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BERKELEY AND LOS ANGELES

Contents

BOOK REVIEWS PAGE

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Contents

BOOK REVIEWS (*Continued*)

Henry Morgan—Radio Satirist

FLORA RHETA SCHREIBER

FLORA RHETA SCHREIBER's contributions on theater arts have appeared in the *New York Times, Mademoiselle, Collier's,* the *Quarterly Journal of Speech,* and other periodicals, both popular and scholarly. She has been the producer of a series of forums for radio station WNYC, an assistant director of a Stratford-on-Avon *All's Well That Ends Well,* and drama critic for *Players Magazine.* She has taught at Brooklyn College and at Exeter College in England, and is now an instructor at Adelphi College.

ON A mythical street corner in front of a mythical cigarstore each Wednesday at 10:30 P.M., E.S.T., stands Henry Morgan, contemplating the American scene. His contemplations, broadcast nationally by the American Broadcasting Company, have newly brought him into the ranks of top-flight radio comedians.

The cigarstore, being mythical, is not at Broadway and 42d Street, New York, nor on Main Street in Pine Ridge, nor on Vine Street in Hollywood. Since it is on no particular street, it is on any street. Being anywhere, it is also everywhere. It is the whole American scene in passing parade which moves by while the humorist watches.

In the parade are strikes, Senate investigations, shortages, international diplomacy. Figures prominent in this morning's newspaper stalk by—Harry S. Truman, John L. Lewis, Senator Taft. Sometimes the names are disguised, but the disguise is transparent, for one doesn't have to be slickly sly to guess, for instance, who is the prototype of Dorothy Battleaxe, the lady columnist of tempestuous opinions. Along with the people march the institutions that mold their opinions; particularly prominent in the procession are radio, newspapers, and advertising.

Morgan is not interested in merely making jokes out of what he sees. He is not interested in telling jokes at all. He is more interested in ideas than in situations or in gags. He is an observer and his humor is a humor of comment. The interpretations, the shadings, are the interpretations and shadings given the world by a disillusioned young man of thirty-one, a member of the generation, born in the midst of World War I, which came of intellectual age during the depression and which fought in World War II. The interpretations are those of someone who looks at the world with a rebel's eyes, the eyes of one who has found the status quo an uncomfortable sight. Morgan also looks at the world as an educator might, with a desire to rouse his listeners out of lethargy; and as a political pamphleteer might look, with eyes bent on reform; and with eyes that have a definite political bias—the bias of the New Deal.

Morgan's political point of view is no passive thing. At a dinner of the Radio Correspondents' Association which was attended by President Truman, the Cabinet, J. Edgar Hoover, and many Congressmen, Morgan spoke belligerently: "Whenever it's quiet in Washington, you can count on the Un-American Committee to issue a report. Maybe sometime later, when it has a chance, it will start gathering the facts." He has been active in unionizing radio employees and in volunteer broadcasting for the Veterans' Administration. He is a vice-chairman of the recently organized New York State chapter of the

Progressive Citizens of America. This kind of political and social behavior is unusual in a radio comedian. Eddie Cantor and George Jessel, for instance, have a very different relationship to the world, reaching out to it not through group action but through personal philanthropy.

The typical Morgan listener is in many ways like Morgan himself, for the humorist is particularly popular with young people of the liberal persuasion. He is their mouthpiece, expressing their views and giving them a cathartic identification. The identification, though on a higher intellectual level, is not unlike that which a listener to soap opera makes with her favorite character, nor is it unlike the identification which a bobby soxer makes with Frank Sinatra. But the letters the Morgan fans write, being literate and critical, are strikingly different from radio's usual flood of hosannahs scrawled illiterately on discarded birthday cards or valentines. The mail shows that this is listener identification transplanted from its habitual habitat, the libido, to new territory, group ideology. And the fans are vocal. In Cleveland, Ohio, they have been able to effect a startling radio innovation. When WJW, the American Broadcasting Company's local Cleveland outlet, decided to carry a sponsored hockey match in place of Morgan, the Cleveland fans were able to get WHK, the local Mutual outlet, to carry their favorite. American Youth for World Youth, utilizing Morgan's popularity with young people, chose him as narrator of "Peter and the Wolf" for its Christmas broadcast at Carnegie Hall.

