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Julius Caesar: Mr. Mankiewicz' Shooting Script

JOHN HOUSEMAN

JOHN HOUSEMAN has been writer, director, and producer in theater, TV, radio, and motion pictures. The films he has produced include *The Blue Dahlia, They Live by Night, A Letter from an Unknown Woman, The Bad and the Beautiful,* and *Julius Caesar.* The plays he has directed on Broadway include *Four Saints in Three Acts, Valley Forge, The Devil and Daniel Webster, Hamlet, Lute Song,* and, most recently, *King Lear.* He was cofounder with Orson Welles of the Mercury Theater, and has taught drama at Vassar and Barnard colleges. Mr. Houseman is currently producing *Executive Suite.*

IN PLANNING this movie version of Shakespeare's *Julius Caesar*—from its initial conception through its casting, direction, scoring, and editing to its final assemblage—we had one dominant artistic aim: to bring to motion-picture audiences in all its clarity, energy, and beauty the direct dramatic impact of Shakespeare's tragedy. Nowhere was this concern more urgently shown than in Joseph Mankiewicz' preparation of the shooting script.

Unlike so many screenwriters, Mankiewicz has no need to compensate in his scripts for his directorial frustrations. He does not clutter up his pages with elaborate directions or gratuitous camera angles. What he does is to prepare a plain, functional shooting script in which, besides the text to be spoken, he indicates to his own satisfaction—and to that of his actors and production staff—the physical scope and the dramatic form of the film he is going to direct.

As a practical example of one way in which a classic stage piece may be adapted, after three and a half centuries, to meet the very different requirements of motion-picture technique, here are two fragments of the screenplay of *Julius Caesar* as prepared by Joseph L. Mankiewicz.

First, the moments immediately preceding and following the dictator's death:

FADE IN

EXT. FORUM AND CAPITOL—DAY

Busy with the morning traffic. Some business stalls, groups of citizens, lawyers, politicos, mendicants, tourists, occasional litters, etc.

ARTEMIDORUS makes his way through the Colonnade at the head of the Capitol steps, the CAMERA ACCOMPANYING HIM. He carries a paper which he guards from the glances of passers-by:

ARTEMIDORUS (reading)

Caesar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou has wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Caesar. If you beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee!

Thy lover, Artemidorus.

Here will I stand till Caesar pass along,
If thou read this, O Caesar, thou mayst live:
If not, the Fates with traitors do contrive.

He starts down the Capitol steps. On the steps, in groups, are senators and various legislative personnel in addition to tourists, etc. Seated near the lower rostrum, is *the Soothsayer.* He remains identically placed *throughout the sequence of assassination.*

Artemidorus secretes the paper in his sleeve, turns as the senators brighten up in reaction to:

Caesar and his train crossing the Forum to the Capitol. Some curiosity, some applause, no particular pomp. Decius and Publius are closest to Caesar; Trebonius is with Antony; Metellus and Cinna close behind them; Brutus and Cassius lag behind.

As he mounts the steps, Caesar sees the Soothsayer, and approaches him.

CAESAR

The ides of March are come.

SOOTHSAYER

Ay, Caesar; but not gone.

Caesar smiles uncertainly, starts up the steps. Artemidorus intercepts him.

ARTEMIDORUS

Hail, Caesar! Read this schedule.

Decius moves to block off Artemidorus.

DECIUS

Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.

Artemidorus forces his letter into Caesar's hands.

ARTEMIDORUS

O Caesar, read mine first; for mine's a suit
That touches Caesar nearer. Read it, great Caesar.

CAESAR

What touches us ourself shall be last served.

He tries to hand it back, and pass. Artemidorus blocks his way.

ARTEMIDORUS

Delay not, Caesar; read it instantly.

CAESAR

What, is the fellow mad?

PUBLIUS

Sirrah, give place.

He pushes Artemidorus away. Caesar continues up the steps, out of CAMERA. *Cassius* moves in to address Artemidorus:

CASSIUS

What, urge you your petitions in the street?
Come to the Capitol.

Artemidorus eyes him for a moment, then moves away. Cassius mounts a few steps, is brought to a halt by POPILIUS LENA:

POPILIUS

I wish your enterprise today may thrive.

CASSIUS

What enterprise, Popilius?

POPILIUS

Fare you well.

He continues up. Cassius stares after him. *Brutus* enters to Cassius:

BRUTUS

What said Popilius Lena?

CASSIUS

He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.

BRUTUS

Look, how he makes to Caesar: mark him.

They look off.

THEIR ANGLE—CAPITOL PORCH

Senators are filing in. Caesar chats smilingly with Popilius. Near them stand Antony and Trebonius.

CLOSE—CASSIUS AND BRUTUS

CASSIUS

Brutus, what shall be done? If this be known,
Cassius or Caesar never shall turn back,
For I will slay myself.

BRUTUS

Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Caesar doth not change.

THEIR ANGLE—CAPITOL PORCH

Affably, Caesar enters the portal of the Capitol followed by Popilius. Antony and Trebonius, in conversation, walk along the Colonnade away from the Capitol entrance. .

CLOSE—CASSIUS AND BRUTUS

Cassius smiles in grim relief.

CASSIUS

Trebonius knows his time; for look you, Brutus,
He draws Mark Antony out of the way.

He and Brutus mount the steps, enter the Capitol after the others.

INT. CAPITOL—DAY

As Cassius and Brutus enter. They are met at the door by Decius, Cinna and Casca.

DECIUS

Where is Metellus Cimber? Let him go,
And presently prefer his suit to Caesar.

BRUTUS (indicating)

He is address'd: press near and second him.

CINNA

Casca, you are the first that rears your hand.

Casca follows Decius off . .

CLOSE—CAESAR

Near the rotunda. He addresses the assembled senators in high good humor:

CAESAR

Are we all ready? What is now amiss
That Caesar and his senate must redress?

He starts toward the Senate Chamber. Metellus Cimber brings Caesar to a halt by kneeling before him.

METELLUS

Most high, most mighty, and most puissant Caesar,
Metellus Cimber throws before thy seat
An humble heart—

Caesar breaks in. But as he talks, the other conspirators close slowly about him:

CAESAR

I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Caesar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools, I mean, sweet words,

Low-crooked court'sies and base spaniel-fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Caesar doth not wrong, nor without cause
Will he be satisfied.

METELLUS

Is there no voice more worthy than my own,
To sound more sweetly in great Caesar's ear
For the repealing of my banish'd brother?

BRUTUS

I kiss thy hand, but not in flattery, Caesar,
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

CAESAR

What, Brutus!

CASSIUS

Pardon, Caesar; Caesar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

CAESAR

I could be well moved, if I were as you:
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks;
They are all fire and every one doth shine;
But there's but one in all doth hold his place:
So in the world; 'tis furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion: and that I am he,
Let me a little show it, even in this;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.

CINNA

O, Caesar—

CAESAR

Hence! wilt thou lift up Olympus?

DECIUS

Great Caesar—

CAESAR

Doth not Brutus bootless kneel?

CASCA

Speak, hands, for me!

Casca stabs Caesar, in the neck. Caesar turns to grapple with him. Cassius stabs him. Then Decius, then Cinna, etc.... Caesar becomes covered with gore, he fights from conspirator to conspirator, from stab to stab—the conspirators, in turn, hold off such senators as feel inclined to help Caesar.

Brutus has backed against the statue of Pompey, dagger in hand, paralyzed by the horror of the act to which he has committed himself. Caesar, his strength ebbing fast, sees Brutus. He makes his way to him, hands held out as if in supplication ...

Brutus stands rigidly as Caesar comes to him, holds him with his bloody arms. Then Brutus stabs him. Caesar's eyes cloud as if in disbelief, focus upon Brutus for a glance, then close.

CAESAR

Et tu, Brute? Then fall, Caesar!

He dies, at the foot of the statue and at Brutus' feet. Brutus back away..

FULL SHOT

Most of the senators, etc., run from the scene. Cinna and Cassius shout in triumph:

CINNA

Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets!

CASSIUS

Some to the common pulpits, and cry out,
"Liberty, freedom, and enfranchisement!"

Brutus recovers himself. He hurries to the huddled remaining onlookers, CAMERA DROPPING to a CLOSE SHOT:

BRUTUS

People and senators, be not affrighted;
Fly not; stand still; ambition's debt is paid.

Casca enters the SHOT, to Brutus:

CASCA

Go to the pulpit, Brutus.

BRUTUS

Where's Publius?

CLOSE—CINNA, METELLUS, PUBLIUS, ETC.

CINNA

Here, quite confounded with this mutiny.

METELLUS

Stand fast together, lest some friend of Caesar's
Should chance—

Brutus enters the SHOT, interrupting Metellus.

BRUTUS

Talk not of standing. Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.

ENTRANCE TO CAPITOL—

Trebonius hurries in. CAMERA PANS HIM to Cassius.

CASSIUS

Where is Antony?

TREBONIUS

Fled to his house, amazed.
Men, wives and children stare, cry out, and run,
As it were doomsday.

Cassius crosses to stand beside Brutus, addresses Publius:

CASSIUS

Now leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.

BRUTUS

Do so: and let no man abide this deed
But we the doers.

FULL SHOT—

Silently, Publius leads the remaining spectators out of the Capitol. As they go out, for the first time the SOUND of the gathering mob can be heard from the Forum. It stops as the doors close behind them.

The conspirators are alone. Slowly, they gather about Caesar's body:

BRUTUS

Fates, we will know your pleasures:
That we shall die, we know; 'tis but the time,
And drawing days out, that men stand upon.

CASSIUS

Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

BRUTUS

Grant that, and then is death a benefit:
So are we Caesar's friends, that have abridg'd
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood.

CASSIUS

Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over,
In states unborn and accents yet unknown!

BRUTUS

How many times shall Caesar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

CASSIUS

So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

While speaking, they have touched their hands to Caesar's blood—as if in solemn ritual.

LOW ANGLE—TOWARD CONSPIRATORS

Brutus senses the approach of a stranger, looks off . . . he rises slowly:

BRUTUS

Soft, who comes here?

PAST CONSPIRATORS—

Brutus in the f.g. Antony's servant makes his way timidly toward the group.

BRUTUS

A friend of Antony's.

The servant kneels before the conspirators:

SERVANT

Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant and honest;
Caesar was mighty, bold, royal and loving:
Say I love Brutus and honor him;
Say I fear'd Caesar, honor'd him and loved him.
If Brutus will vouchsafe that Antony
May safely come to him and be resolved
How Caesar hath deserved to lie in death,
Mark Antony shall not love Caesar dead
So well as Brutus living, but will follow
The fortunes and affairs of noble Brutus
Through the hazards of this untrod state
With all true faith. So says my master Antony.

PAST ANTONY'S SERVANT—

—on the conspirators.

BRUTUS

Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honor,
Depart untouch'd.

SERVANT

I'll fetch him presently.

He exits from the SHOT. CAMERA MOVES to a: CLOSE TWO—BRUTUS AND CASSIUS

BRUTUS

I know that we shall have him well to friend.

CASSIUS

I wish we may: but yet have I a mind

That fears him much; and my misgiving still
Falls shrewdly to the purpose.

He looks off. Brutus follows his glance: He starts forward as if to meet Antony.

FULL SHOT—

The approach of Antony. Brutus meets him, holds out his hand:

BRUTUS

Welcome, Mark Antony.

Antony, as if unseeing, goes by Brutus. His look is intent upon the sprawled body of Caesar. Pausing by Pompey's statue, he looks down upon the corpse.

The second fragment selected from Mankiewicz' screenplay is the Forum sequence. It is a moment of high excitement involving over a thousand actors: an orator and a crowd stand opposed, acting and reacting upon each other in rapidly shifting mood and tempo. No matter how meticulously a production has been planned, such a sequence cannot and should not be shot in slavish adherence to the script. To extract the maximum excitement from the scene, the imaginative director will take advantage of the surprises and excitements generated by the violent, multiple action and from the cumulative impact of such a large number of actors on the stage; furthermore, he will photograph and record his scene so as to allow himself the greatest possible freedom in the final cutting of film and sound tracks.

For these reasons, the script reproduced below obviously does not coincide, shot for shot, with the final edited version of the film. It does, however, indicate the basic pattern of the action as Mankiewicz conceived it on paper and executed it on film.

EXT. FORUM—DAY

SHOOTING PAST BRUTUS. The Forum is covered by the mob. They occupy all pediments and walls, they sprawl up the steps of the Capitol as far as the lower rostrum.

Brutus, his hands stretched high in an appeal for silence, stands on the upper rostrum. The mob, by now, has taken up an angry and repetitive chant:

THE MOB

We will be satisfied! Let us be satisfied!
We will be satisfied! Etc.

FROM THE MOB—BRUTUS

He tries to be heard above the din . .

BRUTUS

Romans! Countrymen!

THE MOB—

A man climbs to a point of vantage, bellows at those about him:

1ST CITIZEN

I will hear Brutus speak!

HIS NEIGHBORS

Brutus! Brutus!

OTHERS

We will be satisfied! Let us be satisfied!

FROM THE MOB—BRUTUS—CLOSER

BRUTUS

Hear me for my cause!

ANOTHER PART OF THE MOB—

A pair of citizens turn to their fellows:

2ND CITIZEN

The noble Brutus is ascended! Silence!

3RD CITIZEN

Peace! Silence! Brutus speaks!

ACROSS THE MOB—

TOWARD BRUTUS. Their cries are picked up; the clamor dies down . .

THE MOB

Silence! Brutus speaks! We will hear Brutus speak! Silence!

PAST BRUTUS—

TOWARD THE MOB. They grow comparatively quiet—quiet enough for Brutus to be heard:

BRUTUS

Romans, countrymen, be patient till the last! Hear me for my cause, and be silent, that you may hear: believe me for mine honor, and have respect to mine honor, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

By now, there is real silence. There have been CUTS of the populace, in reaction to his speech.

FIRST CITIZEN—

His shout breaks the silence.

1ST CITIZEN

None, Brutus, none!

THE MOB—

Taking up the chant.

THE MOB

None! None! None, Brutus, none!

CLOSE—BRUTUS

In control of his audience, now, he achieves silence by holding up his hand:

BRUTUS

Then none have I offended. I have done no more to Caesar, than you shall do to Brutus. The question of his death is enrolled in the Capitol;

his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

A sudden, gasping moan from the mob interrupts him.

HIS ANGLE—THE MOB

Their eyes have left Brutus. They are directed, in fascinated horror, past Brutus to the entrance of the Capitol...

CLOSE—BRUTUS

Slowly, he turns to follow the stare of the mob...

HIS ANGLE—THE PORCH

Antony stands before the doors of the Capitol, Caesar's body in his arms. He starts down the steps...

CLOSE—BRUTUS

He follows Antony's progress with his eyes, then turns once more to the mob...

FULL SHOT—OVER MOB

Complete silence. Antony carries Caesar's body down the steps to the lower rostrum.

CLOSE—BRUTUS

BRUTUS

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart;—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

FROM THE MOB

As Antony drops Caesar's body upon the lower rostrum, SHOT including Brutus on the upper rostrum. Antony faces the mob over the body.

THE MOB

Live, Brutus! Live, live!

1ST CITIZEN

Bring him with triumph home unto his house!
Give him a statue with his ancestors!

CLOSE—ANTONY

Stolidly listening to the mob fawn upon Brutus..

THE MOB

Let him be Caesar! Caesar's better parts
Shall be crown'd in Brutus!

OVER MOB—

—toward Brutus and Antony. Brutus raises his hands against the clamor.

BRUTUS

My countrymen—

2ND AND 3RD CITIZENS

Peace! Silence! Brutus speaks!

The clamor quiets . . .

CLOSE—BRUTUS

BRUTUS

Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do grace to Caesar's corpse, and grace his speech
Tending to Caesar's glories, which Mark Antony
By our permission is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

CAMERA PANS BRUTUS up the steps, and off. As the ANGLE WIDENS, some of the mob pour up the steps as if to follow him. The cheers mount. A citizen rushes up the steps to head off those leaving.

4TH CITIZEN

Stay, ho! and let us hear Mark Antony!

The citizens pause.

5TH CITIZEN (one of them)

Let him go up into the public chair.
We'll hear him. Noble Antony, go up.

They begin to drift back.

STEPS—

—toward Antony, PAST the returning citizens.

ANTONY

For Brutus' sake, I am beholding to you.

He starts up to the upper rostrum.

OVER THE MOB—

—toward Antony ascending to the upper rostrum. Second and Third Citizens in the f.g.

3RD CITIZEN

What does he say of Brutus?

2ND CITIZEN

He says, for Brutus' sake
He finds himself beholding to us all.

ANOTHER PART OF THE MOB—

The First Citizen yells down from his perch.

1ST CITIZEN

'Twere best he speak no harm of Brutus here!

6TH CITIZEN (from below)

This Caesar was a tyrant!

FULL SHOT—OVER THE MOB

Antony in the far b.g. There is a hell of a din. The First Citizen in the f.g. He yells down in answer:

1ST CITIZEN

Nay, that's certain.
We are blest that Rome is rid of him!

ANTONY (he can hardly be heard)

You gentle Romans—

THE MOB—

The Sixth Citizen yells up at the first:

6TH CITIZEN

Peace! let us hear what Antony can say!

FROM THE MOB—

Second and Third Citizens in the f.g., Antony in the b.g. He tries once more to be heard . . .

ANTONY

Friends, Romans, countrymen—

And so into the oration over the body of Caesar.

Julius Caesar: Shakespeare as a Screen Writer

JAMES E. PHILLIPS

JAMES E. PHILLIPS is an associate professor in the English Department of the University of California, Los Angeles, and the author of *The State in Shakespeare's Greek and Roman Plays.* His interest in Shakespeare in the mass media has resulted in previous articles in the *Hollywood Quarterly,* Volume II, Number 1, and Volume V, Number 3, on Sir Laurence Olivier's film versions of *Henry V* and *Hamlet,* the Old Vic radio presentation of *Richard III,* and Orson Welles's filming of *Macbeth.* Dr. Phillips also acted as research consultant on the educational film *Shakespeare's Theater: The Globe Playhouse.*

HAMLET'S ADMONITION to the players, that they "speak the speech . . . as I pronounc'd it to you," has too often been disregarded by latter-day actors and producers in speaking the speeches that Shakespeare himself pronounced. Film producers in particular have been inclined to ignore the advice. Only in *Henry V* was the design and intention of the original faithfully carried out; and the result is, significantly, still the object of general admiration. But more often in screen treatments of Shakespeare, Hamlet's injunction has been more honored in the breach than the observance. The dramatist's lines in *A Midsummer Night's Dream* and *Romeo and Juliet* were overwhelmed by lavish production effects; in *Hamlet* they were drastically cut to fit the Freudian pattern; in *Macbeth* they were largely replaced by the actor-producer's own idea of the tragedy.

Such efforts to rewrite Shakespeare have been questioned by critics as betraying a lack of faith in the playwright's own dramatic instincts—instincts that three centuries of theater history have proved to be fairly sound. The critics' contention and Hamlet's admonition that Shakespeare can speak for himself in the theater has now been put to the test, insofar as the medium of the motion picture is concerned, in MGM's *Julius Caesar.* A preview of the film and an examination of the script reveal a fidelity to Shakespeare's original in adaptation and filming that would have satisfied even the hypercritical Hamlet. Taking into account the

change in medium, Shakespeare's *Julius Caesar* nonetheless is here allowed to stand very much on its own.

The result is a revealing commentary on Hamlet's advice and on the critics' complaints. By adhering closely to Shakespeare's original text and intention, the film faithfully reproduces the qualities that have made the play one of the dramatist's most enduring and popular. But, by the same token, it just as faithfully reproduces the weaknesses that have been generally recognized as marring this middle-period work.

Let it be said at the outset that in the film version there has been cutting of the original text, but never to the extent of impairing Shakespeare's dramatic design or theme. In fact, such cuts as there are consistently follow the pattern of excision established by Shakespeare himself, in his preparation of the full-length literary version of *Hamlet* (Quarto 2) for production on the stage (Folio 1). To adapt his original four-hour version of *Hamlet* for the "two hours traffic of the stage," Shakespeare apparently did not hesitate to cut—or authorize to be cut—parts of speeches that had no direct relevance to the action, minor characters who did not participate in the main plot development, and passages that might prove offensive to contemporary politics and contemporary tastes. But despite such cuts, the main outlines of plot, character, and theme remained the same in the literary and the stage versions of the play.

A similar policy seems to have determined the screen adaptation of *Julius Caesar*. The majority of the cuts occur in speeches whose point and purpose remain unaffected by the deletions. For example, it does not violate the dramatic point or the characterization to cut from Casca's account of Caesar's refusal of the crown the detail that Caesar offered his throat to be cut (I, ii, 265). The point of Caesar's demagoguery has already been established several times over. Exception might be taken to such a deletion as that of Brutus' seemingly careless response to the messenger who tells him what he already knew—Portia's death (IV, iii, 186). We may miss Brutus' stoical response, "Well, farewell, Portia." But

his fortitude, thus demonstrated, had already been well indicated when he told Cassius, at the end of their quarrel, of Portia's death. Deletions such as these described, then, cannot be said to alter or ignore Shakespeare's basic dramatic intention.

