociologists studying the effects of fear, of irresponsible power, of strutting exhibitionism and of childish spitefulness, will probably use it with effect. Mr. Kahn does not stress, as much as he legitimately might, the discernible smell of anti-Semitism clinging to this sorry business. Future sociologists will certainly not ignore it.

Sorrier than anything else, perhaps, is the spectacle presented of influential members of the most powerful legislature on earth and of captains of one of our great industries, to whom the elements of English grammar are something of a mystery and to whom such ideas as justice and fairness are remote and unattained concepts. The story here unfolded is one that makes Americans cringe and when told in Gath and published in the streets of Askelon will give comfort to the enemies of democracy.

MAX RADIN

WESTERN SETTINGS OF EIGHTY YEARS AGO

Picture Maker of the Old West: William H. Jackson. By CLARENCE S. JACKSON. New York: Scribner's. 1948

HERE, in *Picture Maker of the Old West,* is a sort of companion volume to *Mr. Lincoln's Cameraman.* Jackson, who photographed the pioneer West of the late 'sixties, is at a slight disadvantage with Brady, who photographed the War between the States. There is drama in Jackson's material, but not the drama that Brady had at hand. There is, of course, a great variety of men and backgrounds, and therefore a wealth of human interest. The quality of Jackson's photographs varies greatly; some are superb and some are crude. This is only natural when you consider the difficulties faced by a photographer who had to carry a darkroom on muleback and prepare and develop wet plates on the spot—a spot that ranged from Pike's Peak to the deserts of the Southwest. (The first time that Jackson tried modern methods, the dry films showed no images when he got them back to civilization.) Those who see the "westerns" of Hollywood and those who make them will enjoy this book for what it tells them they have not seen or have not done.

K. M.

FILM WAYS IN ENGLAND

Working for the Films. Edited by OSWELL BLAKESTON. London: The Focal Press. 1947

NINETEEN British film workers, ranging from writer, director, documentary director, and film actor, to agent, still cameraman, continuity girl, and film publicist, describe in *Working for the Films* the nature of the work in their special fields, and tell the man who wants a job in British movies what chance he has of getting one and how to go about it. The writers of this cinematic Baedeker are intelligent,

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earnest, and realistic, but the book's chief interest for an American is the fact that the script writer leads the procession of experts, that the documentary field receives much more attention than it would in a similar volume published over here, and that English terms in the glossary are surprisingly like those used in Hollywood.

K. M.

SUPPLEMENT TO STANISLAVSKI

Acting: A Handbook of the Stanislavski Method. Compiled by TOBY COLE. Introduction by LEE STRASBERG. New York, Lear Publishers, 1947

IN THE light of all the confusion in print about the Stanislavski method, Toby Cole's new book comes close to being a revelation. Disclosing the essentials of the art of acting as taught by one of its outstanding masters, the book represents both a supplement to and a commentary on the Russian stage-wizard's notable, and still widely read, autobiography, *My Life in Art.* It makes one marvel again at the revolutionizing innovations of the Moscow Art Theater, the most significant of which were the policies of subordinating the actor to the play, strictly avoiding any stage conventionalism, doing away with the star system in favor of the ensemble, rehearsing each production until it was absolutely perfect, and, above all, disregarding any box-office considerations. How all this was achieved in half a century—the well-selected pictorial material of the handsome small volume comprises the period from 1888 to 1938—is retold by Stanislavski and his lieutenants in ten highly inspirational chapters.

With a speech entitled "The Actor's Responsibility," delivered in 1911 before students and actors of the "affiliated university" of the Art Theater, and his inclusive article "Direction and Acting," reprinted from the *Encyclopaedia Britannica* (1947), Stanislavski himself gives the keynote of the widely discussed method. Defining concentration, activity of imagination, and emotion of truth as principal qualifications of the ideal actor, he sets forth his high standards of production in an admirably precise formula (p. 31): "Only then, when in each actor every part not only organically ripens and comes to life but also all emotions are stripped of the superfluous, when they all crystallize and sum up into a live contact, when they harmonize amongst themselves in the general tune, rhythm, and time of the performance, then the play may be presented to the public."

A glance into his workshop shows how the director goes about attaining such perfection. Like Max Reinhardt, by means of his *Regiebuch,* Stanislavski proceeds according to a most detailed Production Plan. In approaching Shakespeare's *Othello,* for instance (p. 131), he delves into the youth and childhood of individual characters, inquiring "Who is Roderigo?" "What of Iago's past?"