The new humorist arrives on the radio scene at a propitious moment, for the antics of the old top-flight comedians have grown rigid with repetition. So sterile is the general atmosphere surrounding radio humor that the industry itself is growing restive and is beginning to look at this risible commodity with dismay. In the program analyzer, a new mechanical device, the industry has found a gadget for recording audience reaction. The analyzer is proving a Cassandra; it indicates clearly that audiences are tiring of gag comedy, that old-fashioned, long-familiar staple of radio humor.

In such a setting any newcomer is likely to be judged uncritically. The old guard fears and resents his unconventionality and regards him merely as a neurotic little boy. The fans, on the other hand, regard him as a prophetic voice, heralding a new era of radio comedy.

The true measure of Morgan is somewhere between these extremes. What in general Frank Kingdon is to radio commentators and Norman Corwin to radio dramatists, Henry Morgan is to radio humorists. Like Kingdon and Corwin, he is part of the liberal infiltration of radio.

Aesthetically, too, there is a comparison with Corwin. Morgan's reputation, like Corwin's, feeds to some extent at least on the typically low literary standards of radio. In a dramatic atmosphere dominated by such dramaturgical "geniuses" as Irna Phillips and Elaine Sternes Carrington, the "distinguished" writers of soap opera, it is not difficult for a literate radio dramatist to create an atmosphere of comparative literary excellence. Miss Phillips, it must be remembered, has publicly attributed her success to her own very limited vocabulary. Compared with such writers, Corwin would shine even

if he were not as good as he is. But he is not in the same class with such dramatists for the legitimate stage as S. N. Behrman, George Kelly, or Thornton Wilder. Similarly, though Morgan is head and shoulders and then several inches above Jack Benny or Red Skelton, the quality of his humorous imagination is not as rich as that of the best contemporary humorists in films or literature—of film satirists like Chaplin and Groucho Marx, and of literary satirists like S. J. Perelman. Morgan is not the psychologist that Chaplin is. He does not understand the unconscious as the Marx Brothers and Perelman do. Though he sees the world in pretty much the same terms as Perelman does—in terms of high-pressure salesmanship, for instance,—he does not see it as subtly and does not express it in a prose of individual quality.

Morgan is not above some of the stock tricks of radio comedians—of cheaply deriding other comedians and of self-consciously using himself as the butt of humor. His program is uneven. His thinking tends to be surface-shrewd rather than wise, observing rather than discerning, representational rather than interpretative. Ridiculing people as part of the age, he has not always probed to what the age has made of people. Events and attitudes are the source of the laughter he evokes, but he has not as yet created a humor of character, a humor rooted in pathos, that opposite side of the comic coin.

But he does make an important contribution. His format is fresh and fluid. He brings a maturity of outlook into a mass medium which has always operated on a level far beneath that of the Broadway play or the contemporary novel. And although that medium has, on the whole, except for Fred Allen, been as free from satire as a Sunday School class from blasphemy, he approaches the medium as a satirist.

He is a modern counterpart of the court jester, for right in the court of advertising he mocks advertising, right in the Rockefeller Plaza citadel of big business he mocks bigness. The prevailing passion firing his humor is a hatred of bigness and bombast, of bravado and braggadocio, of sham and shallowness, of highly huckstered hollowness, of the colossus complex that haunts our age.

But, unlike the charter of the ideal court fool pictured by Jacques in Shakespeare's *As You Like It,* Morgan's charter is not "as large as the wind to blow on whom it pleases." Though it is true that Morgan has the only contract in radio permitting a performer to satirize a sponsor, the satire, almost by gentlemen's agreement, must not be too devastating. While the court fool could freely mention names and make those "most galled by his folly" laugh most, Morgan is never direct. He holds professions up to ridicule, but not individuals; he makes general, not specific charges. And, of course, he does not have the direct rapport with the butt of his attacks which the jester had. Between him and his audience, as between all radio artists and their audiences, are artificial barriers and imposed standards. What is priggishly defined as "good taste" by the broadcasting industry has a way of becoming a straitjacket for keeping the level of expression within bounds. "Within bounds" has too often meant on a level of immaturity. Instead of being the direct and spontaneous expression of the humorist, radio comedy is a commodity which, like the other commodities of

an industrial age, is prepared with calculation and delivered with the ulterior motive of selling a product. And since it is delivered weekly, the pressure is great and the output inevitably suffers. Artemus Ward and Mark Twain, humorists of another day, flatly turned down offers to write a weekly humorous column, on the sound theory that they simply could not be at their best on order and once a week.