The same fidelity to Shakespeare's overall design seems to have governed the cutting of a few scenes in their entirety. For whatever it reveals of the piognant anxiety of Portia, her scene with Lucius and the blind soothsayer (II, iv), just before the assassination, has little to do with the main action or the central problem, and even less with the principal characters. Its absence from the film does not distort the outline of the play.

On the other hand, deletion of the scene involving Cinna the Poet (IV, iii) may appear to deprive the play of one of its high theatrical moments. That it does, in one respect. And yet the point that the scene was clearly intended to serve in the play has not been lost in the film version by such deletion. Confronted by the limited stage of which he often complained, Shakespeare sought to dramatize the unreasoning violence of mob rule by focusing attention on the innocent intellectual overwhelmed by the rabble whom Antony's oration had aroused. But the motion-picture camera makes possible the larger scope and sweep for which Shakespeare himself, as in *Henry V,* often wished. As Antony proceeds to play on the mob spirit in his funeral oration, the camera catches the mob reaction of ugly violence with a sweep impossible on the stage. Hence, in terms of the medium involved, the Cinna scene—whatever its effectiveness and necessity on the stage—is expendable insofar as communication of Shakespeare's fundamental point is concerned.

In adapting Shakespeare's original text to the screen, then, John Houseman and Joseph L. Mankiewicz appear to have faithfully preserved the main outlines of his action, his characters, and his theme. Consequently, while Shakespeare may claim much of the credit for the screen version's over-all effectiveness, he must also bear responsibility for some of its basic faults.

The virtues of the original play that emerge in the screen treat-

ment are manifold and probably do not need amplification at this late date. Clearly evident, above all, is the clash and conflict of political ideas and political personalities that provide the substance of the drama. The futile effort of Brutus, for the noblest of principles, and Cassius, for the most practical of reasons, to stem the tide of caesarism, is made tragically clear. The people in the play want and need a dictator, whether it be the deaf, epileptic, superstitious, and arrogant Caesar, or the demagogue Antony, who can callously "cut off some charge in legacies" after using Caesar's will itself to turn the mob to his own purposes.

In terms of the theater it is perhaps more important that the film treatment preserves not only the political theme but the principal dramatic values of the original. The pitiful vanity of the unnerved Caesar before he leaves Calpurnia for the Senate, the understandable tension between Brutus and Cassius in their quarrel before the fatal battle of Philippi, the stunning entrance of Antony into the forum with the body of Caesar as Brutus completes his well-reasoned address to the mob—all are episodes not only faithfully recorded by the film, but perhaps even enhanced by the mobility of the camera as it moves from full sweep to close-up. As a particular example of the film's effectiveness in underscoring the dramatist's point, one might cite the way in which the lens, by swinging regularly to certain faces in the mob as it shouts first for Brutus and then for Antony, thereby points up the variability of the "many-headed multitude" which Shakespeare was dramatizing.

But if the strengths of Shakespeare's play are thus faithfully preserved, so, it must be said, are its original weaknesses. Chief among these is the laborious and generally static exposition—the dramatist's effort at the outset to provide his audience with the information about the situation and the characters necessary to an understanding of the dramatic conflict that follows. In his later tragedies Shakespeare came to master this technical problem with a skill that remains the envy of playwrights. In *Othello, Macbeth,* and above all in *Lear* he accomplished the feat essentially within

the first scene. Even in an early tragedy such as *Romeo and Juliet* he presented the necessary information within the first three scenes. But in *Julius Caesar* he does not make the dramatic problem clear until he has reached the end of a rather wordy first act. Much of the time is devoted to Cassius' carefully detailed arguments designed to lure Brutus into the conspiracy, and to Brutus' equally detailed rationalization of his entry. While intellectually interesting, such dialogue is dramatically cumbersome, as compared with Shakespeare's later achievements. In dutifully adhering to these speeches as Shakespeare pronounced them, the film version necessarily gets off to a slow start.

Faithful adherence to Shakespeare's original also results in another difficulty that the play itself presents. Which character, in the final analysis, is the center of interest? Shakespeare himself confused the issue by entitling the play *Julius Caesar*—possibly because in Elizabethan England the name of Caesar had a box-office appeal that Brutus, Cassius, and Antony (without Cleopatra) could not command. But Caesar—a deaf and superstitious epileptic killed off before the play is half over—is clearly not the center of Shakespeare's dramatic interest. Brutus has generally been regarded by critics as the tragic hero of the play, but the realist Cassius and the ambitious Antony occupy almost as much of the dramatist's attention. The screen treatment is perhaps reflecting something of this divided interest in the characters when it leaves an impression of Cassius as the dominant figure. In the final scene, for example, when Antony delivers his celebrated tribute to the dead Brutus as "the noblest Roman of them all," one has an impulse to ask why Brutus, and not Cassius, is stretched out on the funeral table with a candle guttering at his head. But in this respect, sheer power of performance, rather than an overall conception of the play, may account for the strong impression left by Cassius in the film.

Finally, some viewers of the motion picture *Julius Caesar* are going to lament the absence of the poetic richness and verbal excitement so generally expected of Shakespeare. But here again,

the screen treatment is literally faithful to the original. Next to *Coriolanus, Caesar* is perhaps the least "poetic" of the dramatist's efforts outside the field of comedy. His text here employs none of the exuberant romantic imagery of the earlier *Romeo and Juliet,* none of the turbulence of *Lear* or the darkness of *Macbeth,* and certainly none of the oriental splendor of another play about Roman history, *Antony and Cleopatra.* The literary values of *Caesar* are intellectual and thoughtful, rather than splendid and imaginative. They are analytical rather than suggestive. They are values determined by the play's primary concern with political ideas, and by its primary interest in characters involved in political situations. If the film version, for all its meticulous reproduction of ancient Rome, seems prosaic rather than poetic in appeal, the main responsibility rests with Shakespeare himself.

Julius Caesar stands as one of Shakespeare's earlier efforts in the most demanding field of dramatic composition—tragedy. In *Hamlet, Othello, Lear, Macbeth,* and *Antony and Cleopatra* he was subsequently to go much further in his mastery of the form. In *Caesar,* the strengths that he was to develop and the weaknesses that he was to overcome are both apparent. And in faithfully heeding Hamlet's admonition to "speak the speech as I pronounc'd it," the film version is characterized by strengths and weaknesses alike.

Julius Caesar: The Role of the Technical Adviser

P. M. PASINETTI

P. M. PASINETTI is an associate professor of Italian, in charge of a world-literature course, University of California, Los Angeles. He has published many articles both abroad and in the United States. Dr. Pasinetti was technical advisor on the MGM production of *Julius Caesar.*

THERE ARE CLICHÉS and standard anecdotes about all categories of people in the film world, even about such a transient and marginal one as the "technical adviser" or "expert." The more obvious and banal stories have to do with money and are based on the common notion that the intellectuals' ranks from which experts are recruited are underpaid, whereas film salaries are high. The episodes that I have heard on the subject range all the way from the one about the producer of a historical motion picture who hired a professor as a period expert and, on offering to pay a certain figure, found that the professor understood it as a monthly salary while he himself had intended it, of course, as a weekly one; to the one about the medical expert who was summoned from a university to work as consultant on a tricky murder situation in a film, and after asking whether he might charge his "usual fee," mentioned a very substantial figure as his "daily" one. From then on, the story continues, he was highly respected by his temporary employers, put up in a splendid hotel suite, fetched by a studio Cadillac every morning, and so on.

The most significant stories, however, concern the actual work of an "expert." And they add up to the general idea that a "technical adviser" will be asked to produce detailed information in his field, that he will even be given an office and a stenographer at the studio, and that finally no use at all will be made of his expert advice.[1] This is the cliché. How completely inaccurate it is I can-

[1] Cf. Hortense Powdermaker, *Hollywood, the Dream Factory,* Boston, 1950, p. 27: "The position of the 'expert' who is called in for temporary consultation on a picture is frequently like that of the artist. He is usually paid a high fee, and then very little or no attention is paid to his opinion."

not say, because I can base my view on no more than one complete personal experience. To me, that notion seems symbolic of the more comprehensive view that is generally taken of the relations between the representative of the industry (practical, ignorant) on one side, and the intellectual (bookish, theoretical) on the other. That view is in its turn a cliché. Of course it would be fatal for, say, a historian to think that a historical film is the place for him to apply the most delicate results of his scholarship; but it would also be wrong for him to think that, as expert, he will be confronted by uninformed people waiting to be enlightened by him. Nor should he be overly impressed, as intellectuals often are, by the idea of the industry-man's "practicality." In fact, interestingly enough, the mutual attitude of the two may be one of unwarranted awe, until the ice is broken and large common areas are discovered. The academic mind may prove as practical and concrete as anybody's; while on the other side, the way in which certain people in the trade—art directors, say, or costume designers—document themselves in their fields, may seem like a professor's dream in its diligence and enthusiasm.

The first condition for a successful relationship is that each of the two knows what the other wants. Why are experts hired? One version is that the producers want to feel "protected": that the historical allusion, the armament detail, the duelist's motion, or whatever, will bear the stamp of specialized approval. This attitude is largely fictitious, unrelated to actuality; for the producer knows very well that his historical reconstruction is not going to be exact and "scholarly" and, which is more important, that there is no reason why it should be so. A film is being made, not a contribution to a journal; the requirements are those of the film as a coherent artistic whole. Therefore also, in order to be of any use at all, the technical adviser should keep thinking that he is, in however minor, indirect, and peripheral a way, contributing to the making of a film.

I admit that my own example—a Roman play by William Shakespeare turned into a motion picture—is a singularly happy

one because it offers the most glaring case of art prevailing over historical reconstruction. The moment we stop and think, if nothing else, that those ancient Romans speak English blank verse, we have a wide basis upon which to build as "unhistorical" an edifice as we may wish. This, in fact, could be sufficient artistic excuse for having Shakespeare in modern dress. But here a peculiarity of our own age is felt, of which the very existence of someone called "technical adviser" is a symptom. If ever we adopt modern dress we still do so with the feeling that we are being strange and *avant-garde;* we cannot be casual about it as, for example, Renaissance artists were about dress in the Biblical scenes they painted, or as Garrick was in the balcony scene where he looks like Casanova. The mentality of our time is different. We are under the impact of scientifism and the history method.[2]

With MGM's *Julius Caesar,* although I knew that John Houseman, its producer, had staged it once in New York in a "modern" version (with an implied parallel to Fascist situations and emblems), I soon found that the motion picture was going to be in Roman dress. How historical would it have to be? In such a situation it is up to the taste and imagination of those who produce the picture to decide what the function of historical reconstruction should be and to what extent their freedom of choice should be limited. Once it is decided to have the characters look like ancient Romans, I suppose two main dangers have to be avoided: glaring anachronisms on one side and standard film "Romanism" on the other. Possibly the spectator of the film *Julius Caesar* will be so taken by the exceptional quality of the directing and the acting that he will forget about "background," general atmosphere, style, buildings, objects, props. These are the special province of art directors, costume designers, property men: of that score of individual specialists who appear so justly admirable to the layman. It is also mainly here that the technical adviser exer-

[2] Even a novel that had the qualities and intentions of *Forever Amber* was preceded by painstaking "research" in the period. We have in historical works, even more than in ordinary fiction, the phenomenon which Oscar Wilde, in his well-known dialogue by that title, denounced as the "decay of lying."

cises whatever small functions he has. I would say that in this sense the idea which presided over the making of *Julius Caesar* was that of giving a modern man's vision of ancient Rome and of the feeling of a city alive and functioning. This was what prompted Mr. Houseman to have as "technical adviser" on the picture not an ancient historian or an archeologist but a person of Italian origin and education. The idea was that the atmosphere of Rome in 44 B.C. was closer to that of an Italian city of any period than to anything else, and that a person with such memories could perhaps be less useless than a more conventional kind of expert. One of my favorite pedagogical devices is to invite listeners to transpose the idea of time into terms of space and to imagine, lined up somewhere, about sixty or seventy people: the ones who stand elbow to elbow happen to know each other exceptionally well, usually have lived together for a good portion of their lives. Sixty or seventy is a relatively small number of people; closeness of habits and feelings can be easily assumed. Yet those few people, once we line them up in time instead of space, carry us all the way back to our ancient Roman forefathers.

Nevertheless, the feeling of surprise at finding the many-storied apartment house of Ostia or a Pompeian carpenter's hammer practically identical with the one used now by the upholsterer next door in Rome or Venice, can always be renewed with delight. This was the delight involved in working on research for *Julius Caesar,* and the basic assumptions of the research coincided with those of the producers of the film and with the idea that the city was to be imagined as a "lived-in" place. A brief sampling of introductory notes taking during that time may be appropriate:

> ... Rome was a fast-growing city, but we may assume that the general shape of its central sections had not changed from the time when it had been a small one, in the same manner as downtown Los Angeles doesn't substantially change even though important new buildings are added—especially official ones such as the Federal Building (corresponding to temples, curias, etc., in Rome's center).
>
> The city was inhabited by, and therefore it reflected, an oligarchy

of nobles-magistrates on one side, engaged in violent and often vicious struggles for power and office, and on the other by common people like the artisans in the first scene of *Julius Caesar* or like the mutable citizens whom Brutus and Antony address after the murder. . . .The aristocratic dwelling and the slum could be close to one another.

. . . Rome was also a city of narrow streets, slums, dirty little taverns, peddlars, small squares with people yelling across at each other, etc. . . . The temples, theaters, curias, and generally the places like the Forum which were the scenes of the ruling classes' disputations, intriguing, display of pomp, legal fights, and finally of the dictator's murder, must not have looked merely like the official and venerated national sanctuaries but rather like places very much frequented and lived in—like markets, federal court-houses, or stock exchanges.

Books most typically consulted in this respect were the ones that describe the city and the minutiae of its life in that period or in times immediately near. Besides ancient authors like Horace or Martial, useful modern works included those of Friedländer, Carcopino, and the more recent *Vita Romana* by Paoli. For the innumerable questions of detail that might arise, ranging from weapons to specimens of hairdo, from street vendors and shopkeepers to military salutes, there were the standard encyclopedias, Pauly-Wissowa, and, more particularly, Daremberg-Saglio. This sort of research, whatever amount of it might be used, showed one crucial difference between scholarship and film making: while the former can afford to be vague in its results, the latter cannot. However uncertain the evidence, scanty the documents, and numerous the hypotheses, the decision had to be made as to how a piece of garment would be worn, a salute would be given, and so on. Sometimes the "exactly right" detail was found: the sign upon the door of the tavern in the opening scene, for instance, is authentic though probably about eighty years wrong. Sometimes the "expert" indulges in purely Platonic satisfactions: for instance, the words scribbled on the walls in the small Roman square where the film opens were correct in type and legitimate in contents, though the camera hardly caught them. These are only scattered examples. There are problems that come up suddenly during

production. "Would senators be wearing beards?" I was once asked urgently over the telephone. Instinctively I said, "No, by no means necessarily." And I started on a study of beard fashions through the Roman centuries—not very useful, but fascinating. (One item: young people would wear beards until white hairs became too numerous for the barber to be able to pluck them out. Vanity, I think, was also one reason for the usual Roman man's way of combing his hair forward: it concealed receding foreheads. Incidentally, in certain quarters in Rome it was fashionable again this year.)

Objects and properties help characterize backgrounds and people. At one point it was considered giving Cicero something that would correspond to a lorgnette. It would have been non-authentic, but the idea was discarded mainly because the particular object seemed actually superfluous. Shops, street vendors, Forum characters were based on as much literary and archaeological evidence as it was possible to assemble (Roman shop signs in bas-relief are often good pictures of the shops themselves.) Physical authenticity of individual characters was of course not attempted, though a collection of their available portraits was made, and their ages, qualities, ranks, backgrounds were defined. Here again, we have a case where the researcher is tempted to collect material of no direct usefulness but of obviously great fascination, as in the social studies of Rome by F. R. Cowell and L. R. Taylor.

Again, the artistic truth of characters within the drama is what counts, not their relation to history—especially as far as appearance is concerned. Caesar, God knows, was shorter than Mr. Calhern and it would be difficult to find somebody looking less like Cicero than the excellent Mr. Napier. I thought the matter of accents, by the way, turned out to add to characterization: the ultranoble Brutus and Cassius are English; the tougher Antony is American; Cicero, who was provincial middle class but very refined and like Brutus and Cassius much exposed to Greek culture, is English; while Casca is American.

Any result of research is subordinated to dramatic necessities, but sometimes there is a certain happy concomitance of the two. This occurred, for instance, with Brutus' camp at Philippi. The fact that Roman camps were, as is well known, quite elaborate and solid establishments coincided with the possibility of showing that some time had elapsed since the assassination and since Brutus and Cassius' departure from Rome.

A historical piece of information, even if correct and usable at the same time, may not be exploited fully. An example of this may be the question which was raised about some sort of ceremony that would precede the battle. Something like a prayer, a religious sanction, seemed dramatically appropriate; but of the ceremony (called *lustratio*) with slaughtering of animals, etc., which Brutus and Cassius must have held, documented as it is in history and iconography, only a brief visual hint, if anything, could be given.

Dramatic opportunity may even suggest conscious incongruities in minor details. For instance, Brutus was not only a politician but also very much a thinker and reader; at some points he carries with him a book or reads in it. We know, of course, that the Roman book was a scroll (*volumen*); but what with letters and messages of practically the same shape being handled in the play, that book would have been unrecognizable, if it had been a scroll, and therefore ineffective. I suppose I am as responsible as anyone for letting Brutus' book have the appearance of, let us say, a Renaissance small edition of a classic. At least, I confess I refrained from warning anyone about that.

On the other hand, when the question of a common, recognizable emblem for Caesar and his party was raised, and the suggestion was made to use the open hand which appears on top of some of the Roman military standards, that symbol, attractive and recognizable as it might have been, was discarded. It was too special, and had too special a usage on the military *insignia*. The good, fiery, and always serviceable eagle was preferred.

Finally, and most important, there are many situations that

need no scholarly consultation because a basic historical truth corresponds to the poetic truth of the text to which the motion picture has strictly adhered. Some of that may be due to Shakespeare's use of Plutarch; but one is tempted to credit it also to some sort of divination, the power to interpret the historic event in its essentially human terms. The chance that these characters may look like ancient Romans depends on this rather than on the accuracy of single little items. And the drama in its quality and development will be found to correspond to actual Roman traits. I remember Mr. Mankiewicz remarking once that in directing the big speeches he had kept in mind the conventional motions and style of classic oratory. The coincidence of art and history was perfect there; for in ancient Rome oratory was cultivated as an art, and, like opera now, it had its fans. The dialogue with the crowd is part of the Roman feeling for "life as spectacle," then as now. And the most mournful spectacle, by the way, can be the most thrilling. Horace says that the noisiest affairs in Rome were the funerals. This confirms the main lesson that a technical adviser on a historical picture will, I think, draw from his experience; namely, that history ought to be consulted not in search of alibis but because its suggestions are likely to be more interesting, more usable, and more imaginative than anything we may dare invent in their place.

Shakespeare in One Reel

ROBERT HAMILTON BALL

ROBERT HAMILTON BALL is a professor of English and chairman of the Division of Language, Literature, and the Arts at Queens College of the City of New York. During the summer of 1949 he taught at the University of California, Los Angeles. Professor Ball has published several articles about motion picture productions of Shakespeare's plays in the *Pacific Spectator* and the *Shakespeare Quarterly*. As a Guggenheim Fellow, he began his book *Shakespeare on Film* upon which he is currently working.

VARIOUS JOURNALS—trade, specialized, and general—have in recent years carried considerable comment on Shakespeare films. Naturally enough, because of their current interest, the discussion has largely been confined to films recent or planned—Olivier's *Henry V* and *Hamlet,* Welles's *Macbeth* and *Othello,* MGM's *Julius Caesar,* and others pending. The Olivier pictures have been responsible for three books,[1] and Welles's *Othello* is the taking-off point for Micheál MacLiammóir's delightful diary, *Put Money in Thy Purse* (London: Methuen, 1952). One remembers, too, the volume occasioned by MGM's *Romeo and Juliet*[2] as far back as 1936. If the many brochures and articles, the publicity and the reviews are added, it is evident that there has grown up a substantial bibliography on the subject of films derived from Shakespeare's plays.

Nevertheless, very little has been written about the origins of this movement, now if not rampant, at least couchant; and it takes considerable digging to unearth the facts or assumptions which can be called reasonable. Shakespeare films have a history. I propose to say here something about the beginning of that history, limiting myself to the days when films were of a thousand feet or less and in one reel.

As far as I have been able to discover, the first Shakespeare film

[1] C. Clayton Hutton, *The Making of Henry V* (London: published by author, printed by E. J. Day & Co., Ltd., 1944); Brenda Cross, ed., *The Film Hamlet: A Record of Its Production* (London: Saturn Press, 1948); Alan Dent, ed., *Hamlet, the Film and the Play* (London: World Film Publications, Ltd., 1948).