The insights thus derived then determine tempo, mood, and atmosphere in the particular scenes. Every position and every movement of the actors suddenly appears in an entirely new light. Stanislavski, like Reinhardt—both imaginative actors in their own right,—never forgot that the leading role in the ensemble belongs to the actors. How sound seems the advice given to the cast at the first rehearsal of the world-

earnest, and realistic, but the book's chief interest for an American is the fact that the script writer leads the procession of experts, that the documentary field receives much more attention than it would in a similar volume published over here, and that English terms in the glossary are surprisingly like those used in Hollywood.

K. M.

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famous production of Maeterlinck's *Blue Bird* in 1908 (p. 221): "In order to make the public listen to the fine shades of your feelings you have to experience them intensely yourself. To live through definite intelligible feelings is easier than to live through the subtle soul vibrations of a poetic nature. To reach them it is necessary to dig deep in the material which is handed to you for creation." To this end the players in *The Blue Bird* were admonished: "Make friends of children. Enter into their world. Watch nature and her manifestations surrounding us. Make friends of dogs and cats and look oftener into their eyes to see their souls. You will be doing the same as Maeterlinck did before writing the play and you will come closer to the author."

In a nutshell the great teacher explains "the method," revealing the secret of his worldwide fame in the simple words which conclude his address, and which should be posted in theater schools throughout the world (p. 223): "Our first step in this great work is to live in the play."

It seems almost unavoidable that in a book including so many writers duplications should occur. But what otherwise can be annoying is here rather advantageous, since each author in repeating the teachings of the master provides commentaries that facilitate understanding.

Outstanding among Stanislavski's disciples was the late Evgeny Vakhtangov, from whose *Diary* are published "for the first time" a few characteristic pages. Vakhtangov, as teacher of the Second Studio and by true vocation, is primarily concerned with the students of acting. He expresses in clear words what has been stressed by all good educators in the theater arts and cannot be stated with too great emphasis—that (p. 119) "the feeling of the actor must not be ready-made beforehand somewhere on the shelf of his soul. It must arise spontaneously on the stage, depending upon the situations in which the actor finds himself as the acting person of the drama." And how could one better summarize the thousand and one theories of acting in existence than by this basic dictum: "The actor must speak not words but thoughts."

Practical suggestions and valuable exercises by I. Rapoport in his article, "The Work of the Actor," and two lectures by I. Sudakov entitled "The Creative Process" elaborate the fundamental doctrine. Sudakov, in comparing the traditional schools with the new directions, very appropriately formulates (p. 70): "Former theater schools confined themselves to teaching diction, plastique, fencing, recitation; but that which is essentially the function of the actor, *his real work,* was not analyzed by those schools which had but fragmentary, meager understanding of this activity. This was due to the lack of an accumulated, consciously analyzed experience."

M. A. Chekhov, who, through his widely acclaimed work as actor, director, and pedagogue, has demonstrated the "method" in this country, divides the objective of the Stanislavski school into two parts (p. 105): "one's work upon oneself, a general training which must be carried on constantly; and work upon specific roles."

That "just as in the theatre, so in the cinema the methodology of rehearsals is all-important for the actor," V. I.

Pudovkin proves in a brilliantly written paper, "Film Acting" (pp. 167–181), advocating systematic rehearsal work prior to shooting, and a new form of script, termed "the actor's script." There, "the separate pieces concerning the actor would be approximated to one another for the paramount purpose of preserving for him as far as possible a longer duration and less interruption in his acting. The whole material of the director's editing or shooting script would be preserved. Only it would be rearranged in a new sequence, enabling nearer approximation of the shots in the actor's role, thus giving him larger pieces of united inner movement." Has one not frequently heard motion picture actors voicing the need for something like such a rehearsal aid, and do not recent British and Hollywood methods of directing—Carol Reed's, William Wyler's, or Alfred Hitchcock's—live up to Pudovkin's suggestions?

In a rather conventional contribution by B. E. Zakhava, the principles of directing are analyzed without casting new light on an art still not properly recognized by our theatergoing public. In the long-established controversy about whether to seek the "actor-director" or the "academic director," the author takes sides with the latter when he writes (p. 194): "The director need be an actor himself no more than he need be a playwright, an artist, or a musician. But he must have a more penetrating and comprehensive knowledge of those manifestations of life underlying dramatic construction than that possessed by any member of the acting company."

The wide variety of the challenging, well-edited articles, expertly introduced by Lee Strasberg—his condensed survey of the acting techniques of the past reveals thorough research,—will no doubt be welcomed by directors and actors, producers and educators, alike; and to all of them the book must be recommended. But above all it will prove itself indispensable to, and should be made required reading for, the innumerable students of theater arts who, in universities, colleges, and professional schools, or under the guidance of more or less competent private teachers, are preparing for an acting career. For having presented to them an unusually stimulating textbook Toby Cole is to be commended.