Morgan—and indeed all present-day humorists—may well look back with grudging eyes to the liberty of the court jester; also to a satirist of ancient times, Aristophanes, whose satire could be as uninhibited as any Freudian might desire. For the old Attic comedy was an internal affair of the sovereign people as a whole, and between the people and the satirist were no market-minded middlemen.

Suiting his manner to the medium in which he must express himself, Morgan has developed a technique that is temperate and mellow. While he carries responsibility like a torch, he gives the effect of irrepressible irresponsibility. He points his finger at a foible, asking the listener to look it in the face while he lifts it to a platform of observation. He speaks directly to the listener. His voice is calm, its repeated "Oh, well" or "I was only asking" is a shoulder shrug of wistfulness. Gross evils he sees, but he is no radio Swift to pillory them with savage indignation. His satiric darts are bathed in good humor, so that he will not follow the satirists of the great tradition into ostracism or jail. Yet this much can be said for the mellow manner: it is an evasion, of course, but it is an evasion which, like Charlie Chaplin's big feet, has become an integral part of an effective comic style.

As is the way with satirists, Morgan creates a stylized world out of the passing scene. His hatred of bombast he expresses by use of comic exaggeration, a technique reminiscent of the tall tale, and by its opposite, a technique of saying nothing solemnly and with an ironic overtone.

A good example of the tall-tale atmosphere is his treatment of the man in Gary, Indiana, who heard "the Henry Morgan Show," yet did not buy an Eversharp Schick Injector Razor, the sponsor's product. "That's all right. This is a democracy," says Morgan. "But I wonder if that man realizes what he almost did." Then comes a montage, producing a comic effect. "Because he didn't buy an Eversharp razor, his corner drugstore could have stopped carrying them. In a few days this would spread to other drugstores—first in Gary, then in Chicago, then in the entire state of Illinois. In a week it would spread from state to state until it blanketed the nation. The mighty Eversharp Company would collapse. Other big companies would follow, one by one, until the entire country was thrown into a gigantic depression. Millions out of work—breadlines—starvation—the U.S. becomes a backward nation! But—it's not too late! If that man in Gary, Indiana, will go into his drugstore tomorrow and buy an Eversharp Schick Injector Razor, he may save his country! Thank you."

The technique of excessive solemnity for little cause was expressed when solemnly Morgan intoned: "Exactly one hundred and fifty years ago, on December 4, 1796, a huge man of military bearing dismounted from his weary steed before a small tavern on the Boston Post Road. One thing we can be

sure of—had he known that 150 years later Bernie Green and his orchestra would play 'The Bee!' " . . . The voice changes, the effect that follows is of utter irrelevancy: "it wouldn't have made any difference to him." Here it is the loud-voiced, solemn, oracular, hammer-hitting style of "The March of Time" which is held up to ridicule. The expectation of comic plenty is held out, but it comes to absolutely nothing.

In this world it is not the abnormal which is funny, but the normal; not the deviation from the norm, but the norm itself; not the departure from custom, but the custom itself. It is a world that has a good deal in common with the world of W. S. Gilbert. Morgan, in fact, tries to model himself on Gilbert, hoping that within ten years he will be as good. Politically, socially, and economically the two are poles apart. Gilbert was a tory of the most die-hard kind and had no sympathy whatever with the political and social demands of the wage-earning classes. Yet, despite this difference in orientation, there is a real affinity between Morgan and Gilbert, an affinity which indicates that although satire wears the earmarks of partisanship it also has broader implications. Essentially, the point of contact between Morgan and Gilbert is a hatred of what is counterfeit in society and in daily living, and the expression of that hatred in a stylized world in which reality is made more real by inversion.

This topsy-turvy technique is sometimes mere perversity, the childish upsetting of seemingly stable blocks. More profoundly, it becomes not nonsense, but sense daring to show itself. It is a technique which Aristophanes used frequently, which John Gay used in "The Beggar's Opera," which Fred Allen uses today.

Not long ago, when Allen featured Tallulah Bankhead as the saccharine wife, he turned radio's homey, syrupy breakfast clubs on their heads. Now Morgan does as much for radio's soap operas, those daytime serials designed to sell soap by inducing perpetual emotion in the distaff heart. In this burlesque Morgan plays somersaults not only with the tear-jerking serials, but with the American dream as well. In the take-off there are reversals for the ideals held by the typical American family of radio and advertising glorification. The child is voted the most likely to succeed, but succeeds as a juvenile delinquent. Brought up strictly according to the best traditions of topsy-turvydom, he obediently saves his pickpocket pennies. The mother, traditional devotee of the mores of topsy-turvydom, dutifully does her Christmas shoplifting. And all this, appropriately enough, is sponsored by the Burglars' Protective Association, whose proud boast is that it will protect yours while you are out stealing others'. The success-story complex is further inverted in parodies of so-called inspirational magazine articles which, in the world of Morgan, preach "Be glad you're stupid" and "Be glad you're poor."