[2] William Shakespeare, *Romeo and Juliet: A Motion Picture Edition,* a preliminary guide . . . prepared by Max J. Herzberg (New York: Random House, copyright 1936).

was the result of and concomitant with a stage production by a distinguished Shakespearean actor and producer, Sir Herbert Beerbohm Tree. And if my evidence be correct, it may well surprise readers to learn that that film was made in the reign of Queen Victoria. On September 20, 1899, Tree opened at Her Majesty's Theatre his presentation of *King John*. Somewhere near that time, at least a portion of that production was photographed in motion pictures. Tree, years after, said the film was "entirely without meaning except to those who were perfectly familiar with the play and could recall the lines appropriate to the action"; but at least the dumb show of the granting of Magna Charta, an insertion by Tree, might have been suitable for cinema realization. Sir Herbert, who was later to be involved with three other Shakespeare films, was then the first well-known actor in the now extensive list of participants in such pictures; and England had the honor of making the first Shakespeare film.

France was soon to follow, and with an even more distinguished player, Sarah Bernhardt. Various kinds of motion pictures were devised for and projected at the Paris Exposition of 1900. Among those concerned was Clément Maurice, who not only had connections with Lumière but also was a still photographer fashionable with people of the theater. For Marguerite Chenu's Phono-Cinéma Théâtre he photographed a series of motion pictures which were shown in hopeful synchronization with phonograph recordings. Among them were short presentations of Réjane in *Madame Sans-Gêne,* Coquelin in *Cyrano de Bergerac,* and the divine Sarah in the duel scene from *Hamlet,* with Pierre Magnier as Laertes. Since the last can be largely reproduced without dialogue, I am doubtful whether there was in this case an Edison cylinder; one report has it that the clashing of kitchen knives and the tramp of feet behind the screen produced the only sound effects. At any rate five or six audiences a day in 1900 could see the still sprightly artiste in Shakespeare's action, even though the golden voice was not audible. And it is indeed still not impossible, for the film was rediscovered in 1933, reprocessed, and is now in the Cinémathèque Française in Paris.

The impulses which gave rise to these two first films were apparently quite different. Information about the *King John* is of the scantiest—mostly much later interviews with Tree—but I have no evidence of its public presentation; it is unlikely that it would have had any commercial or popular appeal, and probable that it was made chiefly for purposes of record or for Tree's own amusement. The Bernhardt excerpt, on the contrary, was clearly a business venture and no doubt a successful one. A famous actress could be seen at small expense at a place where a large gathering could be expected and where, as well, much was made of scientific and mechanical advances in photography and projection. Shakespeare's name could hardly have been an important asset.

Yet within the next years it is clear that Shakespeare titles, characters, or references had commerical possibilities for pictures which were serious or comic or burlesques or, more frequently, had nothing whatever to do with the original stories. During the one-reel era I find, for example, films called *All's Well That Ends Well, Comedy of Errors, Love's Labors Lost, Much Ado About Nothing,* and *A Winter's Tale*—all based on non-Shakespearean subjects. Here perhaps producers were relying on names for their pictures which have been or have become semiproverbial. Titles too were adapted as well as adopted: *A Midwinter Night's Dream, Much Ado About, The Taming of the Shrewd, Taming Mrs. Shrew.* Most often characters' names form part of the title: *A Village King Lear, A Jewish King Lear, When Macbeth Came to Snakeville, The Daughters of Shylock, A Modern Shylock, The Vengeance of Iago, Othello in Jonesville.* As might be expected from its popularity, borrowings from *Romeo and Juliet* were most frequent; people who know nothing else about Shakespeare know the names of the lovers. Thus we have *Romeo and Juliet at the Seaside, A Rural Romeo, Romeo and Juliet in Town, A Would-Be Romeo, The Galloping Romeo, A Robust Romeo, Romiet and Julio,* and even *Romeo of the Coal Wagon* and *Romeo in Pajamas.* Less obvious references used as titles include *Seven Ages, Alas! Poor Yorick,* and *Un Drame Judiciaire de*

Venise. And there were inevitably burlesques and excerpts and pilferings too numerous to mention.

The history of Shakespeare films in the five years following Bernhardt's *Hamlet* is nothing if not obscure. The ten colored slides advertised in 1901 to accompany recitation from *The Merchant of Venice* were of course visual but not in motion. References to a 1902 *Othello* and a 1903 *Romeo and Juliet,* both American, are of doubtful authenticity. I am equally suspicious of casual allusions to a hand-colored Pathé *Cleopatra* in 1903 and an Italian *King Lear* in 1905; there were such films of a later date. The Library of Congress catalogues a copyright on July 24, 1905, of a *Duel Scene from Macbeth* by the American Mutoscope and Biograph Company. Manuscript sources in the Museum of Modern Art indicate that it was only 53 feet in length but that the operator was a man who, in association with Griffith, was to be important in cinema history—Billy Bitzer. This film was shot in the studio on July 15 both for projection and mutoscope, but it cannot have been particularly Shakespearean for later (1907) it was inserted as an episode in a film called *Fights of All Nations.* Evidently a specific Macbeth and a specific Macduff did not longer "lay on," but I cannot help wondering whether a property head was used to illustrate a characteristic finale of duels in Scotland.

Somewhere in this march of years or soon after must be placed a film of the shipwreck scene from Sir Herbert Tree's production of *The Tempest.* It was, on the stage of His Majesty's Theatre, a spectacular presentation of storm—shrieking gale, roaring thunder, flashing lightning, rolling billows—culminating in the breaking of the mast and its crash to the deck. Tree's Prospero is not in the scene, and I hope not Viola Tree's Ariel; the actors were used largely to simulate confusion and terror as they dashed about the stage and must have been frequently inaudible. But for the camera there was plenty of movement and visual realism. Three views were photographed, successively more distant from the stage; and when the film was brought to America by George Kleine, it was issued both in a blue moonlight tint and in fuller

hand color. The picture was made sometime between Tree's original production which opened September 14, 1904—it ran for forty-three performances and was several times revived—and 1910, when Kleine sold the 100-foot prints for $13.00. The rest is silence.

The year 1907 marks the first real attempts to adapt Shakespeare to the screen rather than merely to reproduce stage episode and stage business. If considerable violence was done to the playwright's intentions, at any rate what emerged must have been somewhat better cinema. It is no accident that the man responsible was that early French master of magic and the fantastic, Georges Méliès, who did so much to evolve film technique. Two of his 1907 pictures stem from *Julius Caesar* and *Hamlet,* though they carried various titles: in the United States, *Shakespeare Writing "Julius Caesar"* and *Hamlet, Prince of Denmark* or *Hamlet and the Jester's Skull.* Negatives of both survived in storage until recent years but have now disappeared. Nevertheless, from various sources, especially the American catalogues of his brother Gaston, it is possible to gather what Méliès' films were like.

The *Caesar* film, 394 feet in length, opens with Shakespeare himself in his study planning the assassination scene. After several false starts, he sits down in an armchair, prepared for what Gaston called in his weird translation "a good, long think. Suddenly his thoughts take life," evidently by double exposure; and the scene he is to write is pictured, though Méliès added details of his own. The conspirators swear Caesar's death with Shakespeare an interested spectator; Caesar enters, hears their grievances, and is stabbed—once. The scene now shifts again to the study, where Shakespeare's excited pacing indicates successful inspiration. A servant enters with a tray of food but the dramatist is interested only in devising lines for his scene and acting out the business. As he approaches the actual assassination, now in a fury of passion, he raises a knife and plunges it into the loaf of bread left on the table. Coming to his senses, he and the servant burst into laughter. Clearly the scenario had cinema possibilities, though I wish the

film had not ended with a dissolve into a bust of Shakespeare "around which all the nations wave flags and garlands."

Méliès' *Hamlet* was longer, 570 feet, and Shakespeare is not a character in the much rearranged story. The graveyard scene is first, including the gravediggers, Hamlet and Horatio, the Yorick business—according to Gaston, Hamlet's "manner strongly indicates 'Alas, poor York.'" The next scenes combine to show Hamlet's "high state of dementia." Brooding in his room he is excited by apparitions, the ghost of his father calling for revenge, and the ghost of "his departed sweetheart" whom he attempts to embrace. Ophelia indeed throws flowers to him; whereupon he swoons away and is then found, raving mad, by several courtiers, who finally succeed in calming him. The last scene is the duel: Laertes falls, the queen drinks the poisoned cup and dies, Hamlet stabs the king and then—unorthodoxly—himself. "Lying on his shield, he is carried off on the shoulders of the courtiers." This is indeed a mad *Hamlet,* but it is also a visual one in which certain major parts of the story can be told in continuity within a few minutes. More, we at this stage of development should not expect.

Other *Hamlets* become visible shortly. One in Denmark is so dim I am not sure of its real existence, especially since there later was an undeniable one shot at Kronborg Castle which was released in America in 1911. Both Cines and Milano in Italy made pictures of the play in 1908. I am not yet sure of the date but the English pioneer, Will Barker, not long after made a *Hamlet* in Ealing within the space of one day. Charles Raymond played the prince. The rest of the cast was made up of applicants for work who would accept not more than ten shillings for the job; they were chosen for parts for quite unprofessional reasons—a ghost because he was tall, an Ophelia because she could swim. And there is a confusion of French *Hamlets,* worse confounded by being listed by various writers under different companies. I have seen one, so far unidentified, which belongs to this period and might be either French or Italian; the Hamlet was not Jacques Grétillat, who did, however, play a cinema Dane. It is evident that the pro-

duction of Shakespeare was accelerating to a point where I can no longer within reasonable compass give full details.

When Sir Godfrey Tearle passed away last June, his newest film had only recently been released. His first, *Romeo and Juliet,* was made some forty-five years earlier. Though I had known of the film before, most of my information derives from what he told me in 1947, when he was a fine Antony to Katharine Cornell's Cleopatra. Tearle and his wife, Mary Malone, had been playing the balcony scene of *Romeo and Juliet* as a curtain raiser during a tour of the provinces. There was also a production of the play at the Lyceum in 1908. Someone conceived the idea of making a film utilizing theatrical material and personnel. The Gaumont company did the photography on an open-air platform in front of stage scenery at Fellow's Cricket Field, Champion Hill, Dulwich. Tearle was Romeo; Miss Malone, Juliet; and Gordon Bailey, Mercutio. The direction of Welch Pearson consisted principally of saying, "You know the play; do it." Apparently a good deal of the play was filmed and then much cut. Still among Sir Godfrey's possessions when I talked with him was a faded photograph of members of the cast in full costume indulging not in love making or sword play but the more relaxing sport of cricket between shots.

I mark 1908 as an especially important year, both for the number of Shakespeare films and for a concentration in the United States. There were reasons for both. The industry was desperately striving for respectability, and one means was the use of literary sources, especially the classics; literate films could attract contemporary writers, especially playwrights; the playwrights themselves could attract actors from the stage. Following the emergence of the Film d'Art company in France, there were a series of companies which devoted at least part of their product to material, to production methods, and to ends unfamiliar or only experimental before. There was also the fear of censorship or disapprobation, the outcry not so much against indecency as vulgarity or unsuitability. The clamor was particularly loud in America with results which, ironically, ended up in the condemnation of Shake-

speare films too, or at least demands for cuts. In 1908 Chicago's police lieutenant-censor disapproved of a film *Macbeth* as too bloody. By that year, moreover, American film companies were relatively stable, and they now included directors who had literary backgrounds and theatrical experience.

I cannot but feel that in 1908 Shakespeare film production was the result of both an interaction of influences and a definite plan. In addition to the importation of an admittedly comic *Othello* from Denmark and an entirely serious one from Cines in Italy, as well as a Cines *Romeo and Juliet,* American spectators could see in that year nine Shakespeare films which had been produced by American companies, Kalem, Biograph, and Vitagraph. Kalem's contribution was an *As You Like It,* probably directed by Keenan Buell. It was filmed in the open air on the Connecticut estate of Ernest Thompson Seton, the nature writer, who was a friend of Frank Marion of the Kalem company; and its literary connections are further emphasized by the provision of a lecture to be delivered along with the screening of the film. More startlingly, David Wark Griffith, then in his first year as a director with Biograph and searching for film material which would have meaningful content, probed his literary background and came out with a *Taming of the Shrew,* photographed largely by Billy Bitzer and with Florence Lawrence as Kate.

However, it was Vitagraph which indulged in the Shakespearean splurge. Beginning in April, it released before the end of the year *Macbeth, Romeo and Juliet, Othello, Richard III, Antony and Cleopatra, Julius Caesar,* and *The Merchant of Venice.* Shakespeare films must have paid in 1908. Nevertheless, among the mixture of circumstances must be included the presence at Vitagraph, as director and studio manager, of an unreliable but able and experienced stock-company actor and stage manager, William V. Ranous. J. Stuart Blackton, one of the owners, was largely in charge of the choice of subjects and the artistic direction of Vitagraph, but he was not a theater man. Billy Ranous was. I can trace him back as far as 1874 when he was

playing small parts with Janauschek, and with George Rignold the next year he was acting Shakespeare. When he left the theater for Edison and then Edison for Vitagraph he had back of him a long career of Shakespeare on the stage. It was Ranous who directed these Shakespeare films and sometimes played in them—the apothecary in *Romeo and Juliet,* the title part in *Othello.* He was probably chiefly responsible for choosing, with Blackton's consent and assistance, to make them in the first place. When he jumped to Imp the next year, the number of Vitagraph's Shakespeare films dwindled, even though many of the same actors, still of course without screen credit, continued to be available: Paul Panzer, John Adolfi, Charles Chapman, Bill Phillips, Will Shea, Hector Dion, James Young, Charles and Betty Kent, Florence Auer, Florence Turner, and Julia Swayne Gordon.

In the next four years neither Kalem nor Biograph attempted Shakespeare; and Vitagraph's production declined to four: *King Lear* and *A Midsummer Night's Dream* in 1909 (Gladys Hulette played Puck, and Maurice Costello was one of the lovers), *Twelfth Night* in 1910 with Florence Turner and Edith Storey, and a version of *Henry VIII* called *Cardinal Wolsey* in 1912 with Clara Kimball Young as Anne Boleyn and Wolsey by Hal Reid, the father of Wallace Reid. Charles Kent, James Young, and Larry Trimble directed these later Shakespeare pictures. In 1912 Vitagraph also made *As You Like It* with Rose Coghlan as Rosalind, but here it stepped out of the 1000-foot limit. Other American companies contributed fitfully. Selig produced a *Merry Wives of Windsor* and Thanhouser a *Winter's Tale* in 1910, and the latter added *The Tempest* in 1911; but this is the end of the American one reelers.

Europe, however, still under the influence of the art film and the prestige of the stage actor, also continued to print Shakespeare pictures for the single spool. Denmark made a *Taming of the Shrew* and a *Desdemona* about which I know nothing, and in England there were the photographs of Benson's productions. In France Mounet-Sully acted *Macbeth* in 1909 for Film d'Art under

the direction of André Calmettes, and Andréani produced another *Macbeth* for Pathé a year later. Late in 1909 Le Lion advertised *A Midsummer Night's Dream,* which included Stacia Napierkowska of the Opéra Comique and Footit from the Nouveau Cirque. Eclipse-Radios also used actors from the Parisian theaters, especially the Odéon, for an adaptation of *The Merry Wives of Windsor* called *Falstaff* and *The Taming of the Shrew* in 1911.

In quantity it was Italy which took the lead. Detail is perhaps unnecessary, and we are, besides, at the era where films spill over a thousand feet; but from 1909 through 1911 I count three versions of *Julius Caesar,* two of *King Lear,* and at least one each of *Macbeth, Othello, Antony and Cleopatra, The Winter's Tale, Hamlet,* and *The Merchant of Venice.* The great star of the theater who appeared in some of these films was Ermete Novelli; the rising one was a girl who was to be as popular in Italy as Mary Pickford in the United States, Francesca Bertini.

Not much has been said here about the quality of the Shakespeare one reelers. Though a surprising number have survived and an occasional discovery still quickens the researcher's pulse, many have been lost forever. About some of these it is possible to glean something from summaries, reviews, reminiscences. Obviously, however, it was impossible in a silent film which screened under fifteen minutes to do much that could be called Shakespeare. In general all the public saw was the much cut story of a Shakespearean play, and, it is clear, a story frequently unintelligible to those who did not know the play in advance. The poetry, unless there were intrusive subtitles, was absent. The posing and gesticulation of actors without the lines or mouthing inaudible lines could easily be ridiculous. The closer to Shakespeare, the worse the film; the better the film, the more sweeping the adaptation to solely visual imagery.

Nevertheless, these early attempts, usually in wrong directions, are a part of the history of film and a part of the story of Shakespeare. It is to me a decidedly interesting phenomenon that by

1912 there were film versions, sometimes several versions, of at least three of the histories, seven of the tragedies, and eight of the comedies. Nor do I think that this activity is merely an obscure, curious, or trivial part of our knowledge. We are now presenting our greatest poet and playwright to vaster audiences than ever before. The Shakespeare film is a segment of a widening culture. It is encouraging that new productions have been planned and announced. Within the last decade we have begun to understand the aesthetics of making films which are both good Shakespeare and good motion pictures. I am not among those who feel that Shakespeare is material inappropriate to cinema; on the contrary, I think that while screen transposition of his plays presents problems which have usually not been solved, they *can* be solved by knowledge, imagination, and creative activity. If I am right, Shakespeare films should not only increase but improve. But the present is the sum of the past, and experiments, however fumbling, can teach. Man crawls before he walks, falls before he flies.

Television's *Hamlet*

FLORA RHETA SCHREIBER

FLORA RHETA SCHREIBER is an assistant professor in the Speech and Dramatic Art Department of Adelphi College, Garden City, New York, and the director of a new radio and film-writing workshop at New York's New School. A versatile writer, Miss Schreiber has been a frequent contributor to the *Quarterly* as well as to other publications, including *Mademoiselle, Colliers, US Crime, The Emerson Quarterly, Poet Lore, Today's Woman, Charm, The Freeman, The American Mercury,* and others.

NBC'S RECENT PRODUCTION of *Hamlet,* in which Maurice Evans made his television debut, reaffirmed this medium's artistic potentialities. I wrote about these potentialities in the *Hollywood Quarterly,* Volume IV, Number 2 (1949).

The televised *Hamlet* was no photographed stage play, no miniature movie, no radio play with sight, but an experience belonging uniquely and indigenously to television itself. It was a production which showed that television, despite the fact that it derives from theater and movies, actually has an aesthetic all its own.

Where theater and film can achieve bold effects on a large scale, television's natural affinity (as demonstrated by this production) is for the subjective and the introspective rather than for the epic and the spectacular. The repeated use of the camera to single out an emotion was evidence of how specific and minute television's treatment of emotion can be. When, for instance, Hamlet first confronted the ghost, the camera stopped and focused on Hamlet's growing horror, holding the emotion up to the viewer's attention as the laboratory technician holds a frog before the microscope.

The way that close-ups were used indicated the intimate nature of the emotional effect television can create. Indeed it seemed as though the close-up belonged more to television than to the films. The movie close-up has always appeared to me artificial, elongated, swollen, too large for reality or comfort. But the smaller television close-up seems not artificial, but very natural. Effectively visualizing inner experience and states of mind, it is able to

fulfill the psychological intention of the film close-up in a way not achieved by the film itself.

In television, the close-up, pinpointing a minute reaction, becomes the visual equivalent of a whisper. This effect seemed most memorable in the close-ups of Hamlet reacting to the news that his friends had seen his father's ghost, of Hamlet preparing to go to his mother's closet to confront her with her guilt, of the king registering guilt while watching the play within the play. But the most affectingly intimate moment was when Hamlet, brooding on vengeance against the king, carved the letter C—for Claudius, the King—in the earth and then crossed it out. Here was a visual representation of a death wish, a piece of "business" invented specifically for the television production. This "business" was distinctly within television's subjective idiom.

But, if this *Hamlet* was uniquely of television, it also leaned heavily on film technique. The filmic nature of the production was, in fact, indicated very clearly in the opening. In place of Shakespeare's tumultuous first scene on the battlements, the television version opened with a quiet scene in the palace. Two hands held a crown. The crown was lowered onto the head of a king. Then came joyous music, mingled with pealing church bells, as the king and queen began a triumphant march across the main hall of the castle. The court swept into the throne room and approached the throne. The camera singled out a solitary, gloomy figure leaning against the inside of the doorway. It was Hamlet.

To this point the story had been told only in pantomime. Then, for the first time, there were words, but as few as possible. The title card flashed: "Hamlet, son to the Late, and Nephew to the Present King." The first spoken words came from the king who addressed the court with

> Though yet of Hamlet our dear brother's death
> The memory be green, . . .

The king praised Polonius and the camera focused not on the king but on Polonius' pleased reaction.

In the course of the scene Hamlet's solitariness was built visually: first, when the camera picked him up leaning against the inside of the doorway and later, when the camera followed the departing Laertes past the solitary Hamlet. Another strong visual moment in this first scene followed Hamlet's

> But I have that within which passeth show—
> These but the trappings and the suits of woe.

As the court withdrew its sympathy from Hamlet, the camera underlined their attitude of rejection by picking up the individual expressions of the various members of the court.