WILLIAM W. MELNITZ

BRIEFER MENTION

THE ANALYSIS of public opinion, propaganda, and social attitudes occupies an increasingly important place among the professional interests of the social scientist, especially the social psychologist. A new quarterly journal, the *International Journal of Opinion and Attitude Research,* has just completed its first year, under the editorship of Laszlo Radvanyi, a professor at the National University of Mexico. Its aim, according to its editor, is to present discussions of all aspects of public opinion and attitude research and to "create an international forum in which specialists of all countries can publish the results of their work." Special departments include book reviews, news of research in progress in the field, and a department entitled "World Opinion" in which are published the results of public-opinion polls in countries all over the world. The articles are authoritative and not overly technical. This journal, together with the *Public Opinion*

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Quarterly, gives complete coverage of a field which has a special significance for the serious student of the mass media of communication. The address of the *International Journal* is Donato Guerra 1, Desp. 207, México, D.F., México.

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"... since wars begin in the minds of men ...," *The Report of the Commission on Technical Needs in Press, Radio and Film* of UNESCO (Document 2 c/8, Paris, 1947), is a study of these three mass media in twelve countries: Belgium, Czechoslovakia, Denmark, France, Greece, Luxembourg, The Netherlands, Norway, Poland, Yugoslavia, China, and the Philippines. It is based on the reports of field workers in these countries, who used a detailed questionnaire covering forty-odd topics in collecting the information. They were instructed to give top priority to obtaining information on the following points: training of personnel in press and radio, news agencies and their instruments, raw materials for press, technical equipment for radio, manufacturing possibilities for radio, and exhibition and production facilities for film. The reports for each country are presented in detail. This is an authoritative factual study, and probably the first of its sort ever made.

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The Commission on Motion Pictures in Adult Education, 19 South La Salle St., Chicago 3, Ill., has published *Films for Adult Education.* This is a preliminary catalogue and handbook of information on films distributed by Teaching Films Custodians, Inc. Eighty films are listed and annotated. The notes on each subject cover content summary, evaluative comment, and suggestions for discussion. Among the films listed, we note the trial sequence from *Fury,* the money sequence from *Alice Adams,* and the *Crime Does Not Pay* series of MGM. This is a useful compilation and should be continued.

Mr. Richard S. Angell, Chief, Copyright Cataloging Division of the Library of Congress, has sent the *Hollywood Quarterly* copies of the two new catalogues which are parts of the newly reorganized *Catalog of Copyright Entries,* Third Series. One of these, *Motion Pictures,* contains an alphabetical list of titles of all types of motion pictures registered for copyright from January to June, 1947. Each entry contains pertinent information about the picture, including its length, screen credits, cast, and date of release. The second catalogue, *Dramas and Works Prepared for Oral Delivery,* lists both published and unpublished works, including lectures, sermons, addresses, dramatic works and radio, television and film scripts, which were registered for copyright from January to July, 1947. All pertinent data are given, and the entries are cross-referenced for editors, translators, and contributory authors. These catalogues are on sale at the Government Printing Office, Washington 25, D.C. *Dramas and Works Prepared for Oral Delivery* is $2.00 for one year, $1.00 for each semiannual number. *Motion-Pictures* is $1.00 for one year and fifty cents for each number. Mr. Angell invites comments and suggestions from *Quarterly* readers. The catalogues impressed this editor as extremely useful listings.

Film Forum Review, a quarterly devoted to "the use of motion pictures in adult education," is published by the Institute of Adult Education, Teachers

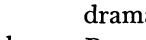
College, Columbia University. This journal is now in its second volume, two numbers of which have recently come to us. The Summer, 1947, issue is largely devoted to reviews of films for forums on child care, education, recreation, and delinquency. The Spring, 1947, issue is devoted to films for forums on international relations. The discussion of each film listed includes a summary, an evaluative comment, and suggestions for discussion by the audience. The subscription price for this useful journal is $2.00 a year and the address is 525 West 120th St., New York 27, N.Y.

A thin book of essays by R. J. Minney entitled *Talking of Films* (Home and Van Thal, London, 1947, distributed in the United States by Allan Swallow, 2679 South York St., Denver 10, Colorado) seemed to this reviewer thin talk indeed. In one of the essays, entitled "Is It an Art or an Industry," we learn that film stories should follow accepted patterns which have stood the test of centuries. This seems a safe formula, and safety seems very important to Mr. Minney. In another chapter he notes that the great novelists rarely had a message to give or a criticism to make on life, citing, believe it or not, Dickens, Tolstoi, and Jane Austen! Films should emulate their example and be produced for "diversion" only. The film with a message is dangerous for "normal consumption" and may, indeed, rouse the audience that disagrees to the point of wrecking the cinema.