Morgan has developed a technique of deflation, a weapon of the satirist used as early as Biblical times. Pretentious greatness has always been the target of the satirist. Long before Aristophanes, a Palestinian author had fabled in Judges that only the bramble would consent to be the king of the trees. The olive tree and the fig tree and the vine had declined and even the bramble's consent had the proviso that

the subject trees put their trust in its shadow. But the bramble's shadow is much like the emperor's new suit of clothes in the Hans Christian Andersen satirical tale. And even earlier than Judges, another Biblical satirist had pricked the bubble of greatness by initially granting the gift of prophetic vision, not to Balaam, prophet and son of Beor, but to Balaam's ass. So, too, Aristophanes, in a well-known passage in *The Frogs,* presents the god, Dionysus, footsore and weary with the long descent into Hades, as overtaken by a funeral and outwitted by a corpse.

Morgan loves to upset our contemporary gods and prophets, our men of prestige and power, impishly tripping them as they pass. He has his fun with Senators who evade issues and conceal their thoughts behind their pompous circumlocutions, dubbed goddledygook by Maury Maverick. "Gobbledygook" is an appropriate linguistic counterpart of political evasion. The very use of "gobbledygook" is implied burlesque. He also likes to take the puff-puff out of a celebrity, to turn him into a mere bramble. Once he featured Dana Andrews, the film star, but allowed him to say only one word: "Hell-o." Often he will open a broadcast with a list of personalities who are to appear, then shatter their prestige with a seemingly innocuous "if we have time." He will say, with all the unction of a conventional M.C.: "Betty Garde will sing," and then collapse the effect with "when we come to it." And he has special deflationary vitriol for doctors who are quacks giving sage answers to easy questions, and for journalists who are charlatans with a conscience which, despite a struggle, works inevitably in their own self-interest.

Here is a parody of a newspaper editorial, showing the humorist's view of a weak-kneed editorial writer at work: "This paper wonders why some crackpots think this country is on the brink of inflation. They say that prices are going up. Things cost twice as much. Savings are being eaten away. These things, they claim, add up to inflation. INFLATION, can you imagine! Just think that over! (*Pause*) All right, so what if we do have inflation? Some people claim it will lead to another depression. They say that inflation means fewer sales because wages won't buy as much, and that goods will pile up until the people who make them are laid off . . . thus causing a depression. Think that over! (*Pause*) All right, so what if we do have a depression? THEY say that a depression causes unemployment. Isn't that silly? Why should people decide not to work simply because there's no jobs? Why, of all the . . . (*pause*) so there's a little unemployment. . . . so some people starve. So millions are homeless. What are we supposed to do—throw up our hands in despair? Huh? (*Pause. Shot. Thud.*)" The use of the pronoun "they" and the quiet, almost naïve tone create a mood of exasperating detachment. The editor emerges as a man insulated in his own ego.

The deflation of editors continues: "I've wondered how papers decide their editorial policy, so I did a little research. I found out that an editor is a man of principles. For instance, he wants to come out against the black market. The first principle he thinks of is—the people above all. Then he thinks of another principle—love thy brother. And since his brother made his money in the black market, he doesn't do that editorial."

This simple statement shrewdly enlists the emotions of the listener. Starting casually, it at first voices the curiosity of the intelligent layman. Then comes a bit of straight information delivered in a matter-of-fact voice. Then the possibility of conflict is set up. The surprise springs from the conflict of principles and is based on a familiar technique of humor—that of making the figurative literal; in this instance, taking the spiritual brother of the Bible and making him the literal brother of biology. The animus is directed against editors sacrificing the public good to private considerations, against editors giving support to antisocial forces by their very refusal to act. The surprise, or punch, is satisfying to the listener, for, making ironic comment on the current scene, as the Greek chorus commented on the action of the acted drama, the voice on the radio is virtually his own voice. In debunking the editor, it inflates the listener, giving him the same kind of satisfaction he gets when an expert on "Information Please" misses a question he can answer.