An example of swift, filmic telescoping took place in the television version's Act IV. The king grasped Laertes' hand in agreement over their plans for the duel in which Hamlet would meet his death. The scene faded out and the music came up strong. Then, immediately, the scene faded into the dueling scene itself and the king held Laertes' hand in exactly the same position as in the previous scene. The king was offering Laertes' hand to Hamlet. It was a swift, ironic juxtaposition, a telling visual expression of how almost instantaneously the wish of one scene became the action of the following scene.

From the theater the television *Hamlet* drew much business, many techniques. In fact, it took over bodily the interpretations of Maurice Evans' own GI *Hamlet;* the emphasis fell in the TV version, as it fell in the GI production, on a brisk pace and a readily understood humanity rather than on subtle psychological probing, emotional turbulence, or poetic grandeur. This interpretation found expression in small, realistic touches. Polonius carried a brief case. Laertes' luggage bore a business-like tag: "To Paris." Ophelia went mad not poetically, but realistically. She lay in bed where she played with a rag doll and two attendants looked on with a compassionate scrutiny.

The attempt to be realistic frequently resulted in an overliteralness. An example par excellence of this was the moment when Hamlet told Guildenstern,

. . . I have of late . . . lost all my mirth, foregone all custom of exercises; and indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; . . .

On that line Hamlet walked to the window and looked out, giving a literalness to the "sterile promontory" that denied the line its true evocativeness.

Too literal also was the staging of the first soliloquy:

> O that this too too solid flesh would melt, . . .

When Hamlet spoke

> How weary, stale, flat, and unprofitable
> Seem to me all the uses of this world!

he looked out of the window self-consciously as though the world's uses could seem neither stale nor flat unless there were a window through which one could behold them.

A feeling of further literalness, a denuded feeling, is given the play by the mere necessity for cutting it to 108 minutes of acting time. Cutting meant the sacrifice of several scenes including that of the gravediggers, the opening scene on the battlements, and others dealing with political action. It meant a transposing and telescoping of scenes that sometimes proved effective and sometimes did not. Since, for example, the gravediggers' scene was omitted, Ophelia's funeral took place in a chapel rather than in the cemetery. Hamlet and Horatio stepped into the shadow of a pillar as the funeral party approached. But, since the queen's description of Ophelia's drowning had been omitted and we did not know until then of Ophelia's suicide, the action seemed meaningless. Hamlet's bursting into the room was in no way as effective as would have been his leaping into the grave.

Cutting also meant the loss of several characters, the most important of whom were Fortinbras and Osric. Bernardo and Laertes, although not eliminated, were emasculated.

This streamlining meant a palpable loss of richness of texture, of depth of characterization, and of introspection and the reflective quality. Gone were some of the most familiar passages:

How all occasions do inform against me. . . . There's a divinity that shapes our ends, ... Horatio, I am dead; . . . . A little more than kin, and less than kind! . . . . I am too much i' th' sun. . . . . O, what a noble mind is here o'erthrown! . . . .There is a willow grows aslant a brook, ... Alas, poor Yorick!

The omission of an enigmatic, brutally humorous line like Hamlet's answer to the king that Polonius is at supper

> Not where he eats, but where he is eaten [by]
> A certain convocation of politic worms . . .

was typical of how the blue pencil stripped Hamlet of his personality.

This same point became even clearer when one examined the blue penciling of the scene following the play within the play. Compare the five lines of the television version:

> 'Tis now the very witching time of night,
> When churchyards yawn, and hell itself breathes out
> Contagion to this world: Now could I drink hot blood,
> And do such bitter business as the day
> Would quake to look on. Soft! now to my mother.

with the twelve lines of the play:

> 'Tis now the very witching time of night,
> When churchyards yawn, and hell itself breathes out
> Contagion to this world. Now could I drink hot blood
> And do such bitter business as the day
> Would quake to look on. Soft! now to my mother!
> O heart, lose not thy nature; let not ever
> The soul of Nero enter this firm bosom.
> Let me be cruel, not unnatural;
> I will speak daggers to her, but use none.
> My tongue and soul in this be hypocrites—
> How in my words soever she be shent,
> To give them seals never, my soul, consent!

It becomes obvious that the omission of these seven lines changed Hamlet's character. The television Hamlet was decisive, stripped

of conflict, and without the torturing feeling of tenderness for the mother whom his sense of duty required him to torment.

Nothing that is said here, however, is meant to imply that in its own terms the television *Hamlet* was not successful. On the contrary, in its own terms here was a brisk and vital production.

Nor does what has been said repudiate the potentialities of television as a medium for serious drama in general and for Shakespeare in particular. Serious television drama, however, is faced with serious limitations imposed by brevity. *Hamlet* was produced at greater length than Shakespearean forerunners in television: *Julius Caesar, Macbeth, Romeo and Juliet, The Comedy of Errors, Coriolanus, Othello,* or *Richard III.* Yet, even the additional time allowed *Hamlet* proved that the plays must really be produced almost in full. For, to fit in the allocated time, the play had to be truncated and made tidy. As we have seen, this cutting was no mere technical exercise. It was the kind of literary surgery that, in some instances at least, removed vital organs of the play's structure and meaning.

The audience for this production, it should be noted, was at once larger and more diverse than the play had ever had before. It was a new kind of audience. And significantly, although *Hamlet* was in competition with major league baseball games concurrently on other channels, the play won many viewers. Children, lured by culture-minded parents, tuned in reluctantly but stayed willingly. Adults, who would never bother to see *Hamlet* in the theater or who live where they could not see it even if they wanted to, looked and listened with enthusiasm.

The production's popularity, however, must not lead to false optimism about the future of such programs. When I talked with Albert McCleery, the executive-producer of the play, he spoke about the high cost ($185,000) and the excessive demands such a production places on studio space and the physical energies of actors and staff. And Maurice Evans also stressed the difficulties. "Television is much tougher on the actor, physically and aesthetically, than is the theater or film," he told me. McCleery went on

to say, "I am definitely opposed to the two-hour length. If NBC should go ahead with future productions, I shall recommend more streamlining. If Charles Lamb could do it, so can television." But the truth of the matter is that Lamb did NOT do it. Reading Lamb's *Tales from Shakespeare* is a totally different experience from reading or seeing Shakespeare. And television, as the above illustrations clearly indicate, cannot do it either. A classic in miniature is pretty much like a year without springtime.

The sad fact seems to be that television's aesthetic possibilities are in danger of being sacrificed to the realities of television as a business. NBC's *Hamlet* is eloquent testimony to this fact. Though the production suffered from being truncated, business reality—as McCleery made clear—dictates that future treatment even as full as this will not be possible. This poses a cultural dilemma for which there is no easy solution but for which a solution must be found.

Televising the Minneapolis Symphony Orchestra

BURTON PAULU

BURTON PAULU, manager since 1938 of KUOM, University of Minnesota, has been active in the educational television movement in Minnesota, and is vice-president of the National Association of Educational Broadcasters and chairman of the advisory committee to the president of the Educational Television and Radio Center. As a Fulbright Award recipient, he is spending the current academic year in England studying the BBC and arranging program exchanges. Dr. Paulu's diversified background also includes the study of music, and, after many years' experience as a performing musician, he still keeps active his "occasional" player membership in the Minneapolis Symphony Orchestra.

SHOULD SYMPHONY ORCHESTRAS be televised? Or is the broadcasting of instrumental music a task for radio alone?

With the rapid growth of television it was inevitable that some symphony orchestras should be televised: a few NBC Symphony concerts have been aired this way: the Firestone program regularly brings a concert orchestra to the television screen; and the Standard Symphony on the west coast has presented thirteen half-hour experimental telecasts. But the Minneapolis Symphony Orchestra's fourteen hours on television are probably a record for full-sized symphony orchestras in this country.

The Minneapolis Orchestra presented nine television concerts during the early months of 1953.[1] This series, entitled "A Great Symphony Orchestra and the Region It Serves," had several objectives. One was to experiment with the telecasting of symphonic music under conditions which might typically prevail in cities supporting symphony orchestras, but without the financial or television resources of New York, Chicago, or Hollywood. Another was to bring the orchestra closer to its constituents by including on each program an intermission feature explaining the

[1] Programs were broadcast from 2:30 to 3:30 p.m. on the following Sundays: January 4, 11, 18, 25; February 22; March 8, 22, 29; and April 5. The orchestra had previously done five telecasts in 1952.

relationship of a symphony orchestra to its community.[2] The series was regarded throughout as a pilot plant project which, it was hoped, would encourage the telecasting of symphonic music elsewhere. Kinescope recordings were made for reference purposes and for broadcasting over educational television stations.

The final broadcast (April 5, 1953) was typical of the series. It included approximately 44 minutes of music, an 8-minute intermission feature, and 8 minutes of announcements. The program opened as the announcer introduced the conductor, Antal Dorati, who listed the selections for performance. The orchestra then played the *Semiramide Overture* by Rossini and the *Classical Symphony* by Prokofiev. The intermission was an illustrated review of the Minneapolis Symphony Orchestra's fifty years of service, featuring John K. Sherman, Minneapolis *Star* music critic and author of a recently published history of the orchestra. Then the orchestra played *On the Steppes of Central Asia* by Borodin and three orchestral excerpts from *The Damnation of Faust* by Berlioz. The program concluded with the standard sign-off by the announcer.

The project was made possible by a $8,900 grant-in-aid from the National Association of Educational Broadcasters (from funds originally provided by the Fund for Adult Education); by a cash gift of $7,000 plus air time and staff services from WCCO-TV, a Minneapolis–St. Paul commercial television station under public-spirited management; through special arrangements with the Minneapolis and national offices of the American Federation of Musicians; and through coöperation from the Minneapolis Orchestral Association and the orchestra's conductor, Antal Dorati.

[2] For example, one program provided a review of the orchestra's financial problems. Other subjects discussed included: the orchestra's young people's concerts; its touring and recording activities; the relationship between the University of Minnesota and the Minneapolis Symphony Orchestra; and the work of the University's Department of Concerts and Lectures in sponsoring tours by musicians, dramatic groups, and others throughout this portion of the United States.

The intermissions were developed using more standardized television techniques than were employed in televising the orchestra itself, for which reason they are not described in detail here. There were live interviews, specially made location films and still pictures backed by narration, and short talks with accompanying visual aids—all skillfully developed under the direction of Irving Fink, the project's assistant producer.

Administrative direction was supplied by the staff of the University of Minnesota Radio Station KUOM; the University also provided a cash contribution of $2,750 ($2,000 of which came from the Special Project Fund of the Department of Concerts and Lectures) and some personnel. The Educational Television and Radio Center (set up by the Fund for Adult Education) made a $7,500 grant to kinescope the programs.[3]

Theory

One basic problem underlies the telecasting of symphonic music. Instrumental music appeals mainly to the ear; what is seen is of secondary importance. But television's appeal is primarily visual. The producer of a symphony-television series, therefore, has to use a sight-oriented medium to project a sound-oriented art. His problem is to provide something to watch which will supplement and reinforce what is being heard. In theory, at least, it is relatively easy to decide what to do when telecasting such musical works as opera and ballet, which include visual staging, movement, and drama. But what about symphonic music? For that, the cameras can either show the musicians as they play, or they can show something else. We therefore experimented with cameras both on and off the orchestra.

What can be gained by putting the musicians on screen? To do so is to assume that watching the process of music making may increase the viewer's enjoyment and understanding. We believed it might do that, and accordingly our cameras were on the orchestra much of the time. In planning these camera shots we proceeded on the following assumptions: (1) It is interesting to watch musicians at work, especially when camera close-ups can take the viewer "inside" the orchestra. (2) The recognition of important musical themes is made easier if the instruments playing them are on screen. (3) There is a relationship between at least some music-making movements—for example, timpani beats and

[3] The total cash outlay (excluding kinescoping) for all nine programs was $18,650; but this did not include WCCO-TV's personnel or remote pickup costs, or the University's administrative and overhead expenses.

conductors' gestures, and the emotional feelings aroused by the music they produce. (4) The musical relationships between passages played by musicians seated apart from each other may be suggested by superimpositions[4] bringing the instruments together on the screen. (5) The viewer's emotional reactions may be intensified through watching the performing musicians. (6) Finally, close-ups, superimpositions, and camera movements may reinforce the aural effects of musical climaxes.

Throughout this series the musical content of the selections being telecast, rather than the pictorial possibilities of the instruments playing, determined the production techniques used. Television served musical objectives, and technique never became an end in itself. Thus, there were no harp-violin supers or other pretty or trick shots without musical justification. What then did the cameras show? For the most part the viewer saw musicians, singly or in groups, playing something musically important: usually the principal melody line, a counter melody, an accompaniment, a persistent rhythmical figure, or an important percussion entrance. Always it had to be something both *heard* and *important*. We also showed the conductor, either by himself or with the orchestra; and sometimes the whole orchestra was on screen. We tried not to show musicians unless they were playing something important, and never if not playing at all, because that tended to distract the viewer rather than to reinforce his aural impressions.

For the most part cameras followed the melody line. When an entire section played, we would show all or most of it. If the concertmaster or some other soloist was heard for any length of time, we concentrated on him or his instrument. In some selections the melody was tossed back and forth so rapidly among sections not seated within the range of one camera as to make continuous camera coverage impossible. In such cases we showed one or another of the participating players, slowly panned[5] over

[4] A superimposition (super) is the simultaneous blending of pictures from two cameras.

[5] Pan: to turn the camera slowly in a horizontal plane, thereby bringing into view other portions of the television scene.

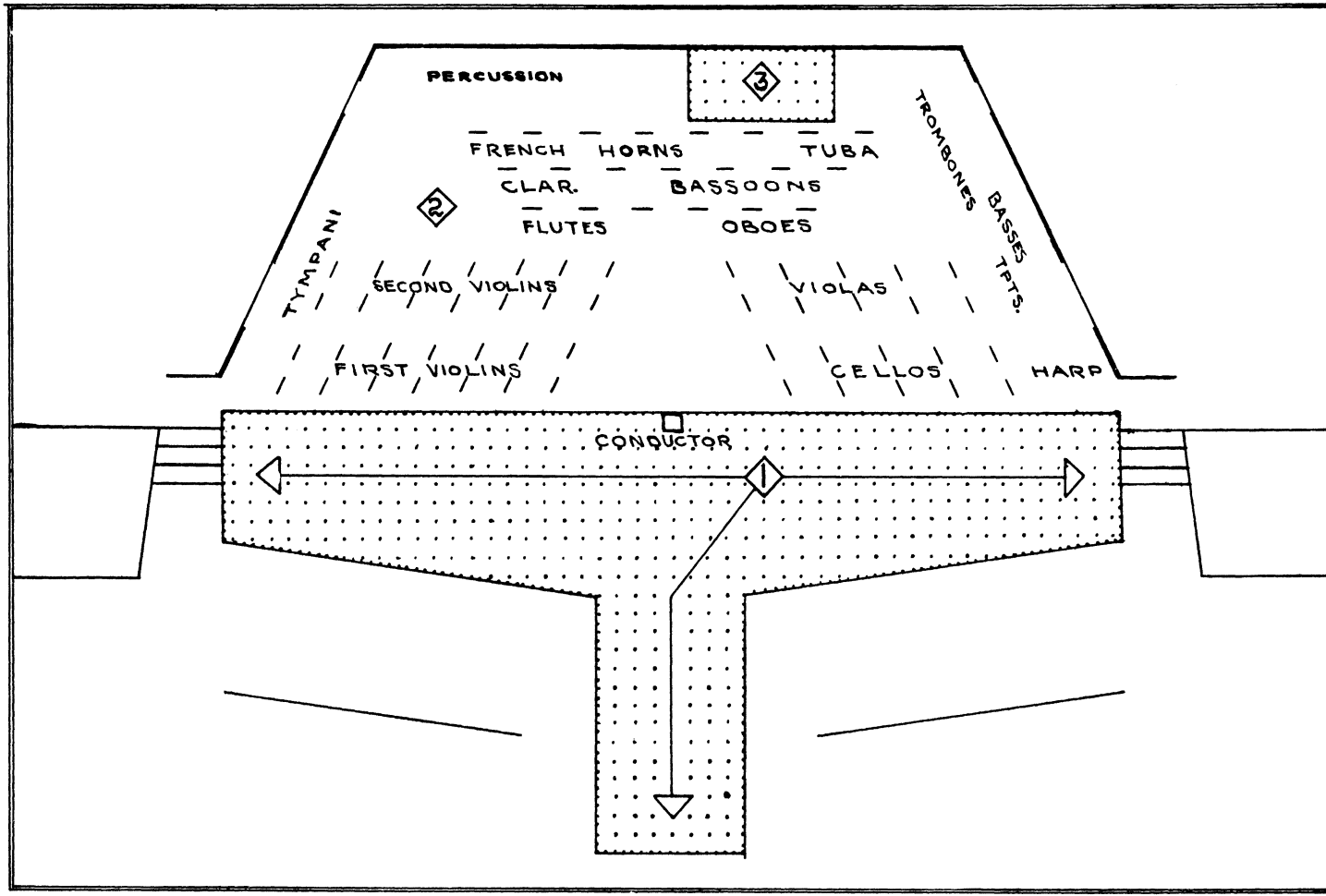
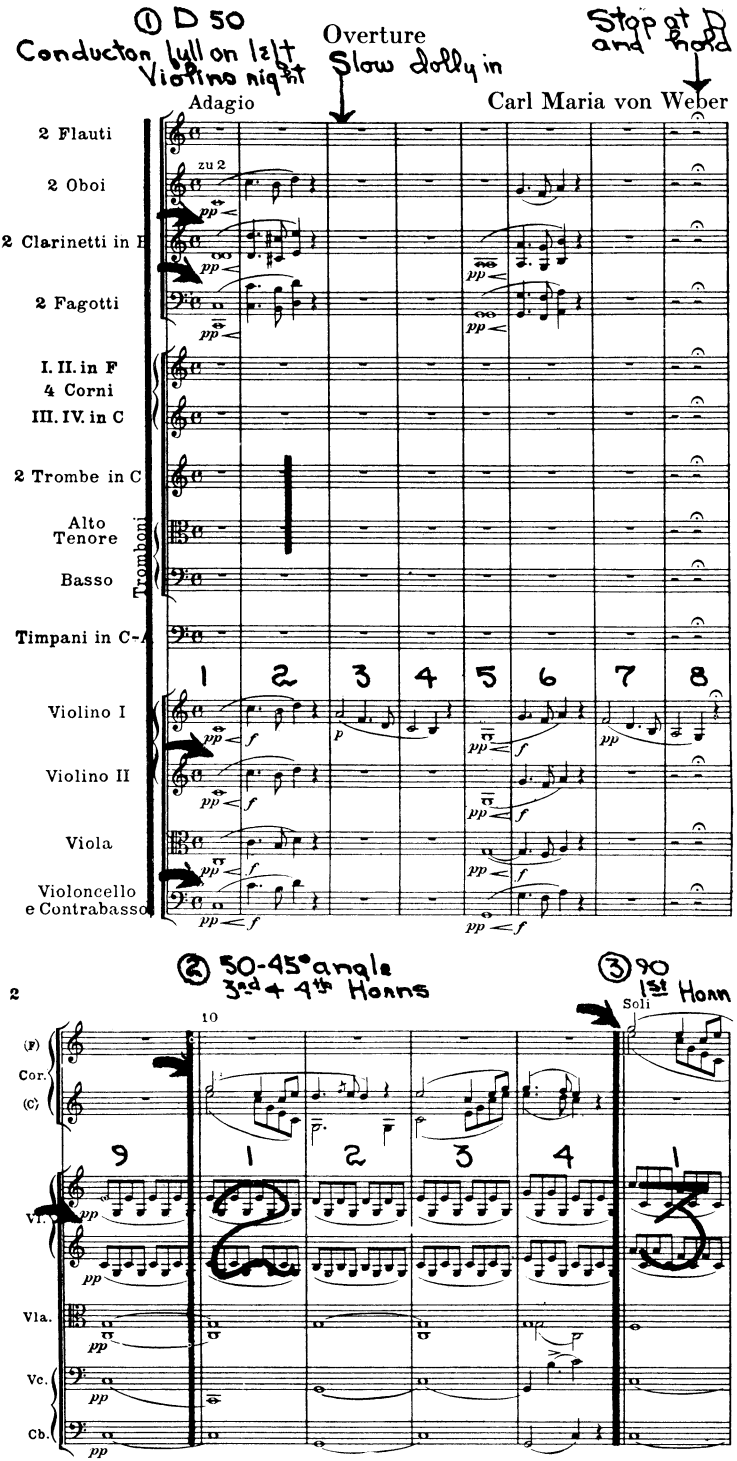


Fig. 1. Orchestra seating and camera arrangement for Minneapolis Symphony Orchestra television series. Camera 1 could move freely on the platform in front of the orchestra; Camera 2 worked in the open space between the violins, woodwinds, and percussions; and Camera 3 on the platform at the rear of the orchestra.