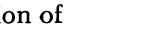
Critical and scholarly studies of the works of great film directors, past and present, continue to come out as Special Supplements to the British quarterly, *Sight and Sound.* The ones currently before us are *An Index to the Films of Ernst Lubitsch,* by Theodore Huff (No. 9); *An Index to the Creative Work of George Méliès,* by Georges Sadoul (No. 11); and *An Index to the Creative Work of Alexander Dovzhenko,* by Jay Leyda (No. 12).

There is much soul-searching and breast-beating in Hollywood about the failure of films and radio to live up to their presumed obligations as mass media of communication. *Individually,* the critics seem to be articulate enough, but it is remarkable that as a *group* the creative craftsmen concerned with films and radio have been unable or unwilling collectively to examine their product and attempt systematically to evaluate it. Outsiders have done this from one point of view or another, but not the members of the working fraternity. A model for such an enterprise is provided by the craftsmen concerned with another great medium of communication, the newspaper. The nine Nieman Fellows of 1946 have tried to discover why the American newspaper has not done a better job. The results of their analysis appears in *Your Newspaper: Blueprint for a Better Press* (Macmillan, 1947). The most significant thing about this book is that its nine authors were all working newspapermen or women of distinction. The Nieman Fellowships in Journalism are granted to newspaper professionals who spend one year at Harvard University for study in the backgrounds of the public issues which make their daily work. The 1945–1946 Fellows (the eighth group) came "unanimously and quickly to the conviction that the newspaper service generally

available to the intelligent American reader does not adequately serve him with the information he needs to form his judgments as a voter in a self-governing system." The book considers the reasons therefor, and how the situation may be improved. Perhaps radio and motion pictures need a counterpart of the Nieman Foundation.



It has been pointed out in these pages from time to time that social science provides the only approach to films and radio which offers an adequate methodology of evaluation and provides a systematic theoretical framework for their discussion. The discussions of the cinema as art, or the cinema as pure entertainment, or the cinema as an industry, or even those intensely argued debates on the cinema as a vehicle for the display of the virtuosities of the various creative craftsmen whose skills make radio and films possible, are all occasions for exciting talk. In this instance, the confusion of tongues may even be, up to a point, beneficial, but it doesn't get us any forwarder in the business of understanding these media in human society. Social science provides a theoretical framework within which radio and films may be seen in the context of human behavior and culture. We have occasionally discussed books in this field which seemed especially important. Additional titles are constantly appearing. Currently we suggest Leonard Doob's *Public Opinion and Propaganda* (Holt, 1948) as perhaps the most authoritative presentation of this important subject now available. It contains sections on both radio and motion pictures. *The Psychology of Rumor,* by Gordon Allport and Leo Postman (Holt, 1947), is an extraordinarily interesting analysis of the structure and social dynamics of a special form of communication which came to the social psychologist's attention during World War I. The Allport-Postman book is much more than the study of a special subject; it is, in fact, an analysis of the social-psychological bases of dramatic communication generally. Bruce Lannes Smith, Harold D. Lasswell, and Ralph D. Casey are authors of *Propaganda, Communication, and Public Opinion* (Princeton University Press, 1946). This volume contains an exhaustive bibliography of 2,555 titles in the fields covered by the title. Most of the items are annotated. The introductory section contains four essays on the science of mass communication. This volume is a continuation of the same author's *Propaganda and Promotional Activities,* published in 1935. Both are indispensable items in any communications library.



With *Hamlet* and *Macbeth* ready for release and *Henry V* a screen success, it would seem that the reputation of W. Shakespeare as a screenwriter is established. This should create additional readers for three admirable books. These are *Prefaces to Shakespeare* (two volumes, Princeton University Press, 1946, 1947), by Hartley Granville-Barker, and *Shakespeare's "Histories," Mirrors of Elizabethan Policy* (The Huntington Library; San Marino, California, 1947), by Lily B. Campbell. The first volume of Granville-Barker contains the book-length preface to *Hamlet* and shorter prefaces to *Lear, The Merchant of Venice, Antony and Cleopatra,* and *Cymbeline.* The second volume contains *Othello, Coriolanus,*

Romeo and Juliet, Caesar, and *Love's Labour's Lost.* These prefaces are fascinating reading to anyone who enjoys Shakespeare on the stage or on the screen. Dr. Campbell, Professor of English at the University of California, is a distinguished Shakespearean scholar. Her book includes studies of *King John, Richard II, Henry IV, Henry V,* and *Richard III.* It is highly readable and will interest any student of Shakespeare, amateur or professional.

F.F.