Later in the same script the editor is represented as thinking of writing an editorial, DOWN WITH HIGH PRICES, but not doing so. "First," says Morgan, "he looks through his paper and sees forty pages of store advertising, so he changes the editorial slightly and calls it—DOWN WITH RUSSIA."

Here the take-off is to satirize how advertisers presumably control editorial policy and how editors use Russia as a scapegoat, an outlet for the journalistic vigor they must otherwise suppress in the name of expediency.

This particular take-off is definitely partisan humor geared for Russophiles because it is funny only to those who believe that, on the whole, the press has been unfair in its treatment of Russia. There is a secondary point for those who believe that editorial policy is dictated by the advertising department. There is no point for those who cherish the belief that editors are free men.

If Morgan sees absurdities to be caricatured in men of power and prestige, he sees absurdities, too, in the average man and woman. On his canvas, women characters appear strident, overbearing, and crass, unable to tell the difference between love and a new Buick. Hortense, the little Brooklyn girl who appears regularly in the scripts, is a stereotype of simplicity, a sort of witless echo of banalities overheard in busy places. Then there are also portraits of bored and boring suburbanites, fawning, vapid citizens of Suburbia, who play mahjong, speak platitudes, and titter. These women, one and all, lower-class and upper-class alike, are barren creatures, rattling through life with the soulless, metallic tick of T. S. Eliot's hollow men.

The average man emerges no more favorably from Morgan's caricature. By extension he appears as a creature of automatism, as the victim of slogans. This view the humorist expresses most fully by creating caricatures, like Harvey Mush, who succumb in full to the exhortations of radio commercials. There is no peace for poor, spineless Harvey. The unseen voice, powerful in its entreaty, coaxes him into developing symptoms for headache, neuralgia, shooting pains, and bursitis. All morning there echoes in the House of Mush the single, oft-repeated command: "Go now to your neighborhood dealer." "Gee," says Harvey wistfully, "I'm get-

ting to be a pest down at my neighborhood dealer's." All through the day the exhortations drone, reaching a climax at six P.M., when the friendly voice, invading the intimacy of the family, takes a stand on a family matter, saying, "So ask mother if you can have a heaping bowl of Crispie Crunches for supper tonight!" Harvey's mother lives in Chicago, and to reach her he must call long-distance, but reach her he must. He makes the call and then wails, "Boy, what an expensive day!" And the voice of common sense asks, "But, Mr. Mush, if you can't afford to listen to the radio, why don't you stop listening?" Then Harvey confesses his bondage to radio advertising. "You see," he says, "at the end of each program some guy always says, "DON'T FORGET! TUNE IN AGAIN TOMORROW AT THE SAME TIME."

Disillusionment with the average man—and this disillusionment is an artistic attitude, not a social philosophy—is again apparent in a travesty on public opinion called "Big Mouth of the People," a series of letters to the editor. Typical letters follow:

Dear Editor: . . . Last night I dreamed that Russia invaded this country and captured it in three weeks. Who is responsible for this sorry betrayal? Who has been selling our secrets to Russia? And, incidentally, why is nothing being done in this country for the men who punch holes in the tops of salt shakers? Signed, INDIFFERENT.

Dear Editor: . . . I certainly enjoyed your editorial about traveling. Boy, you shoulda seen my wife Irma's face when I told her I was leaving her. Signed, EN ROUTE.

Dear Editor: . . . Anyone which says its gonna rain in their paper and I get all dressed up in my celluloid cuffs and it comes down in buckets should have their head examined. Signed, DRENCHED.

Dear Editor: I am a young girl, going on forty-two, and have been going steady with a young man for five years. He seems seriously inclined, and yet I cannot seem to make him ask me the question that every girl wants to be asked. Can you help me? How can I bring the conversation around to where he will ask me what my name is? Signed, ANONYMOUS.

Dear Editor: . . . I have bought your stupid rag for the last time. Where do you get off to print all them stupid letters from stupid people? Why don't they keep their stupid opinions to themselves? It's a free country, ain't it? Signed, STUPID.

The slogans themselves are also held up to ridicule through topsy-turvy advertising and in a series of mock commercials. Typical of a topsy-turvy commercial he used on his earlier fifteen-minute local New York program on WOR is "Old Man Adler claims that Adler Elevators make you two inches taller the instant you put them on. That claim is correct—you can be two inches taller, if you're able to stand up in them." Out-huckstering the hucksters, Morgan perversely offers not mere presents to the pious clippers of box tops, but Superpresents. Presents become even more desirable when he exhorts the young to trade in their mothers' left arm for a special de luxe "Frammis Portistan." "Not her right arm," Morgan reiterates, "she needs that to pour your morning's Benzedrinies." (Benzedrinies, of course, are the sponsor's product.) By setting up the right arm as more important than the left, since it is the right arm that pours the product for sale, Morgan makes ironic comment on a greater concern with function than with human beings, with things rather than people—the haunting malady of our time.