Der Freischütz



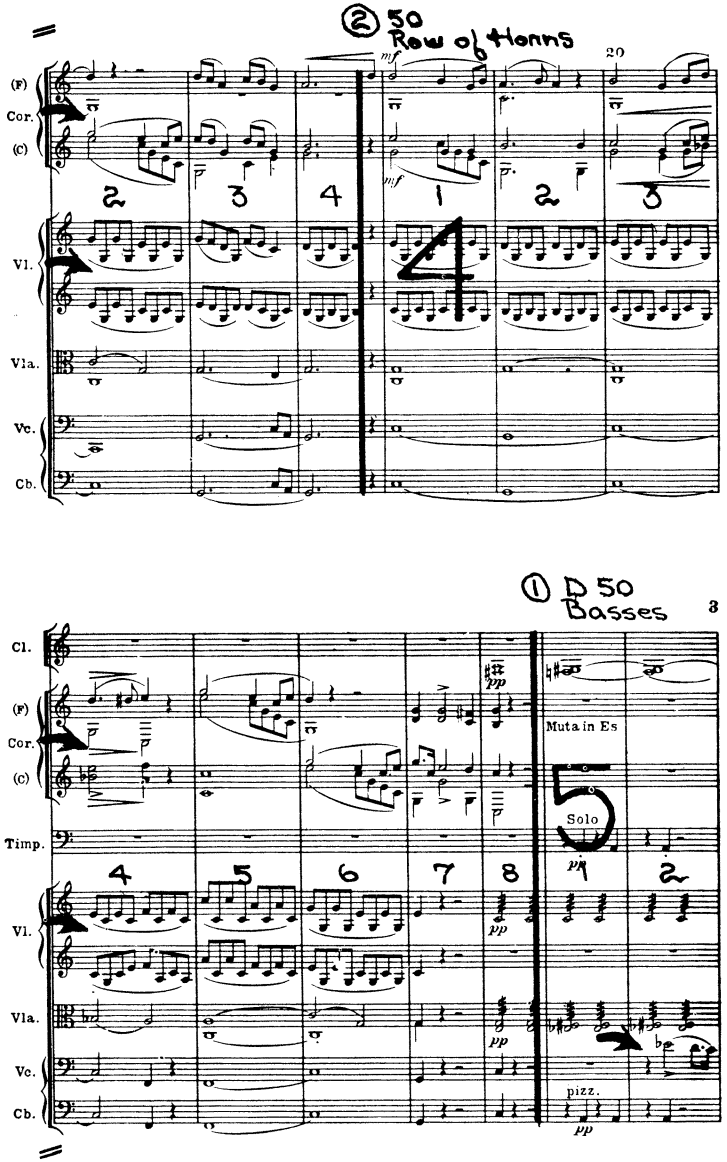


Fig. 2 (left and above). Orchestral score for Weber's *Der Freischütz Overture* with music director's markings for first four shots. This should be compared with the director's script and cameramen's cue sheet in Figure 3.

Der Freischütz

Shot #	Camera	Lens	Description	Length	
1	① Position D	50	Violins and cond. Cond. left Violins right	1	
			Dolly slowly	3	
			Stop at pos. B Hold cond. in frame	8	
			Hold		9
2	②	50	3rd and 4th Horns 45° angle		4
3	③	90	1st Horn Player and instrument		4
4	②	50	Row of Horns		8

Fig. 3. Director's script and cameramen's cue sheets for first four shots of *Der Freischütz Overture*. When the program was on the air the music assistant, seated next to the director, counted shot and measure numbers so that the director could transmit instructions to the cameramen.

the sections concerned, or put the camera on the conductor. We also used the conductor as an orchestral symbol during some full orchestra passages.

At times we left the melody line: for example, at measure 83 in the *Allegro* section of the Rossini *Semiramide Overture,* the double basses, cellos, and violas play a persistent eighth-note accompaniment figure for twelve measures. Here we began with the basses and gradually drew the camera back until all these instruments were on screen as they beat out the figure in unison bowing. This picture we hoped would strengthen the viewer's reactions to the crescendo which Rossini was then typically building.

Our cameras seldom remained static except during short solos: if a camera was in continuous use for more than fifteen or twenty seconds, it moved enough to provide a changing picture. Whenever musical interest centered on one instrument or section for a long time, there was a change of cameras to provide variety in shot angles. In slow-paced music, such as the Wagner *Lohengrin Prelude,* the cameras moved very slowly. For fast, nervous, or agitated music, such as the first movement of the *Classical Symphony,* movements were faster. When possible, we panned from one instrument or section to another rather than cutting between cameras, since frequent camera changes tended to disorient viewers not familiar with symphony orchestras.

We employed special camera effects as often as required or justified by musical content. Television can take the viewer "inside" an orchestra, showing him things he never saw before from his normal vantage point in the auditorium. For this reason, at the beginning of the Berlioz *Will O' the Wisps Minuet,* for example, where the melody is played by the first piccolo, we showed an extreme close-up of the hands of the solo piccolo player. Likewise, we often televised the conductor from various angles—sometimes catching him just as he cued a player, with the next shot a dissolve to the instrument concerned.

Superimpositions were used to point up the relationship be-

tween the playing of instruments seated apart, as well as to heighten musical climaxes; often both objectives were served at the same time. For example, in the Berlioz *Dance of the Sylphs,* harp and violins were supered where there was a harp accompaniment for the principal melody played by the violins. The *Lohengrin Prelude* permitted two effective supers. At the beginning, which is scored mainly for violins, we supered an extreme close-up of the concertmaster's violin over another camera's pickup of the entire violin section. In the climax, where heavy cymbal clashes are added to the fortissimo playing of the whole brass section, we supered a close-up of the cymbals over the line of trumpets and trombones. All such devices, however, were used only to intensify musical values, with television techniques serving musical objectives rather than vice versa.

At times cameras were taken off the musicians, and the viewer saw specially developed visual materials. Here too we wanted to supplement rather than distract from the music. Therefore we decided against showing an artist drawing a picture, lest attention be concentrated on the creative process being revealed on the screen rather than on the music it was supposed to accompany. Moving abstractions were developed for the DeFalla *Three Cornered Hat Dances,* the orchestra being entirely off screen. For the Johann Strauss *Vienna Life Waltz* we projected figures suggestive of Viennese life, sometimes by themselves, sometimes supered over the orchestra.[6]

Special treatment was arranged for *Till Eulenspiegel's Merry Pranks* by Richard Strauss. Conductor Dorati, himself a skilled amateur artist, prepared ten drawings depicting some of Till's adventures. During the broadcast Dorati first reviewed the story, and the cameras were trained on the pictures as he led the orchestra through the corresponding portions of the music. Then the entire selection was played without comment, cameras covering the orchestra in the normal manner, except that the ten

[6] For an excellent account of the entire project, including a report on these abstractions, see the article by Rudy Bretz: "Televising a Symphony Orchestra," *Journal of the Society of Motion Picture Engineers,* LX (May 1953), pp. 559–571.

sketches were superimposed at the proper points to remind the viewer of Till Eulenspiegel's pranks.

Practice

These programs were broadcast live from the stage of Northrop Memorial Auditorium on the University of Minnesota campus in Minneapolis, where the orchestra usually rehearses and plays its concerts; however, they were for television only, there being no auditorium audience. The entire orchestra of ninety members participated, and normal seating was used. The programs were treated as a series of symphony concerts to which television cameras and microphones were added: cameras, therefore, were placed in front of and inside the orchestra where they would provide good coverage of the conductor and players and yet not interfere with the conductor-player line of sight. Under these conditions, of course, cameras necessarily appeared in some shots; but we mentioned this possibility to the audience at the beginning of each program and, thereafter, relaxed if the paraphernalia of the medium occasionally appeared on screen.

Camera 1 worked on a specially constructed platform, 18 inches above stage level and of full 60-foot stage width, which was built out over the orchestra pit to a distance of 16 feet from the edge of the stage. A center section, eight feet wide, extended an additional 23 feet into the auditorium (Fig. 1).[7] This platform was built to permit maximum maneuverability for Camera 1, which took about half the shots used during the telecasts. Camera 1 could cover singly or in groups the violins, flutes, oboes, clarinets, violas, cellos, double basses, trumpets, trombones, and harp. It could show side and back views of the conductor, with or without orchestral background, and could be pulled back on the center ramp to televise the whole orchestra.[8] Figure 1 shows how the violins

[7] On the debit side, both figuratively and literally, was the fact that this had to be erected and struck at a cost of $300 for each telecast. Original construction cost was $1,584.

[8] Camera 1 was equipped with 50-, 90-, 135-mm., and 8½-in. lenses and was mounted on an ordinary tripod dolly. Limitations in the auditorium's lighting system held us to little more than the illumination normally used for concerts. However, all colored glass

and timpani were moved slightly to one side to permit greater range of action for Camera 2 which picked up the violins from the inside of the orchestra, timpani and other percussion, woodwinds, and French horns. It also could get some shots of violas and cellos as well as a good front view of the conductor.[9] Camera 3, the least mobile of the group, was placed on an eighteen-inch platform 6 × 10 feet in dimensions at the back of the orchestra. It covered the double basses, tuba, trombones, trumpets, one or two French horns from the back and side, and the percussion. It could also get some striking close-ups of the violins, as well as a front view of the conductor.[10]

The orchestra was available to us a total of only three hours for each broadcast: it assembled at 12:30 Sunday noon, rehearsed until 2:00, and, after a half-hour break, returned for the broadcast from 2:30 to 3:30. This permitted only one complete run-through of each program. Clearly a telecast series with very complicated camera work could be broadcast successfully with so little rehearsal only if careful planning preceded the assembling of the orchestra. The procedure followed was developed by Rudy Bretz, New York television consultant who, as producer-director for the first four telecasts, contributed many important ideas to the project.[11]

The entire process began when the author, acting as musical

was removed from the three banks of stage border lights which then were lowered slightly to bring them closer to the orchestra. Three two-thousand watt spots were focused on the conductor, and two one-thousand watt floods gave additional lighting for some of the intermission features broadcast from the Camera 1 platform.

[9] Camera 2 was equipped with 35-, 50-, 90-, and 135-mm. lenses and was mounted on a pedestal dolly.

[10] Camera 3 was usually provided with 50-, 90-, 135-mm., and 8½-in. lenses, but for the last two programs the 50-mm. was replaced by a 13-in. lens in order to get better close-ups of the trumpets, violins, and conductor.

[11] A competent staff was of course indispensable. Ours was organized as follows: project supervisor (overall administrative responsibility), Burton Paulu, University of Minnesota; television director (direction of program while in rehearsal and on the air), Roger Gardner, WCCO-TV; assistant producer (general assistant to project supervisor, in special charge of intermission features), Irving Fink, University of Minnesota; musical director (blocking out of orchestra shots), Burton Paulu, University of Minnesota; musical assistant (giving cues from score to television director during rehearsals and broadcasts), Paul Ivory, University of Minnesota; three cameramen, audio engineer, and technical director, WCCO-TV; and three assistant cameramen, University of Minnesota. In the planning stages the project drew upon the advice of Sherman Headley, director of WCCO-TV, who had directed telecasts of the orchestra in previous years and who directed the fifth telecast in this series. Much help was received from the University of Minnesota's chief radio and television engineer, Berten A. Holmberg.

director, studied the scores and blocked out camera shots. The basic procedure followed may be illustrated by reference to the first four shots from Weber's *Der Freischütz Overture,* the concluding selection on the eighth telecast. A portion of the score with the musical director's markings is reproduced as Figure 2; also shown are the corresponding portions of the television director's script and the cameramen's cue sheets (Fig. 3). The overture begins slowly with the melody played alternately by the entire string section and by the first violins alone. It was decided, therefore, to open the program with Camera 1 in Position D (stage left of platform, in Fig. 1), showing the conductor on the left with the violins on the right. Beginning at the third measure the camera dollied in slowly toward the conductor, who, by measure eight, occupied more of the screen. Shot 2 started as Camera 2 picked up the third and fourth horns beginning their famous hymnlike melody. With Shot 3, Camera 3 took a side-rear view of the first horn player just as the melody was transferred to him. Shot 4 went back to Camera 2 which, in the meanwhile, had shifted position to show all the French horns.[12] Camera shots for all musical selections were worked out in this same careful manner.

After the music director had blocked out all the orchestra shots for each program, he reviewed them very carefully with the television director. They played through records of the selections, the music director counting measures and calling out shot numbers as both he and the television director visualized the camera movements. All this was preparatory to the Saturday dry-run rehearsals which preceded each Sunday telecast. On the stage of Northrop Memorial Auditorium the platform for Camera 1 was set up and the musicians' chairs arranged normally, each bearing a large placard naming the instrument to be seated there during the telecast. From an improvised off-stage control room the tele-

[12] Kinescope recordings of *Der Freischütz Overture* and most of the other selections here referred to are available for examination.

All nine programs were recorded on 35-mm. film using a Paramount kinescope unit designed for large-screen theater projection. The sound was also recorded on a Stancil Hoffman machine. Myriad problems were encountered in the picture-recording process, however, so that 16-mm. prints are available for only the eighth and ninth broadcasts.

vision director then put two university-owned cameras, manned by university television engineers, through the shots assigned to Cameras 1 and 2 as records were played of all the selections for the program.[13] In this way every shot was rehearsed, and the entire sequence of camera movements thoroughly established in the minds of all production personnel.

On Sunday mornings the WCCO-TV technical crew brought over their remote truck, set up microwave connections with the transmitter, and installed the three cameras and one music microphone used for the telecasts.[14] The television director distributed cue sheets and reviewed all shots with the camermen, who had as their assistants the University television engineers who had gone through the dry-run rehearsal the previous day. During the morning the intermission features were rehearsed. The orchestra assembled at 12:30 and after a five- or ten-minute music rehearsal joined in a complete run-through of the program.[15] The rehearsal completed, there remained about thirty minutes for a hurried final conference of the production staff, with the broadcast itself taking place from 2:30 to 3:30. In view of the single orchestral rehearsal allowed for such a complex program there were astonishingly few technical slips during any of the broadcasts. As the series progressed, new shots were introduced and camera work improved, more and more skill being manifested as producers and cameramen grew to be a well integrated team.

Results

What was learned from this series of symphony telecasts? Most important of all, that a telecast by a symphony orchestra will be

[13] The University of Minnesota at that time had only two television cameras.

[14] The microphone was an Altec-Lansing, Type 21B, hung above and slightly behind the conductor. Sound-level riding and all television control work was done in the remote truck parked behind the auditorium.

[15] Due to the shortage of rehearsal time, all the music for the series had to be drawn from the orchestra's current concert repertoire—a fact which often made television program planning difficult. Although most of the televised pieces were of the shorter and lighter variety—overtures and suites, for example—a number of symphony movements were played, and the Beethoven *Fifth Symphony* was broadcast in its entirety. The only soloist to appear was the orchestra's concertmaster who played the first movement of the Mendelssohn violin concerto.

viewed and enjoyed by many people who do not usually go to concerts, collect records, or listen to symphonic music over the radio.

Not everyone likes symphonic music, of course; in fact, a majority of the public has never accepted it in the concert hall, over the radio, or on records. To be considered successful, therefore, symphony telecasts need not be universally approved, although they should be at least as well received as concerts through other media. In addition to this, it would be desirable if television could increase the capacity for musical enjoyment and understanding of people who already are symphony enthusiasts, attract a partially new audience for symphonic music, or—as we believe happened in our case—accomplish both of these objectives.

Our only quantitative audience rating—a very respectable Pulse of 15—indicated an audience of at least 100,000 people per broadcast, which is a good-sized audience for any symphony concert! The qualitative audience data, although empirical rather than scientific in basis, told us a good deal about the nature of this audience and its reactions. There were reports of regular and enthusiastic viewing by people not previously symphony minded. For example, orchestra members often reported with pleasure and surprise meeting strangers in such places as gasoline stations or grocery stores who would greet them enthusiastically with "I saw you on television," and would then go on to comment with some degree of understanding on the program. This was encouraging since one of our hopes in televising the orchestra was to find a new audience for serious music. Apparently many people who will not concentrate on symphonic music in the concert hall or from a loud speaker will follow a telecast which offers something to watch as they listen. These people enjoyed watching the musicians work; they liked seeing the players and their instruments at close range; and they found it easier to follow musical themes when the cameras showed them what to listen for.

Although responses were preponderantly favorable, they were not entirely so. Some people complained that watching the mu-

sicians interfered with their enjoyment of the music. A typical comment from such a listener would be: "I enjoyed it better when I closed my eyes and just listened." It is hard to determine what differences in musical background existed between those viewers who liked and those who disliked the television series, since the critics included people of widely varying degrees of musical sophistication. However, the slight evidence available seems to indicate much acceptance by the musically trained and the very naïve (provided the latter were willing to accept symphonic music through any medium at all), with a tendency to rejection by people in the middle group. One might theorize that the musically sophisticated are used to associating specific instruments with the sounds they produce and that the naïve found the addition of pictures a relief from the "boredom" of music alone; whereas, the in-between group found their customary pattern of unstructured and aimless listening upset by the guidance forced upon them by the images we placed on their television screens. Perhaps for the latter group organized symphony telecasts could provide valuable instruction in listening. But all this is speculative and at present must be considered hypothetical.[16]

Without doubt some of the negative comments were the result of our deficiencies in using the medium. For example, we received some well-justified criticisms about monotony in the orchestra shots. Although the production staff did what it could to vary the shots and angles from piece to piece and program to program, there was a limit to how much variety could be achieved when three cameras, two of them somewhat captive, had to cover the playing of ninety men distributed over a large stage. Some viewers were disturbed by the camera work during those selections whose musical construction required frequent camera changes; therefore, we tried to hold such changes to a minimum. Yet other viewers thought fast camera cuts during exciting pieces an enjoyable and stimulating accompaniment to nervous and exciting music!

[16] Plans are being made for experiments with the kinescopes of these programs at the University of Minnesota which may give the answers to some of these questions.

The greatest divergence of opinion was in response to the abstractions and other visual materials devised for the first and fourth programs. The abstractions for the *Three Cornered Hat Dances* evoked comments ranging from highly enthusiastic to downright critical, with a preponderance of the latter. The unfavorable reactions must have resulted partly from the difficulty of devising any abstractions which would please everyone, as well as from our own inadequacies of performance. On the other hand, the drawings of Conductor Dorati for *Till Eulenspiegel's Merry Pranks* were received enthusiastically, being considered good entertainment as well as an excellent educational feature.

Suggestions

In televising large instrumental groups it must first be recognized that putting a symphony orchestra on television is extremely difficult—far more so, for example, than broadcasting it over the radio. Therefore, the television programs should be spaced several weeks apart, unless an extremely large professional staff is available. The first four of our nine concerts were broadcast during four consecutive weeks, and the last three within a three-week period! But one such telecast every three or four weeks is enough for the average orchestra and local production staff to undertake.

A symphony telecast requires more stage space and better lighting than does a regular concert. There must be enough room so that the musicians will never appear crowded on the television screen. It may be helpful if the players in the rear are seated on platforms. We had to contend with space limitations which made some desirable camera shots impossible and others difficult to get. However, it is not necessary—or even desirable—that an orchestra be entirely reseated for television; in fact, unconventional seating probably will require more rehearsal time than is available in most local situations, and might actually disorient some viewers as to normal symphony orchestra procedures. A telecast also requires much more lighting than does an auditorium concert. Here, too, we were at a disadvantage, with the result that our cameras had

to use lower stop settings, thereby diminishing clarity and reducing picture depth.

Arrangements should be made to utilize as much as possible of the best television equipment. The large platform we set up in front of the orchestra was a great help, although we should have preferred a crane-mounted camera; that would have permitted more camera angles and would have eliminated the platform itself with consequent improvement of full orchestra shots. Four cameras would be much better than three; if possible, they should be mounted on pedestal dollies and at least two of them equipped with studio zoom lenses. Yet in spite of all this, a successful symphony telecast series can be carried out with what we had or less, provided sensible local production standards are used in judging the results.

There is much need for experimenting with visual materials to be shown while the orchestra is off camera. We found such features difficult and expensive to devise and not always satisfactory. But too much orchestra on screen becomes monotonous no matter how skillfully the camera work is done, and abstractions would be one alternative. The experiment with Mr. Dorati's drawings was very promising, and work along this line should be continued. It was our belief that cameras should not show pictures being drawn while the orchestra played lest audience attention be drawn away from the music; but since not all producers may share this conviction, some may wish to experiment here too. And of course ballet would be a natural accompaniment for some instrumental music, although our resources did not permit such features.

The author believes that symphony telecasts should be from 30 to 45 minutes in length, preferably the latter, each program including approximately 20 to 25 minutes of music with cameras on the orchestra and a 10- or 12-minute selection with other visual material on the screen. The nature of any intermission features introduced will, of course, depend upon the objectives of the particular program series. We felt that our Sunday afternoon broadcast time excluded a frankly instructional approach, but

surely television could be used very effectively to teach the appreciation of symphonic music, the programs being kinescoped for repeated use in schools.

During the 1952–53 season the Minneapolis Symphony Orchestra presented forty-nine concerts in the Twin Cities of Minneapolis and St. Paul and thirty-five concerts on tour. Approximately 129,000 seats were sold for all these concerts. Yet each of our nine television programs reached 100,000 or more viewers and with apparently greater impact than had ever been achieved by any of the orchestra's many radio broadcasts. Clearly a symphony orchestra can extend the range of its services enormously through television. This is not to say that television will ever supplant radio as a medium for projecting symphonic music. But since television is clearly here to stay—at least until color radio replaces it!—its potentialities for music should be fully explored.

Martin Luther: The Problem of Documentation

IRVING PICHEL

IRVING PICHEL, as actor, writer, and director, has been associated with motion pictures for twenty-two years. He recently directed the film *Martin Luther*. Currently, Mr. Pichel is a member of the faculty of the Motion Picture Division, Theater Arts Department, at the University of California at Los Angeles.

THE ENTERTAINMENT FILM aims, in general, to create the illusion that it is a record of actuality. Its sets may be real streets, buildings, rooms, and countryside; or they may be carefully built replicas. Its players—known or unknown—stand for actual human beings—real or fictional. Since they themselves are human individuals—performing acts recognizably human and speaking human speech—they cannot help investing their roles with a sort of authentication. It is the clear intention of the film maker to create an illusion that what we see and hear is validated by reference to reality, even in the completely fictional work in which the reality is something as broad and general as the norms of human conduct. The long traditions of the theater and of imaginative and fictional literature have taught us to look for and recognize—even when myth and legend and fantasy are presented—indices of attachment to a nonsymbolic actuality. Prospero the Magician plays chess and Ferdinand carries wood. The supernatural protection that surrounds Macbeth dissolves in the literal branches cut from Birnam wood and in a Caesarian section. These little factualities are thin threads tying the remote or heroic figure of a drama to the literal and mundane stock of reference in the experience of the spectator. The assumption is that they provide stepping stones to the recognition in the character of impulses and reactions less immediate to the spectator's experience. On less trivial levels also, there is constant reference to experience, emotions, compulsions, and moral conditioning which apply alike to character and spec-

tator. The dramatic poet of the theater has always been able, at his best, to make the occasional long stride from the literal to the general, from factuality to the grandly typical; and, by virtue of the conventions of the theater and the traditional zest for words, he has been able to take his audience with him.

The film, on the other hand, is basically visual. It is wedded by virtue of the photographic medium to a record of the seen; and, in the first thirty years of its history, it was all but mute.[1] The motion picture is virtually a medium without conventions in the sense in which they exist in the theater and is, by such tradition as it has accumulated in its brief half-century, staunchly factual. Even in its musicals, the film is tied to actuality; thus, when it wishes to resort to the fantastic or decorative, it usually sets its scene in the world of the theater. Even when it explores the imagination of a Hans Christian Anderson, it must turn to the ballet performed on a theater stage. The one exception to this generalization is the animated cartoon in which photography is used only incidentally as a step in the reproduction process.

During the past thirty years, films have evinced three attitudes toward the actual. First, they have recorded events as they occur, resulting in the newsreel, in the archives of war, and in the analysis of a wide variety of scientific phenomena never before susceptible to record. This has produced a growing mass of data which, in future centuries, will constitute a body of document as valid, so far as it goes, as the written record of the past. Already, it has been possible to compose, out of this magazine of film, vivid reviews of the public lives of Ghandi and Franklin D. Roosevelt; and, during the war, such photographed data provided the material from which Frank Capra was able to compose the *Why We Fight* series of morale films. Second, motion pictures have produced the factual film by which a wide variety of purposes has been served, from the presentation of information for educational ends to the

[1] Words were limited to printed titles, and speech was a form of action. A character could be photographed speaking angrily or pleasantly with an effect equivalent to that which we experience when we see a film recorded in a language we do not understand, save for an abbreviation of the content in a superimposed title.

interpretation of man's relation to the environment in which he lives. The latter or the true documentary film is exemplified by such works as Cooper's and Schoedsack's *Grass,* Flaherty's *Nanook of the North* or *Moana,* and Pare Lorentz' *Plow That Broke the Plains.* The documentary tells a story and has a formal composition but is wholly attached to actuality and deals with segments of society rather than individuals. The third category is that which tells the story of individuals and makes up the great bulk of theater or entertainment film.

In their methods, the documentary and the personal story have drawn closer and closer together. The documentary becomes more personalized, as in Flaherty's *Man of Aran;* and the fiction film uses firsthand film documents (stock shots) to provide the large background against which the wholly personalized details can be reproduced. More and more, the theater film exploits actual locations to validate its constructions of detail, not merely to save the cost of set construction but in the hope that some of the actuality will rub off on the actors, giving their performances a greater illusion of reality.

There is an intermediate category, establishing a kind of bridge between the documentary film and the entertainment film. This is the educational or teaching film of historical or biographical content. The aim of these films is to supplement, in a more vivid form, the textbook or to create interest which will lead the student to the textbook and the more laborious processes of learning. In general, such films are limited by their relatively restricted distribution to small budgets and hence, to fragmentary and scant representations. The best of them attempt to be little more than teaching aids, planned for the primary and secondary school levels. They are stimulants solely because they are more immediate and vivid than any other form of communication. The Yale *Chronicles of America* and the Encyclopaedia Britannica series on American authors and poets are perhaps the best examples of these teaching films. In a few rare instances, it would appear that there had been some hope on the part of the producers that their films would find

a theatrical showing; but I know of none that has gone beyond the classroom. Neither these films nor the theater film of feature length, however conscientiously made, can be true documentaries unless the events they depict took place during the film era.

All this is preamble to some reflections on the problems involved in making historical or biographical films, and is occasioned by the fact that these problems were encountered in directing a film biography of Martin Luther. This film was acted and photographed in Western Germany, in a large measure in actual locations and, for the rest, in a motion-picture studio.

Raymond Spottiswoode says of documentary film that "it is in subject and approach a dramatized presentation of man's relation to his institutional life, whether industrial, social or political; and in technique, a subordination of form to content."[2] *Martin Luther* would seem to correspond to all the terms of this definition were it not for the fact that Mr. Spottiswoode excludes from it what he calls "personal films"—his emendation of what are commonly called story films—in which, to quote him again, "the main interest is focused on human relations which, though conditioned by their social environment, have an importance which transcends it. . . . They are dramatic, and they as a rule subordinate form to content; but they are not primarily concerned with institutions, and so are not documentary films."[3]

Now, *Martin Luther* is indeed a personal film, and it may be that the importance of the human relations transcends the social environment; but there cannot be much doubt that the film is vitally concerned with institutions and the relation of individuals to institutions rather than to each other. Nor is it in any sense a film that utilizes its events and persons for the ends of the story, as fiction does—composing them into dramatic form, equipped with suspense, crisis, climax, resolution, and the rest of the plot apparatus. To the extent that the Luther film displays any of these characteristics, they were provided by history and not by the

[2] *A Grammar of the Film* (Berkeley and Los Angeles: University of California Press, 1950), p. 289.

[3] *Ibid.*, p. 293.

craftsmanship of the writers. The film deliberately foregoes fictional invention and takes no license with the facts, save in the most minor respect. For example, it combines three emissaries from the Pope to Germany into one. Since Prierias, Cajetanus, and Aleander all served the same purpose in history, one man, Aleander, takes on the functions of all three. No distortion of the facts is involved and the function is clarified. Some scholars believe that the John Eck of the Leipzig debates and the John Eck who drew up the Church's Confutation of the Augsburg Confession were two different men with the same name. The film makes them one, since confusion would result from calling two characters, both of whom express the same attitude and perform the same function in history, by the same name. With these two exceptions, and the necessary composition of dialogue to bridge between the recorded statements of the principal figures, the film is as literal a transcription of that part of the historic record of which it treats as could be made.

Thus, *Martin Luther* is a hybrid, not wholly a personal story; and, since the film's events antedate our century, it is incapable of being a true documentary. For the purposes of this discussion we may think of it as a documented film.

The first problem to be encountered in making any historical film is the degree of responsibility the teller of the story owes to the written record. What he is going to achieve can never be more than a representation, for the record itself is only a representation, as is the most scholarly work of a historian or biographer. We feel that the writer of a history or biography may bring us closer to the reality of events or characters than the fullest documentary record can by the degree that he sets the principal characters in perspective so that we see them whole, in relation to their time and our own. The dramatic writer goes still further in bringing his representation of a character or a period face to face with a living audience. Here, the gauge of reality must be registered in the response of the spectator. If he finds a character's motivations valid, his acts inevitable, however unexpected, and his fate significant and mov-

ing, he accepts the character as a truthful representation of a human being. Thus, there may or may not have been an actual Prince Hamlet or a real King Lear, but we cannot question that Shakespeare's Hamlet or Lear is "real." There was a historic Julius Caesar, but we concede readily that Shakespeare's representation of him has greater reality than Plutarch's. In the same sense, Bernard Shaw's Saint Joan is real, though her reality in the play differs from that of the actual Jeanne d'Arc who heard voices (were they "real"?) in Domremy in the fifteenth century. The true Joan is accessible to us only in the desiccated records of her acts and some of her words; in the representations of Shaw, Schiller, Maxwell Anderson, or Mark Twain; or in Carl Dreyer's film. The labors of the historian and biographer effect one kind of reconstruction, the imaginations of dramatists and poets another. In both cases, we see the past through the lens of the writer's own perceptiveness. In the one instance we may see it more fully, in the other more immediately. By the scholar's method we come to know, by the dramatist's to share emotionally in the meaning of lives and events.

There is no total incompatability between the two approaches. On the contrary, the dramatist or film maker has a great responsibility to the written record and cannot feel that the less he knows, the more freely he can imagine. Advantageous as this freedom may be, he has it only when the record is slim. The problem that faces him when there is a rich body of documentation, as in the case of a Martin Luther, is of a different order. He is forced to select, out of the massive record, the material that serves his account which thereby becomes partial and, to the extent that it is partial, less than the whole truth. The only thing that can save a film which tells less than the whole truth about an actual character is the significance of what has been told to an audience in terms its members can measure by their own experience, related to their own estimates of the character's meaning by some scale of values they hold in common. Historical accuracy is not one of the scales by which they measure. Identification is, and, often as not, this

is sought after in popular historical and biographical films by cutting the central historical figure down to the audience's own size. A recent film called *Young Bess* tells a tale of the first Elizabeth's frustrated love as a sort of wistful counterpoint to the achieved domesticity of the new Elizabeth who was, at the time of the film's release, ascending the English throne. In plot, *Young Bess* is not dissimilar to *Roman Holiday,* minus the fun, and shows less sense of responsibility toward historical veracity than the latter film does toward contemporary reality by having its imagined happenings take place in a very actual Rome. In *Young Bess* the real Elizabeth I of history is used to cast an aura of validation over quite fictional events in much the same way that real streets and palaces give an air of factuality to the stale story of a princess out for a lark in *Roman Holiday.*

It is somewhat unfair to dwell on this sort of illustration. There have been a considerable number of biographical films of great merit and conscientious documentation. *Pasteur, Zola, Juarez, Mme Curie, Edison the Man, Alexander Graham Bell,* and most particularly the late Lamar Trotti's *Wilson* are among them. Though all of these films utilized fictitious characters to clarify the theme of each particular story and facilitate its movement, none of them falsified events; and all of them tried to relate the hero's or heroine's story to associations in the spectators' minds with the story's goal. Pasteurization of milk, the invention of the electric light or the telephone, the discovery of radium, the analogies of the first world war with the second—such were the strings the stories played on. With the exception of *Wilson,* all of these films belong to the category known in the picture industry as "achievement" or "success" stories. They have an obligation to the record, at least to the extent of presenting truthfully the hero's goal or purpose and of recounting, with any necessary devices of suspense or dramatization, the manner in which he attained it. The goal of the story is identified with the goal of the hero, so that both are reached simultaneously. Of this group, only *Wilson* tells of a failure and is, thereby, a tragedy. Yet its responsibility to

fact is extraordinarily high for two reasons. The first is the closeness in time to our day so that a departure from veracity would be detected by large segments of the audience. The second is similar to considerations that applied in the case of *Martin Luther*. This is made up of the incompletely resolved issues involved in the conflicts about which both stories are built. *Wilson* tells of the dream of a world organization which, at the time the film was made, had failed. A new dream was being nurtured which was to come to fruition twenty years after Woodrow Wilson's death—a success for his dream which he had not lived to see. The fact that the film was by nature a tragedy, that the goal had not yet been attained, and that there was no unanimity about the value of the goal may account for the fact that the film was less than the evocation it was intended to be.

In the Luther film, there were both external and internal factors that imposed an obligation to adhere as closely as possible to the facts of the record. Inescapable was the purpose for which the film was made. It was commissioned by Lutheran Church Productions, a coördinating body which produces films of religious education for all the Lutheran synods of America. The film was planned to inform Lutherans particularly and Protestants generally of the issues over which Luther revolted against the Roman Catholic Church of his day, culminating in what has come to be known as The Reformation. It follows that the film, in selecting its material, should distinguish between events which were predominantly political or social or personal and those which have a residue of religious significance for an audience of today; that it should necessarily emphasize the tenets of faith which remain a live issue for non-Catholics as against issues which were historically determined in the permanent record of the time and cannot affect any further the institutions involved. As historical facts, there is no need to do more than recount the indisputable occurrences: that it was conceived by Luther and his followers that there were abuses in the Church, that a schism did in fact take place, and that this was to have wide-reaching social and political consequences. Nor

was it necessary or feasible, within the time limit of a feature-length film, to estimate the part played in these events by the Renaissance, Humanism, the growing nationalism of the German states, or the ferment introduced by other reformists of the period, such as Zwingli and Calvin. The issues raised by all these contributing forces led to one major historic resolution which survives in the fact of Protestantism and the intellectual and spiritual bases upon which its tenets were to be constructed. These are presumed to be as operative today as they were in the sixteenth century, determining values by which millions of people seek to regulate their lives. As an educational undertaking, this imposed upon those of us who were responsible for the making of the film a fundamental adaptation of our thinking to the film's prime objective. We conceived, further, that the major issue of the conflict in the story of Luther's labors was one which, though here exemplified in a story motivated by theological differences, transcends them and is projected into our own time. This is the unresolved issue, enunciated by Luther as applied to his beliefs, but not to be institutionally acknowledged for another century and a half. This is the individual's right to freedom of conscience, to freedom of belief grounded in what is to him, as an individual, the ultimate authority.

The other issues noted above were resolved in Luther's lifetime. The Reformation took place, an indisputable fact of history. But the great issue, as a thousand events reaching into our own time show, has not been and may never be resolved. This made the telling of the story a parable of immediate applicability to a far wider audience than the sponsors may have at first had in mind. Again, it imposed upon us, the makers of the film, a responsibility to adhere completely to historic fact.

One other element in the film's content may be considered. The story is one of controversy. There was no desire to revive the controversy which, in the light of non-Catholic scholarship at least, found a victorious conclusion in the historic fact of The Reformation. To make a noncontroversial film about a controversy may

be impossible; it is, at the very least, a difficult feat. From whichever side the conflict is viewed, the opponent must be done the fullest justice. It makes bad drama, as well as bad history, to set up a straw man for the hero to conquer. Therefore it was necessary to know and represent as truthfully and as fairly as possible the position of Luther's opposition or rather, since Luther was the opposition, to view him also from the point of view of the Church.

Looked upon as an educational film, akin to but on a larger scale than the short biographical and historic films I have mentioned, the Luther film differs in other ways from films as solidly based on scholarship and research. It is undeniably more dramatically conceived and has a larger element of contentious material, not merely in its reconstruction of argumentative situations (like the Leipzig debate with John Eck) but in its viewpoint which, however objective it sought to be, is that of Luther. He is the center of the film, and there is no question concerning the sympathy of the film with the goals he sought and achieved. In this respect, the film is related quite as closely to such entertainment biographies as I have mentioned—*Zola, Pasteur,* or *Edison the Man*—as it is to the educational film. It is, like these others, a success story, an achievement film. Its difference lies in the caliber of Luther's goal which was not the discovery of a cure for rabies or the invention of an electric light bulb or any other specific and objective accomplishment which, once constructed, would remain as a foundation on which successive improvements might accrue but which, basically, would remain finally and unalterably as a step in human progress. The singularity among biographical films of the hero of *Martin Luther* lies in the fact that his accomplishment was not final, however great and permanent its values might be. Luther's accomplishment was more the setting in motion of a process, requiring constant new impetus from those who became involved in it.[4]

[4] Luther had, of course, a long list of quite concrete achievements. The greatest of these was his translation of The Scriptures into the German vernacular, perhaps determining the form that the modern German language was to take.

The preparation of the screenplay took the better part of two years. It is significant that the screen credit of the writers does not precede their names with the words, "Written for the screen by—" but with these, "Researched for the screen by—." The labor was primarily one of reading an enormous amount of material, selecting, compiling, and arranging it, not into a predetermined dramatic form but as the events fell. It is fortunate, unarguably, that the events were intrinsically dramatic, that some of the words spoken and recorded were eloquent, that the central character is dynamic and of great stature, and that the conflict was one of towering proportion. In their work, the writers had the help of conscientious and objective scholars who were partisans on the basis of their historic knowledge, quite apart from their religious beliefs. Not only were Protestant authorities used but Catholic historians and biographers were consulted and characterizations of Catholic figures were validated on the basis of Catholic scholarship.

When all the preparatory or pre-production work had been done, it was necessary to determine how the film was to be documented visually. To what extent could we validate what the audience was to see? What elements of factuality could be called upon to add persuasion to the representation, textually so conscientious?

The visual areas of film making were tabulated. Actuality could be called upon in the backgrounds before which the film was to be photographed. It could be found in the appearance of the players, their resemblance to the originals. It could be found in costume, the clothes they wear. It could be found in the undifferentiated people who would move through the scenes—the so-called extras. It could be found in the properties that the characters would handle and use—furniture, objets d'art, artifacts, books, manuscripts, lecterns, ecclesiastical vessels, food, bread, baskets, weapons. This required another fairly lengthy period of research—the gathering of a library by the art directors, another by the property men, and still another by the costume designer. It involved three tours of Western Germany before shooting began:

one by the chief designer, Fritz Maurischat; a second which included the producer and director; a third by the director, cameraman, and the technicians. And, in the staging of the film, there was the unaccustomed process by the cast of learning to wear the costumes without self-consciousness, to drive the carts and wagons, to use quill pens, and even to operate Gutenberg's printing press.

In making the film itself, locations were sought in Germany that would correspond as closely as possible to the actual places in which Luther lived and worked. The devastation of the war spared a considerable number of medieval buildings and even towns. These constitute, in a genuine sense, documents which could be used as backgrounds for the film save that, like documents of paper and parchment, they show the corrosive effect of time. Masonry was chipped, walls weather-stained, and the wear and tear of four centuries attested to the fact that the structures were indeed of the sixteenth century. However, in Luther's day, these buildings were for the most part quite new; but to have constructed reproductions would have been prohibitively costly. Fortunately, Kloster Eberbach which serves in the film as the Castle Church of Wittenberg has not been used since the time of Napoleon and now is a museum belonging to the state. Therefore, the interior of the building is clean and unmarred by the smoke of candles and incense. Some sets had to be built because no replicas were found. They were designed from contemporary prints and engravings.

There has scarcely been a period in history as richly provided as the earlier years of the sixteenth century with great artists who left a comprehensive pictorial record of the people and places of their time. Holbein, Dürer, and Lucas Cranach the elder and his son drew, engraved, and painted every important personage of the period. Photostatic reproductions of scores of these portraits were gathered into portfolios and taken to London, Stuttgart, Munich, and Hamburg as guides to the physical types to be sought in casting the film. Resemblance to the original was never the first consideration leading to the selection of an actor; but a

singularly large number of the major players, with the aid of make-up, have a persuasive likeness to the portraits of the characters they portray.

There were other ways in which the pictorial data were to be useful. They were a guide to the costume designers, wig makers, and designers and makers of furniture and properties. Paintings of Brueghel suggested some of the staging of background action.

Possibly most important was the selection of the extras, the representatives of the population of Luther's Germany—monks, students, peasants, clergy, theologians, nobles—all the unhonored, indispensable symbols of time, place, and human experience. Here we turned to the practice of the documentarians, the use of people who had no experience of films but who bore in their countenances the characteristics of nationality and had the lines engraved in them of the experience of life.

A problem was presented in the matter of Catholic ritual and liturgy which had to be presented with absolute authenticity. In the nature of the case we could not expect to secure the services of a Catholic priest as a technical advisor. But we did find an Evangelical pastor who, in his early manhood had been, like Luther, an Augustinian monk and was therefore familiar with the liturgy as well as details of the Augustinian rule.

The treasures of museums were placed at our disposal, so that actual paintings and carved wood figures of the fifteenth and sixteenth centuries, actuality of a high order, could adorn the hall at the Vatican or the church at Wittenburg. The Gutenberg Museum at Mainz sent us books which had been printed by the time Luther studied for his doctorate at the University at Ehrfurt, copies of works he may well have used.

This sort of antiquarianism has long been the practice of film makers, and is used with brilliant effect in motion pictures which otherwise have little regard for veracity. At worst, it is an attempt to authenticate by a little visual actuality that which is in no other way to be authenticated. At its best, it may become an aid to the actor, pulling him back from the present to a time when these

objects were being created. They can have no other utility unless they are part of a total re-creation of a past time. And the sense of total re-creation is not produced by any of these physical means—sets, costumes, furnishings, and properties—nor even by a complete adherance to the facts of the historical record.