Morgan has a trick of interweaving the historical with the contemporary, or the mythical with the realistic, creating the effect of parable or allegory.

Again one thinks of the fable of the emperor's new suit of clothes. This use of fable lends a quasi-poetic overtone that is rare in contemporary humor. And he knows, too, how to use a popular sentiment or myth as the springboard for laughter.

Sometimes the sentiment is no more than gentle nostalgia. It is a gentle nostalgia that is expressed when Morgan facetiously traces the origin of a crew haircut. It seems it all started with the Pilgrims defending themselves against the redskins. In self-defense they scalp half the crew and thus create the first crew haircuts. "The results of this ghastly event," Morgan declares with tongue-in-cheek solemnity, "can be seen at Harvard to this day. It has gone down in history books as the Boston Toupee Party."

Or the sentiment may be of a political nature. An emotional context surrounds a child's naïve asking why Santa Claus wears a red suit. Morgan's reply skillfully crystallizes the audience's emotion—again a partisan emotion, but one which includes all liberals who have ever been smeared as red. "I see what you mean," he says. "No, he is not subversive. He was investigated by the Rankin Committee and let off with a warning."

Again, the sentiment is political when, in the framework of naïveté, Morgan tells a seemingly unobtrusive Russian fairy tale, in which there are key phrases, of a provocative connotation, acting as emotional traps to catch the partisan feelings of the listener. I quote from the Russian fairy tale:

> Good evening, *comrade* kiddies. Once upon a time, when there was in Russia a Tsar, that bum, there was also living in the outskirts of San Petersboorg a pasant. The name of this kid was Red Riding Hood. Love that name, love that kid. One day, Mamitchka said to little girl—go see the baboushka—the granmamma. Take here this basket full of goodies. Was in basket thermos bottle *borscht,* black bread, and *nothing.* For peasants under the Tsar, this was considered banquet. *Still is.* So this kid—Red Riding Hood—is walking through the Nazdejedjhe Forest, she is meeting wolf. *Representing capital.* Or the old aristocracy. Where, he says to her—where you are going? *Little Red,* representing the great middle class of the future, says—to the grandma's house. Okay, he says, and, *thinking to make a profit at the expense of the workers,* he gets there first. Red Riding Hood comes to the door, knocks, and is told to come in. There in bed is this wolf. What large-type ears you got, says the kid. All the better to hear rumors of revolt, says this *counterrevolutionary.* Well, says this kid, what big-type teeth you got there. All the better, says this *antibourgeoisie,* to eat you with, without even no *ration points.* At this moment, the door opens and in comes a *big revolutionary character,* kills that wolf to pieces. Red Riding Hood is saved, the revolution is a success, they are given a piece of collective farm, and live happily until the war against fascism. Isn't that lovely? Next week we tell story of Goldilocks and the three Trotskyites. Goodnight.

The sentiment sometimes grows out of a current mass obsession. Shrewdly juxtaposing one of these current epidemics with a historical setting, Morgan shoots for a sure-fire success. A dialogue of this type follows:

> MORGAN: Think of it, Standish. You are the first white man to set foot on Plymouth Rock.
> STANDISH: Oh, no! . . . I am the second.
> MORGAN: Who was the first?
> STANDISH: Look at that inscription.
> MORGAN: By Jove! Kilroy!

In each case, the emotional effect grows out of key words: Kilroy, Rankin, comrade, representing capital, little red, counterrevolutionary, anti-

bourgeoisie, big revolutionary character, Harvard, Boston Toupee party. This is the same kind of roll calling, of cataloguing of emotional phrases, which wins quick fame and endless emulation for the pamphleteer. These are the words by which the humorist releases tensions, dreams, and antipathies in his audience; by which he rides into prominence on the crest of popular feeling; by which he acquires public license to stand on a mythical street corner in front of a mythical cigarstore, deriding the passing scene.