Herein lies the central problem of the historical or biographical film. And its solution can be approached only on the level of the imagination, informed by documentation and brought to intense liveness by the desire to communicate with a contemporary audience. Otherwise, paradoxical as it seems, authentication by actuality becomes a burden, carried on the backs of actors. The true documentarian has no place in his film for actors. The maker of a biographical or historical film cannot do without them for their prototypes are not available. Somehow, they must be transported to a level at which they can see clearly the significance of their roles not as resurrections but as communicators so that they can address the living in words that still live and still vibrate with meaning for today. For the screen serves its audiences by bringing them records of life—from distant places or distant times, or from our immediate present. This is its real function.

Cinematographic Evidence in Law

ANTHONY R. MICHAELIS

DR. ANTHONY R. MICHAELIS is working at the University of Sydney, in Australia, where he produces scientific research films. His recent article in the *Quarterly* (Winter, 1952) dealt with some uses of television in science and industry.

THE CONTRIBUTIONS of cinematography to law and science are fundamentally alike. Presentation of clear evidence of the truth is the main concern of lawyers when pleading a case in court—much the same as the procedure of a scientist who searches for evidence of new knowledge in his experiments. In scientific research, however, it is sufficient to record the details of the experiment on the film itself and to carry out informal analysis of the results. When cinematographic records are exhibited in court, on the other hand, they must comply with the rules of evidence in the same way as photographs and may, as such, be contested by opposing lawyers.

Any cinematographer preparing motion pictures for evidence in court is therefore cautioned to have complete evidence—and witnesses where necessary—of the accuracy of his films, of their integrity, and of their relevance to the case and to the technical processes which were used in their preparation. The superiority of motion pictures compared with ordinary photographs, to present an accurate record of any events in which movement plays an essential part, is nowadays widely accepted by the legal profession in many different countries.

Photographic evidence was already permitted in the American appellate courts as long ago as 1859; apparently the first presentation of motion pictures, however, in a court of law did not take place until 1929 in America and until 1938 in England. In the first case, a film of a forest prior to burning was admitted as evidence.[1] And in the second case in England, the police at Bradford[2]

[1] *Feather River Co. v. United States* (1929), 30 Fed. Rept., 2d ser., 642 (C.C.A. 9th).
[2] "Tracking down the Criminal," *Film User*, V (1951), 578.

were able to secure with a telelens a record of street-betting activities in the heart of the city; this film led directly to identification and conviction of the guilty parties.

The use of photographic evidence in court has been fully and ably reviewed by Scott,[3] and the examples of North American practice, here quoted, have been taken from his standard work.

Cinematographic Techniques

For legal purposes, the ease of recording and projecting 16-mm. film has made this format the only one in general use. When taking a record for evidence it should be borne in mind that the frequency of recording must be exactly the same as that of projection, so as to portray in court the relevant movements at precisely the same speed as they occurred in actuality. For this purpose a camera operating only at one single speed may be useful, and the same criterion applies equally to the projector in court. If a variable-speed camera is employed, a witness should be called by the cinematographer to verify the frequency at which the film is exposed in the camera, or if that should prove impossible, a watch or clock may be included in the field of view of the lens. The question of perspective is of vital importance for obtaining either photographic or cinematographic evidence, and the correct presentation of distances must be achieved by avoiding wide-angle or telephoto lenses for normal work. A ruler, tape measure, or other standard object of length should be included whenever there is likely to be any doubt about the correct appearance of length in the finished film.

The lens used on the motion-picture camera should be of the anastigmatic type, as free from distortions as possible. And color film should be employed for obtaining as true a record as practicable—otherwise, for monochrome work, only modern panchromatic raw stock should be employed.

As all technical data in connection with the preparation of the

[3] C. C. Scott, *Photographic Evidence. Preparation and Presentation* (Kansas City, Missouri: Vernan Law Book Co., 1942).

finished film are likely to come under searching cross-examination in court by opposing council, precise details of all relevant information, such as location of camera, height above ground, weather conditions, date, and time should be recorded at the instant of filming and not later. A case exists in which the admission of motion pictures was rightly refused by the court since the cameraman was unable to remember the frequency at which the film was exposed.[4] The commercial laboratory which is entrusted with the development of the film should be warned that the particular reel will be used as legal evidence, and that the necessary statement will be obtained from them that neither additions nor subtractions have taken place while the film was in their care. The manager of the laboratory may well be called as a verifying witness in court, and he should be apprised of this fact.

If the particular motion-picture record has been taken specifically for evidence, then any editing of this material would, of course, constitute a serious offense. On the other hand, films made for a different purpose which contain both relevant and irrelevant material may have to be submitted; in such cases a decision by the legal representative of the client should be obtained. It might be desirable to project the entire film, untouched except for the ruling out of irrelevant scenes with a grease pencil, a common practice in film editing.

Proof of accuracy of the material contained in the motion picture will have to be furnished by the party submitting it to the court, and, to fulfill this condition, the cameraman or an independent witness must be able to state that he could see the action, as shown on the screen, with his own unaided eye. The same proof of authenticity will have to be supplied in court when sound films are submitted, and in a Pennsylvania larceny case[5] the testimony of the cameraman and the sound man was accepted as proof.

Since the action recorded on the film cannot be entered into the record of the court, it is normal to classify motion pictures as "Exhibits" and to treat them accordingly.

[4] *Pacific Mutual Life Insurance Co. v. Marks* (1935), 161 So. 543; 230 Ala. 417.
[5] *Pa. Commonwealth v. Roller* (1930), 100 Pa. Super 125.

Whenever possible the projection of film in the courtroom should take place in daylight. If rear projection cannot be arranged, a small and brightly lighted screen should be employed together with a wide-aperture projection lens and a high-wattage lamp.

Methods of Obtaining Evidence

When a record taken from a long distance with a telephoto lens will not secure legal evidence of criminal activities, it may become necessary to conceal the motion-picture camera. Apart from such simple devices as one-way vision screens and painted wire gauze used frequently in psychological test situations, more elaborate methods may have to be adopted. Rustrum[6] reported an interesting cache of a motion-picture camera in a wheelbarrow on a golf course which led to the conviction of two men who claimed never to have met, but who could be seen on the film talking and playing golf together.

The use of a telephoto lens by the Bradford police has already been mentioned; other police forces, such as those in Liverpool[7] and Kansas City, have found this method suitable to record the actual commission of a crime. A detective of the American police was able to record the unloading of stolen motor-car tires from a truck and, from the resulting film, was able to identify, arrest, and convict the thieves.

In a number of American cases, sound films taken of criminals making the actual confession were admitted in court.[8] The primary purpose of these records was to establish proof that the confessions were obtained without any coercion on the part of the investigating officials. In all such films both the investigators and the accused should be recorded simultaneously.

Various other methods have been used from time to time to disguise a motion-picture camera in order to approach an unsus-

[6] C. Rustrum, *American Annual of Photography*, XLIX (1935), 195.

[7] "Liverpool Police," *Film User*, V (1951), 468.

[8] *People v. Hayes*, 71 P.2d 321; 21 Cal.App.2d 320. *Commonwealth v. Harold Roller*, Q. S. Phila. Co., Nov. Session 1929, No. 240, 256; aff'd 100 Pa. Super 125, 1930.

pecting person. In all such methods the great difficulty has always been to use a camera without looking at the scene of action through the view finder; the correct picture has, therefore, often been a matter of chance. Brilliant use of this type of candid-camera work was made by Freund,[9] in the classic film *Berlin, Die Symphonie einer Grosstadt* (1927). He described some of his techniques in which the camera was hidden in innocent-looking suitcases or in trucks with slits cut into their sides. His shots of unaware people in close-up not only provide a fascinating glimpse of their behavior, but also provide all the evidence a court will ever require. These techniques have, of course, been used on frequent occasions since then, with the help of dummy books, brief cases, filing cabinets, and cupboards. From Lynn[10] we learn of an ingenious apparatus which filmed the facial reactions of an unsuspecting person viewing a motion picture. This method might well be employed to register the expressions of a criminal viewing a film showing the reconstruction of his own crime.

Perhaps one other method of obtaining cinematographic evidence should be mentioned here, however distasteful it may be. In America[11] two cases were reported of disabled plaintiffs who were induced to perform bodily activities which, during the trials, each claimed to be unable to do. While their apparent friends, in the pay of the respective insurance companies, provoked these exercises, cinematographic records were made and produced in court as evidence against the plaintiffs.

Examples of Cinematographic Evidence

Undoubtedly the first motion pictures used for police purposes were the news-reel shots of the assassination of President McKinley at the Pan-American exhibition at Buffalo in 1901. The news-reel pictures clearly showed the behavior of the assassin, a certain

[9] "Karl Freund: Candid Cinematographer," *Popular Photography* (Feb., 1939), p. 51. *Close Up* (Jan., 1929), p. 60.

[10] J. G. Lynn, "An Apparatus and Method for Stimulating Recording and Measuring Facial Expressions," *Journal of Experimental Psychology*, XXVII (1940), 81.

[11] *McGoorty v. Benhart* (1940), 27 N.E.2d 289; Ill.App. 458; *Maryland Casualty Co. v. Coker* (1941), 118 F.2d 43 (C.C.A.5th).

Czolgosz; and at Edison's laboratory where they had been developed, the police inspected the pictures to trace any accomplices. More recently, the French statesman, Leon Blum, was assaulted in a preëlection riot, while the scene was being cinematographically recorded by a news-reel cameraman using a telephoto lens from an adjacent building. The resulting pictures led directly to the identification and conviction of the three assailants. These two examples of incidental evidence were quoted by Gross in 1934 and Scott in 1942.[12]

To record the reënactment of a crime or accident on motion-picture film may suggest itself as another possible application which might prove useful under certain circumstances and which might be admitted in court in special cases. For example, a man lying unconscious on a track claimed from a Chicago Railway Company[13] that the driver, in the exercise of ordinary care, could have seen the plaintiff in time to stop the train. The accident was reënacted and extensive film records were made from various locations and from different distances, all of which were admitted as evidence in court. Similarly, the collision of a truck and a train[14] was reënacted and cinematographically recorded, and the resulting film was admitted as evidence upon the testimony of a witness as to the accuracy of the motion pictures.

Wigmore[15] was probably the first to suggest the use of colored motion pictures for identification purposes, and he stipulated that one hundred two-minute records should be prepared in advance. They would show a sample of the population in certain standard situations, each person being filmed in six different positions: standing, walking, front and back views, as well as the two different sides. In addition, the reading of a given passage would be recorded by means of sound film. These films would then be classified, and the arrested suspect filmed in precisely the same standard manner. His film, projected together with twenty-four of the

[12] Gross, *Criminal Investigation* (London: Sweet & Maxwell, 1934). Scott, *op. cit.*

[13] *Chicago G.W.R.R. v. Robinson* (1939), 101 F.2d 994 (C.C.A.8th).

[14] *Phillippy v. New York C. & St.L.R.R.* (1940), 136 S.W.2d 339 (Mo. App.).

[15] J. H. Wigmore, *Wigmore on Evidence* (Boston: Little, Brown & Co., 1940), III, Sec. 786 a.

standard records, would then serve as a method of identification. As a refinement of this technique, Wigmore suggested that a system of electric buttons and indicators might be employed by the viewing audience for rapid indication of their choice.

One of the most common applications of cinematographic records in American legal procedure is to refute the excessive claims made by injured persons. For example, in 1938 a plaintiff[16] claimed to have been injured in a street accident and, in consequence, to have had his earning capacity decreased by 50 per cent. The transport company, defendant in this case, was able to film the plaintiff in a stockyard doing heavy work, and on appeal the damages were substantially reduced in consequence of the cinematographic evidence produced in court.

Motion pictures may also be used in court to demonstrate medical symptoms when the patient himself is too ill to be moved. For example, the rapid pulsations of a plaintiff's throat,[17] the result of a street accident, were filmed, and the resulting motion pictures were exhibited in court as evidence. For such or similar purposes, the use of X-ray cinematographic records may well be considered as suitable evidence, and particularly the indirect method should prove useful for obtaining conclusive evidence of injury to the internal organs of a patient.

Favero and Pereira[18] at the University of São Paulo in Brazil were able to demonstrate a case of one-sided paralysis following gun-shot wounds by presenting to the court deciding the issue a film of abnormal movements and reactions to standard tests.

In conclusion, it may well be said that cinematographic evidence has often played a vital part in court decisions. The preparation of such evidence may perhaps be discouraged on account of cost, but the small amount of money to be laid out for the film and the time of the cinematographer is surely insignificant in proportion to the issue at stake. Perhaps there may not exist any

[16] *Denison v. Omaha & C.B.St.Rly.* (1938), 280 N.W. 905; 135 Neb. 307.

[17] *Rogers v. Detroit* (1939), 286 N.W. 167; 289 Mich. 86.

[18] F. Favero and M. Pereira, "A Cinematographia no documentacao de damnos deformantes perceptiveis em movimento," *Annual* of the Faculty of Medicine of the University of São Paulo, XI (1935), 345.

precedent of the showing of motion pictures in the particular court in which the case is to be heard; it should not be difficult for an able lawyer to establish a favorable ruling, however, by pointing out that cinematographic film is made up of a series of photographs taken consecutively at brief intervals and viewed in the same order; on account of the persistence of vision the illusion of motion is thereby produced on the screen. Admittedly all evidence can be falsified, and photography as well as cinematography, is no exception to this rule; but it is certainly illogical to admit the visual representation of a momentary event by means of photography and to exclude the far superior evidence by means of cinematography which can record movement and duration of time accurately to a fraction of a second.

Film Music on Records

Compiled by GERALD PRATLEY

GERALD PRATLEY is a film commentator for the Canadian Broadcasting Corporation. He presented compilations of film music on records in the Fall, 1951, and Fall, 1952, issues of the *Quarterly*. Here he brings the compilation up to date as of July, 1953. Mr. Pratley wishes to express his gratitude to Lawrence Morton, Beverly Hills; Al Covaia, San Francisco; and Clifford McCarty, Montrose, California, for their assistance in compiling these listings of film music.

KEY TO RECORD NUMBERS

(Numbers in parentheses denote r.p.m.)

American and *Canadian*

ARS (33⅓) American Recording Society
CAPitol C (78)
COLumbia, C (78), ML, RL (33⅓)
DECca (78), DL (33⅓), ED (Extended Play 45), 9 (45)
LONdon (78)
MERcury (78)
MGM (78), E (33⅓), K (45), X (Extended Play 45)
ROYale (33⅓)
VICtor 10, 20 (78), LPM (33⅓), EPB (Extended Play 45)

English

BRUNswick (78), AXTL (33⅓)
CAPitol CL (78)
COLumbia DB, DX, LX (78)
DECca F (78), AXL, LA (33⅓)
His Master's Voice HMV JO (78)
MGM (English numbers are marked (Eng) and are separated from American and Canadian by a colon)
PARLOphone R (78)
PHILIPS PB (78)

Czechoslovakian

SUPRAphon H (78)

The FM and FMD are sound-track recordings issued by the J. Arthur Rank Organization but are not available commercially.

With few exceptions all single 78 r.p.m. records listed are available as 45 r.p.m. records. The number for American and Canadian 45 r.p.m. versions remains the same as the 78 except for the following prefix: DECca 9; LONdon 45; VICtor 47 or 49; MGM K; CAPitol F; COLumbia 4. For MERcury add the suffix X. The English 78 r.p.m. records listed were not issued as 45 r.p.m. at the time of going to press.

Many of the pieces of music listed have been recorded by several orchestras; in such instances only the most important recording is mentioned. This is taken from the sound track, played by the same orchestra as in the film, conducted by the composer, or is closest to the original score. Information about alternative recordings may be found in record catalogues. A second orchestra is given in cases where the first named may not be available overseas or in North America.

Songs written for motion pictures are not included unless they formed part of the background score.

Original film titles are given in brackets.

* Included in "Cinema Rhapsodies."
† Included in "Love Themes from Motion Pictures."
‡ Included in "Music from Hollywood."
§ Included in Music for Films."

ADLER, Larry

Genevieve (1953)
"Genevieve Waltz"
"Love Theme and Blues" **10″——COL DB3327**
"Main Theme" **10″——FM 138**
Larry Adler (harmonica)
(Music Director on FM 138—Muir Mathieson)

ALWYN, William

Long Memory, The (1953)
"Prelude" **10″——FMD 134**
Orchestra conducted by Muir Mathieson
Promoter, The [*Card, The*] (1952)
"Theme and Variations" **10″——FM 129**
Orchestra conducted by Muir Mathieson

AMFITHEATROF, Daniele

Salome (1953)
"Dance of the Seven Veils" **10″——DEC DL6026; ED-515**
Symphony Orchestra conducted by Morris Stoloff
(see under George Duning)

ARLEN, Harold

Blues in the Night (1941)
"Blues in the Night" **10″——DEC 28441; BRUN 03308**
Jimmy Lunceford and his Orchestra

AURIC, Georges

Moulin Rouge (1952)
*"Where Is Your Heart"
10″——DEC 28675; DL 8051; ED2034; BRUN 05110
Victor Young and his Singing Strings
Titfield Thunderbolt, The (1953)
"The Triumph of the Thunderbolt" **10″——FMD 137**
Philharmonia Orchestra—Ernest Irving

BASSMAN, George

Joe Louis Story, The (1953)
"Themes" **10″——MGM 11585**
George Bassman and his Orchestra

CHAPLIN, Charles

Limelight (1952)
"Terry's Theme," "Ballet Introduction," "Reunion," "The Waltz" **10″——LON 1342; DEC F.10106**
Frank Chacksfield and his Orchestra
"Incidental Music" **10″——COL 40013; C2221; PHILIPS PB150**
Wally Stott and his Orchestra

DOLAN, Robert Emmett

Lady in the Dark (1944)
"A Message for Liza" **10″——VIC 10-1302**
Hollywood Bowl Symphony—Leopold Stokowski

DUNING, George

Salome (1953)
"Salome–Main Title," "Dock Scene–Princess Salome," "No Romans," "Salt Water Bath," "Salome Caravan," "John Arrested," "There Is a Way," "The Messiah," "Sermon on the Mount–End Title" **10″——DEC DL6026; ED-515**
Symphony Orchestra conducted by Morris Stoloff
(see under Daniele Amfitheatrof)

FRANKEL, Benjamin

Final Test, The (1953)
"Car Chase" **10″——FMD 136**
Orchestra conducted by the composer
Project M.7 [Net, The] (1953)
"Main Theme" **10″——FMD 135**
Royal Philharmonic—Muir Mathieson

FRIEDHOFER, Hugo

Best Years of Our Lives, The (1946)
†"Theme" **10″——DEC DL5413; 9-343**
Victor Young and his Orchestra

GERSHWIN, George

Delicious (1931)
"New York Rhapsody" **10″——COL ML2073**
(also known as "Second Rhapsody" and "Rhapsody in Rivets")
Morton Gould and his Orchestra
Oscar Levant (pianist)
Paul Whiteman and his Orchestra **12″——DEC DL8024**
Roy Bargy (pianist)

GILBERT, Herschel Burke

Moon Is Blue, The (1953)
"The Moon Is Blue" **10″——VIC 20-5360**
Sauter-Finegan Orchestra
(Vocal refrain by Sally Sweetland and the Doodlers)
(Lyrics by Sylvia Fine)

GOMEZ, Vicente

Fighter, The (1952)
"The Fighter," "Habanera," "La Chula," "Cancion Impromptu," "Guerrillas de Michoacan," "Nevis," "Huapango," "Square Dance," "Relato del Padre," "Despida," "La Chula," "The Fighter" **10″——DEC DL5415**
Vicente Gomez (guitar)

GRAY, Allan

Outpost in Malaya [*Planter's Wife, The*] (1952)
"Prelude" **10″——FMD 133**
Symphony Orchestra—Ludo Philipp

GREEN, Johnny

Everything I Have Is Yours (1952)
"Serenade For a New Baby" **10″——MGM E-187: 581(Eng)**
MGM Studio Orchestra—Johnny Green
(Included in collection of songs from "Everything I Have Is Yours")

GREEN, Philip

Affair in Monte Carlo [*Twenty-four Hours of a Woman's Life*] (1952)
"The Hour of Meditation" **10″——COL DB3138**
The Columbia Light Orchestra—Norrie Paramor

HEINDORF, Ray

Young Man with a Horn (1950) [UK title *Young Man of Music*]
"Melancholy Rhapsody" **10″——COL 38730; C6534; DB2692**
Harry James and his Orchestra

HERRMANN, Bernard

Snows of Kilimanjaro, The (1953)
‡"Theme" **12″——VIC LPM1007; EPB1007**
Al Goodman and his Orchestra

KAPER, Bronislau

Lili (1953)

"Adoration," "Hi-Lili, Hi Lo" (Lyrics: Helen Deutsch), "Lili and the Puppets"

10″——MGM E-187: D109 (LP) & 578-9 (78) (Eng)