Radio Broadcasting in Sweden

HENRIK HAHR

HENRIK HAHR is Foreign Director of the Swedish Broadcasting Service. Joining the Swedish radio in 1934 and becoming a "roving reporter," he toured Sweden with microphones and recording vans, and made several broadcasts from abroad. In 1938, as war approached, he left radio to become a foreign correspondent for a Swedish newspaper. He covered the September crisis in 1938; the outbreak of war in 1939, from London; the Nazi occupation of Belgium and Holland, from Brussels and The Hague; and Mussolini's activities, from Rome. In 1943 he returned to Sweden and radio.

MOST Americans regard European radio as completely government-controlled, censored, and directed by the party in power in a country; as a contrast, Americans approve radio as it is run in the United States, free from government control and financed by advertising. It must be made clear that this is an incomplete and, at times, erroneous opinion, not only about the European radio, but about the American as well.

So far as European radio is concerned, there are actually three different forms of operation and organization:

1. A radio system completely controlled and run by the government.

2. A radio system which is under the control of the government.

3. A radio system in which the technical operation is run by a government organization but in which the programs are planned and run by a private or semiprivate company which has obtained the concession for operation.

The Swedish radio fits most nearly into the last category. In the organization of its radio system Sweden has, as in other fields, tried to follow the "middle way." Every attempt which the state might make to enforce control of the radio could always be warded off by the private interests in the radio system in Sweden, and vice versa.

When radio first came to Sweden in 1925, the Department of Communications made the Swedish Telegraph Board responsible for the technical end of the system. (It should be mentioned that quite a number of pioneer clubs had been formed throughout the country and had purchased small transmitters. There are still, today, fourteen of these transmitters in use.) The question of who should handle the program end of the radio system caused quite a struggle among different private concerns. However, the different interests succeeded in uniting. The result was the formation of a private company known as A. B. Radiojänst (Radio Service Company), enjoying complete independence. At the present time, the Board of Governors of the Swedish radio consists of seven members: four selected by the government, two chosen by the Swedish press, and one representing the manufacturers of radio materials.

There is a Government Committee, composed of nineteen persons, which acts as a critic of the program system; but this group has only the right to criticize the programs retroactively and cannot interfere in the running of the business. The committee acts, too, as a forum for officials, organizations, the press, and the public in the event that some group or individual wishes to present a complaint of having been mistreated by Radiojänst. The state's power to enforce unwanted control and

censorship is also very limited. Public opinion and the press are always on guard to see that such domination and interference do not occur. They want the system to be directed with effectiveness and at the same time with impartiality. In a report to Parliament concerning a radio question, the Minister of Communications recently said that the programs should be managed completely by those responsible for them.

In spite of the fact that Sweden, because of her geographic length and topography, is not a country favorable to good radio reception, in 1939 the country had the highest number of licensed radios per thousand inhabitants of any nation in Europe. Sweden has about two million licensed radios for a population of six and a half million, or a total of two hundred and eighty-seven licenses per thousand inhabitants. Every owner of a radio set pays a license fee of 10 crowns per year.

Sweden has thirty-three radio stations, spread out over the entire country. The largest one is at Motala (150 kw.), and others are Falun (100 kw.), Hörby (60 kw.), Spånga (55 kw.), Stockholm (50 kw.), Luleå (10 kw), Östersund (10 kw.), Sundsvall (10 kw.), Gothenburg (10 kw.). The strength of the Gothenburg, Sundsvall, and Stockholm stations will soon be increased. All the stations broadcast the program provided by the Swedish Radio System —Sweden has only one program for her listeners within the country's boundaries. Besides this, there are special short-wave programs directed to the countries abroad.

The big question for the future of Swedish radio, at present, is how to solve the problem of getting three programs on the air at one time. This problem is being discussed from a purely social point of view because the object is to reach all the listeners in Sweden, and not just those in densely populated areas. Because the technical solutions become extremely complicated, there are not available enough wave lengths in the long-wave and middle-wave bands to build up the station networks, and it is not possible to reach everyone through erecting frequency-modulating transmitters. The most likely solution is the establishment of a high-frequency wired radio network over the entire country. The Swedish telephone network, which is already widely distributed, could be used to the best advantage. Through the wired radio network one would be able to transmit simultaneously three different programs over the telephone wires. Furthermore, the programs would be completely free from static, regardless of which section of the country was tuned in on them. This would not interfere with the telephone system as such. At the same time, the broadcasts over the long-wave and medium-wave stations already existing, as well as those planned for the future, would go on in their usual manner.