MGM Studio Orchestra—Hans Sommer

("Hi-Lili, Hi-Lo" features Leslie Caron and Mel Ferrer)

KORNGOLD, Eric

Private Lives of Elizabeth and Essex, The (1939)

†"Elizabeth and Essex" **10″——DEC DL5413; 9-343**

Victor Young and his Orchestra

MAY, Hans

Tall Headlines, The (1952)

"Barrel Organ Tune" **10″——PARLO R3529**

(Recorded from the sound track)

NEWMAN, Alfred

David and Bathsheba (1952)

‡"Theme" **12″——VIC LPM1007; EPB1007**

Al Goodman and his Orchestra

President's Lady, The (1953)

"Theme" **10″——MGM 11540**

Leroy Holmes Orchestra

RAKSIN, David

Bad and the Beautiful, The (1953)

*"Love Is for the Very Young"

10″——DEC 28735; DL8051; ED2076; BRUN 05130

Victor Young and his Singing Strings

Carl Prager (alto saxophone)

Grounds for Marriage (1950)

"Toy Concertino" **10″——MGM 30315: 379 (Eng)**

Johnny Green and the MGM Studio Orchestra

ROEMHELD, Heinz

Ruby Gentry (1952)

*"Ruby, Theme Melody"

10″——DEC 28675; DL8051; ED2034; BRUN 05110

Victor Young and his Singing Strings

George Fields (harmonica)

Valentino (1951)

"The Gigolo" **10″——DEC 27513**

The Castilians, directed by Victor Young

ROTA, Nina

Something Money Can't Buy (1952)
"Such Is My Love for You" **10″——FM 128**
Carol Gibbons and the Savoy Hotel Orchestra

ROZSA, Miklos

Ivanhoe (1952)
"Prelude," "Lady Rowena," "The Battle of Torquilstone Castle," "Rebecca's Love," "Finale" **10″——MGM 179; E-179; K-179**
MGM Studio Orchestra and Chorus—Miklos Rozsa

Plymouth Adventure (1952)
"Prelude," "John Alden and Priscilla," "The Passion of Christopher Jones," "The Mayflower," "Dorothy's Decision," "Plymouth Rock" **10″——MGM 179; E-179; K-179**
MGM Studio Orchestra—Miklos Rozsa

SCHWARTZ, Arthur

Band Wagon, The (1953)
"The Girl Hunt Ballet" **12″——MGM E3051; X1013**
MGM Studio Orchestra—Adolph Deutsch
(Arranged by Roger Edens; narration by Alan Jay Lerner; narrated by Fred Astaire)
(Included in album of songs from "The Band Wagon")

SMART, Harold

Father's Doing Fine (1952)
"Father's Doing Fine" **10″——PARLO R3596**
The Harold Smart Quartet

SMITH, Kenneth Leslie

Woman's Angle, The (1952)
"The Mansell Concerto" **12″——COL DX1829**
Charles Williams and his Concert Orchestra
Arthur Sandford (pianoforte)

SPEAR, Eric

Street of Shadows (1953)
"The Limping Man Theme" **10″——PARLO R3645**
Eric Spear and his Orchestra
Tommy Reilly (harmonica)

Henri René and his Orchestra
10″——VIC 20-5624; HMV J0335
Alvy West (saxophone)

SPOLIANSKY, Mischa

Melba (1953)
*"Melba Waltz" ("Dream Time")
10″——DEC 28745; DL8051; ED2077
Victor Young and his Singing Strings

Turn the Key Softly (1953)
"Main Theme" **10″——FM 139**
Royal Philharmonic—Spoliansky

THOMSON, Virgil

River, The (1937)
"The Old South," "Industrial Expansion in the Mississippi Valley," "Soil Erosion and Floods," "Finale" **12″——ARS-8A**
American Recording Society Orchestra—Walter Hendl

THOREAU, Rachel (with Florence Veran)

Gigi (1949)
"Gigi" **10″——COL 40014; C2222; PHILIPS PH163**
Paul Weston and his Orchestra

TIOMKIN, Dimitri

Four Poster, The (1953)
‡"If You're In Love" **12″——VIC LPM1007; EPB1007**
Al Goodman and his Orchestra

Happy Time, The (1953)
‡"Theme" **12″——VIC LPM1007; EPB1007**
Al Goodman and his Orchestra

High Noon (1952)
"Do Not Forsake Me" **10″——CAP C-1011; CL.13768; CL.13778**
Tex Ritter (vocal with instrumental accompaniment)
(Lyrics by Ned Washington)

Return to Paradise (1953)
"Matareva" ("The Arrival"), "Maeva" ("The Reef"), "Turia" ("The Return") **10″——DEC DL5489; ED542**
Orchestra conducted by the composer
(Recorded from the sound track; narration by Charles Kaufman; narrated by Gary Cooper)

Take the High Ground! (1953)
"Take the High Ground" **10″——MGM 30778**
MGM Studio Orchestra and Chorus—Johnny Green
(Lyrics by Ned Washington)

TROJAN, Vaclav

Emperor's Nightingale, The (1951)

"Overture," "Ceremony of Dressing," "Funeral March," "Imperial March," "The Mailcoach," "Finale"

3 12"——SUPRA H 23822-3-4

Film Symphony Orchestra—Otokar Parik
Ivan Kawaciuk (violin)

WEERSMA, Melle

Journey to South America, A (1953)

"Gaviota" ("A Peruvian Waltz") **10"——COL 40029**

Percy Faith and his Orchestra

YOUNG, Victor

Bullfighter and the Lady (1951)

"How Strange" **10"——COL 39851; COL C2025**

Mitch Miller and his Orchestra

Forever Female (1953)

*"Change of Heart" **12"——DEC DL8051; ED2034**

Victor Young and his Singing Strings

My Foolish Heart (1950)

†"My Foolish Heart" **10"——DEC DL5413; 9-343**

Victor Young and his Orchestra

Quiet Man, The (1952)

"Mary Kate's Lament," "St. Patrick's Day," "Danaher's House," "My Mother," "The Big Fight"

10"——DEC DL5411; 9-342; LA 8584

Victor Young and his Orchestra

Shane (1953)

*"The Call of the Far-Away Hills"

10"——DEC 28703; DL8051; ED2076

Victor Young and his Singing Strings
Carl Prager (saxophone)

"Eyes of Blue" **10"——MER 70166**

Richard Hayman and his Orchestra

Something to Live For (1951)

*"Alone at Last" **12"——DEC DL8051; ED2077**

Victor Young and his Singing Strings

Star, The (1952)

*"Moonlight Serenade" **12"——DEC DL8051; ED2077**

Victor Young and his Singing Strings

Thunderbirds (1945)

*"Wintertime of Love" **12"——DEC DL8051; ED2077**

Victor Young and his Singing Strings

ZAVA (with Icini)

Miracle in Milan [*Miracolo A Milano*] (1952)
"Ci Basta Una Capanna" ("We'll Always Be Together")
10″——PHILIPS PB112
Sam Browne Singers
(Lyrics translated by Wallace)

NEW RECORDINGS OF SCORES PREVIOUSLY LISTED

PROKOFIEV, Serge

Czar Wants to Sleep, The [*Lieutenant Kije*] (1934)
Suite, Lieutenant Kije, Op. 60: "Birth of Kije," "Romance," "Kije's Wedding," "Troika," "Burial of Kije"
12″——ROY 1324
Berlin Symphony—Rubahn

AMERICAN RECORDINGS PREVIOUSLY LISTED—NOW AVAILABLE IN ENGLAND

COPLAND, Aaron

Our Town (1940)
"Music from the Film" **10″——DEC AXL2006**
The Little Orchestra Society—Thomas Scherman
Red Pony, The (1949)
"Children's Suite" **12″——BRUN AXTL1022**
The Little Orchestra Society—Thomas Scherman

THOMSON, Virgil

Louisiana Story (1948)
"Pastorale" (The Bayou and the Marsh Buggy); "Chorale" (The Derrick Arrives); "Passacaglia" (Robbing the Alligator's Nest); "Fugue" (Boy Fights Alligator) **2 12″——COL LX8802-3**
Philadelphia Orchestra—Eugene Ormandy
Plow That Broke the Plains, The (1936)
"Music from the Film" **10″——DEC AXL2006**
The Little Orchestra Society—Thomas Scherman

SCORES PREVIOUSLY LISTED—NOW AVAILABLE ON LONG-PLAY

(Note: Single 78 r.p.m. releases later issued on 33⅓ and 45 as part of a collection of general melodies are not included.)

ADDINSELL, Richard

One Woman's Story [*The Passionate Friends*] (1949)
"Selection from the Score" **12″——COL RL3053**
Philharmonia Orchestra—Muir Mathieson
(Included in "Light Classics from Britain")

BERNERS, Lord

Nicholas Nickleby (1946)
§"Incidental Music from the Film" **12"——COL RL3029**
Philharmonia Orchestra—Ernest Irving

GRAY, Allan

Stairway to Heaven [*A Matter of Life and Death*] (1946)
§"Prelude" **12"——COL RL3029**
Queen's Hall Light Orchestra—Charles Williams
This Man Is Mine [also titled *Millie, Phoebe and Bill*] (1946)
§"Prelude" **12"——COL RL3029**
Queen's Hall Light Orchestra—Charles Williams

KAPER, Bronislau

Invitation (1952)
†"Invitation" **10"——DEC DL5413; 9-343**
Victor Young and his Orchestra
Ray Turner (piano)

NEWMAN, Alfred

Song of Bernadette (1943)
"Themes from the Score" **10"——DEC DL5358**
Alfred Newman and his Concert Orchestra

SPOLIANSKY, Mischa

Idol of Paris (1948)
§"Dedication," "Illusion," "Themes" **12"——COL RL3029**
Queen's Hall Light Orchestra—Sidney Torch
Mischa Spoliansky (piano)
If This Be Sin [*That Dangerous Age*] (1949)
§"Song of Capri" **12"——COL RL3029**
Queen's Hall Light Orchestra—Sidney Torch
Wanted For Murder (1946)
§"Voice in the Night" **12"——COL RL3029**
Queen's Hall Light Orchestra—Charles Williams
Eric Harrison (piano)

VAUGHAN WILLIAMS, Ralph

Loves of Joanna Godden, The (1947)
§"Incidental Music from the Film" **12"——COL RL3029**
Philharmonia Orchestra—Ernest Irving

WAXMAN, Franz

Place in the Sun, A (1951)
†"A Place in the Sun" **10"——DEC DL5413; 9-343**
Victor Young and his Orchestra

(Note: Alfred Newman's *Captain from Castile* (MER MG-20005) is now available on 10" MER LP 25072 occupying both sides. Alex North's *A Streetcar Named Desire* (CAP L-289) is now available on 12" CAP LP P-387 occupying one side. Max Steiner's *The Informer, Now Voyager,* and *Since You Went Away* (CAP P-255) is on the reverse side.)

More Authentic Versions Replacing Scores Previously Listed

CELE, Willard

Magic Garden, The (1951)
"Penny Whistle Blues" **10"——LON 1038**
Willard Cele (flageolet)

Correction to Original Compilation
(*Quarterly,* Volume VI, Number 1)

Under Hubert Bath (page 76) the number of the *Rhodes of Africa* recording should read COL FB1607.

Corrections to First List of Additions
(*Quarterly,* Volume VII, Number 1)

Under the heading Scores Previously Listed—Now Available on Long-Play, the two entries, *A Place in the Sun* (Waxman) and *The Greatest Show on Earth* (Young), are misplaced. Both should have been included in the section of new records; the first named on page 104 after Virgil Thomson, and the second on the same page after John Wooldridge. The remaining two entries under Victor Young are correctly placed.

Under the heading New Recordings of Scores Previously Listed, the entry *Czar Wants to Sleep* (Prokofiev) should read COL ML4683 for the version by the Royal Philharmonic—Kurtz.

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All music listed in this compilation is to be found under the name of the composer. Where the name of the film is known, but not the name of the composer, this index will provide the information.

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A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

BÉLA BALÁZS believes that because the film is the only art whose birthday is known to us, we have had the opportunity to observe in our time "the rarest phenomenon in the history of culture," the emergence of a new art form. In *Theory of the Film* (Roy Publishers, New York, 1953, $5.00) he sets out to formulate the principles of this new art. It is interesting to speculate regarding the potential readers for a book of this sort. The overwhelming majority of those actually concerned with the production of films of whatever type—the commercial or Hollywood, the educational, the "art," or the documentary—are quite innocent of any theory in the systematic sense. Indeed, most of them are distinctly allergic to it as they are to systematic research which such theory would guide. One suspects that the books of Arnheim, Spottiswoode, Lingren, Pudovkin, Eisenstein, and the rest are unread except by a handful, and that Balázs' book will be no exception.

Balázs' theory, at least as it comes to us through the medium of a translation from the original Hungarian, does not readily lend itself to condensation. It proceeds from the premise that with the invention of printing, human culture changed from a visual culture to a culture of concepts. With the invention of the motion-picture camera and its creative use it again became possible for man to become conscious of the "physiognomic" aspects of the visual world—a consciousness which had been lost, or at least had sadly deteriorated, by the dominance of the "word." "We cannot," says Balázs, "sense things outside space and time, nor can we see them without physiognomy." Every shape which makes an emotional impression on us, pleasant or unpleasant, reminds us of some human face. The grinning furniture in the dark room which frightens the child, the nodding trees in the dark garden, the threatening sky: this is the anthropomorphous world which the

movie camera in creative hands is capable of revealing. "Not an inch of any frame should be neutral—it must be expressive, it must be gesture and physiognomy." These ideas are certainly not new, but Balázs gives them a persuasive and documented expression. While Balázs' theory seems tailored to the silent film, roughly a third of the book is devoted to the discussion of the "audible gestures of speech." The author feels that in American films people talk far too much—a symptom of the decadent relapse into the photographed theater—but, nevertheless, sounds, dialogue, and music may themselves be considered "expressive movements." There is an acoustic world which, like the visual world, may be approached physiognomically. Balázs' book will be interesting, even exciting, reading for that small but select group who are strangely interested in theory.

* * *

In *It Takes More Than Talent* (Alfred A. Knopf, New York, 1953, $3.95) Mervyn Leroy (with the assistance of Alice Canfield) undertakes to tell how to break into show business, meaning movies, radio, or TV. As Louis B. Mayer says in the introduction, the book is intended as a guide in getting the kind of job "you" want in Hollywood. "You" being the incredibly ambitious young people on Main Street, Anytown, U.S.A., who dream of a career in the movies. Mr. Leroy quite properly believes that the young person who sets his sights on such a career must know something about the industry. The author obviously intends his account to be realistic and helpful. There are chapters on how to become a director, how to sell a screen story to a studio, how to get a job as a studio secretary, and what a producer does. There is information about studio personnel, Hollywood unions, salaries, and working conditions. It is doubtless useful to know that the initiation fee for the Screen Extras Guild is 150 dollars and for the Make-Up Artists and Hair Stylists, Local 706, is 500 dollars, and that these unions "sometimes" accept new members. But somehow this information seems a bit inconsistent with a commitment to

the doctrine that *anybody* with "talent"—rather vaguely defined—a "dream," and a willingness to start at the bottom and work can be a success in Hollywood. Mr. Leroy's intent to be realistic and honest in describing that incredibly complicated labyrinth that is Hollywood is laudable, but his own nostalgic image of the place gets in the way.

* * *

Arthur Mayer in *Merely Colossal: The Story of the Movies from the Long Chase to the Chaise Longue* (Simon and Schuster, New York, 1953, $3.50) wears quite a different pair of spectacles when he looks at Hollywood than does Mr. Leroy. This is no picture of a town where poor-but-talented boys and girls realize the dreams they had on Main Street. It is an hilarious, quite irreverant account of the rise of the motion-picture industry. It is filled with characters whose success stories are like that of the author. "I strayed into the motion-picture business," he says, "through a blunder, achieved my first promotion through a blunder and have prospered in moderation ever since then through a series of immoderate blunders." The book is filled with behind-the-scenes anecdotes of a group of fabulous people who created a fabulous industry. The telling of Mr. Mayer is smooth and urbane, and it is clear that he loves the people and the business. The pen drawings of George Price are exactly suited to the text—and the people it describes. This is a real contribution to Hollywoodiana.

* * *

The third and last of our three pictures of Hollywood is not a very happy one, either in the telling or in what is described. Who of an older generation does not remember that symbol of fire and youth, Douglas Fairbanks? *Robin Hood, The Thief of Bagdad, The Gaucho, The Three Musketeers* were magical evocations of the spirit of romance and daredevil adventure. And now comes the biography of their hero told with loving care by his niece and a co-author. In *Douglas Fairbanks: The Fourth Musketeer* by

Letitia Fairbanks and Ralph Hancock (Henry Holt, New York, 1953, $3.95) there is revealed, apparently quite unwittingly, a rather second-rate personality, oddly two-dimensional, and more than slightly pathetic. If these loving biographers are to be believed he never clearly distinguished between the screen world—in which he was a combination of the All-American Boy, romantic lover, and all-around athlete—and the world outside the studio gates. This is undoubtedly one of the occupational hazards of movie stars, but in Fairbanks it seems to have been an occupational neurosis. The book begins with an account of a party at Pickfair at which the host in imitation, apparently, of a band of raiding *vaqueros* leads his guests on horseback over a winding trail to a pre-dawn rendezvous. It ends with a description of his death at 12:45 a.m. with only his dog beside him to growl "mournfully from deep down inside his barrel chest when death came for his master." May Heaven protect us from our loving relatives turned biographers.

* * *

It was only a matter of time until textbooks on TV would begin to appear. The three books before us are but a small sample, but if the pattern of radio is duplicated, the tide is far from being in flood. In *Television Scripts for Staging and Study* (A. A. Wyn, Inc., New York, 1953, $4.95) Rudy Bretz and Edward Stasheff have written what amounts to a laboratory manual. The heart of the book is Part II which is devoted to the analysis of the basic formats of TV shows. These are, according to the authors, the interview, the demonstration, the panel discussion using films, the educational panel, the debate, and the dramatic. Scripts—eight in all—are given with analytical notes and suggestions for production. Part I is concerned with creative-camera techniques, and Part III contains three full-length TV scripts—a documentary (*Control of Climate*), a family drama (*The Night the Animals Talked*), and a serious drama (*The Line of Duty*)—with production notes for each. Altogether, *Television Scripts* seems to be a practical and useful text. Rudy Bretz was production manager for

WPIX-TV, New York City, and television consultant to the Canadian Broadcasting Corporation and educational station WOI-TV, Iowa State College. Edward Stasheff is associate professor of speech at the University of Michigan and a free-lance TV writer and director.

The dust cover of *Producing and Directing for Television* by Charles Adams (Henry Holt, New York, 1953, $3.95) announces firmly that this is a book of *fact* not *theory*. This characterization must have been the contribution of the publisher, because, fortunately, Mr. Adams' book contains the necessary amount of "theory" to make the "facts" make sense. There are chapters on the TV station, its personnel, equipment, and operation; the planning and directing various types of programs; lighting; writing for TV; the advertising agency in TV; and budgets. There is an appendix containing excerpts from recent Radio and TV Director's Guild contracts with the networks. While the book scarcely provides material for both the professional and novice as suggested by the dust cover, it is a competently and interestingly written general discussion of production and directing problems which the general reader will find useful.

Radio and Television Drama by Joseph Mickel (Exposition Press, 386 Fourth Ave., New York 16, 1953, $3.00) is a collection of radio and TV scripts designed, according to the author's preface "to be produced and to be read." The scripts have all been tested in production, and some of them broadcast. There are eight radio and three TV scripts, each introduced by production notes.

* * *

Hollywood produces roughly 400 films each year. From 1929 to 1952 about 9,600 films were produced, and for each there was some sort of musical accompaniment. No records are available to tell us who invented approximately 4,400 of these musical scores. The remaining 5,200 are listed by film and composer in *Film Composers in America: A Checklist of Their Work* (John Valentine, 415 East Broadway, Glendale 5, California, 1953, no price

listed), compiled and edited by Clifford McCarty. In the scholarly foreword by Lawrence Morton from which the above-mentioned facts were taken, we discover that it is only recently that the industry has been inclined to give public credit to composers. This laxity must have created an appalling problem for the compiler of the present checklist. As Lawrence Morton suggests, however, this kind of research is necessary before a competent level of musical criticism in the field of film composing can be established. He is quite ruthless, and rightly so, in his strictures on the musical level of the vast majority of the items included in the present work. "This book," he says, "in testifying to the supremacy of mediocrity, is a clarion call to criticism." The fact that the vast majority of screen scores are musically negligible should not be too disturbing. As Mr. Morton notes, the vast majority of symphonies, and sonatas, novels and short stories, poems, paintings, and sculpture are also negligible.

The book falls into two parts. In the first appear in alphabetical order the names of the 163 composers with the screen compositions of each listed by years. The second half of the book contains an alphabetical list of film titles, each with the citation or citations of the composers who were responsible for the screen score. There is also a chronological list of screen scores given Academy awards.

Film Composers in America is a job that badly needed doing and Mr. McCarty is to be congratulated for a competent performance of a difficult research job.