The Swedish Parliament, which has taken part in these plans, seems to consider that the establishment of the wired radio network is probably, from a Swedish standpoint, the best technical solution. However, Parliament thinks it advisable to investigate other possibilities before making a final decision. Parliament has also recommended that the Swedish radio's technical development shall be carried out in accordance with the most modern principles, so as best to serve the entire country.

Because of the lack of labor and material it will probably be out of the question to realize the outlined three-program system during the next few years. Instead, efforts will be concentrated on developing as quickly as possible more local wired radio networks in those sections of the country where listeners at the present time still have difficulty in obtaining static-free reception. This applies particularly to remote areas and places along the electrified railways.

In Swedish radio there are no programs sponsored by advertisers. The program directors have tried to strike a happy medium between light and heavy programs. Generally speaking, half the time is devoted to music. The Swedish radio does not want to be considered as only a cultural institution. Neither does it want to become merely an entertainment show. Instead, it aims at being a forum for all the varying interests which today are present in a modern democratic society. Consequently the Swedish radio devotes a great deal of energy to building up interesting and entertaining educational programs, as well as to bringing wholesome light entertainment to the public.

As far as the spoken word is concerned, the radio has experimented in two fields. One is concerned with reports from the Swedish country sections and the life of the everyday Swede. The other is concerned with political and social education, in the form of free discussions and other programs. For the all-over-the-country reports, recording vans are used that are specially equipped with recording apparatus. With these the roving reporters travel across the country, interviewing persons from various professional and social groups. They have tried to obtain interviews that would be spontaneous and realistic as well as interesting, and have attempted to project the real voice of the people, without the use of manuscripts or rehearsals. As a result, a number of unusually interesting interviews with typical representatives from various groups have been presented. Quick comebacks, outspoken opinions, and humor have not been lacking in the replies to the reporters' questions. Because they are genuine, these everyday "pictures of the people" have become both valuable and popular programs, made by the listeners themselves in the different sections of the country. Most of these programs have been recorded on gramophone records, and these therefore constitute a unique reference library of the Swedish people's manners and speech, as well as their way of life.

So far as political and social programs are concerned, the Swedish radio has been successful in trying the free-discussion method. Preparation has consisted only of a time schedule and a rehearsal of the different speakers' topics in general. The form for the discussions and the polemic replies have come forth naturally in the course of the program. In this manner some very exciting spontaneous debates have been put on the air.

For the political programs a new form was tried out in connection with the 1946 elections. In five interviewing programs the platforms of the various political parties were discussed. In each one of these programs the party leader and his adjutant participated. They were questioned by journalists from the other political parties. The journalists and the party leaders did not meet

before these broadcasts; there were no rehearsals, and the party leaders had no prior knowledge of the questions to be fired at them. In the five different programs, conservatives, liberals, farmers, social democrats, and communists were given a chance to have their say. As a grand finale before the elections, the radio presented a big discussion in which two representatives from each political party participated. The discussion went on from 8 until 10 P.M. and from 10:20 P.M. until after midnight. Investigations showed that this debate was listened to by 65 per cent of the Swedish people before 10 P.M., and by 41 per cent after ten o'clock.

Experiments are now being made with a view to recording debates in Parliament, although certain members object to the setting up of microphones in the chambers. If these experiments are successful, it will mean the recording of the most important arguments of the speeches of the members of Parliament, which will be presented in summaries of the debates.

Sexual problems have also been discussed in a remarkably free and outspoken way on the Swedish radio. The reactions from the listeners have been very positive, vivid, and interesting. So far as round-table discussions and lectures are concerned, a number of other interesting social problems have been discussed, as, for example, alcoholism, care of the insane, and juvenile delinquency. The Swedish radio also regularly offers a series of very fine lectures. Well-known scientists in different fields have generously presented the results of their research and findings, and have done so, as much as possible, in a layman's language, understandable to the broad masses. It might be mentioned that lectures of twenty-five to thirty minutes' duration are nothing unusual in Swedish radio.

The theater of the air has been particularly popular with Swedish listeners, and the Swedish radio has sponsored extensive contests to stimulate native authors to write good radio drama. Recitals of modern and old lyrics and fiction are regular items on the programs.

News broadcasts and commentaries are some of the most important items of radio programs in Sweden. An effort has been made to build up a reporting system with permanent and temporary correspondents all over both the European and American continents. These foreign radio correspondents often travel in their own reporting cars or planes, carrying portable recording equipment to describe happenings from the four corners of the world.

"Vectors": A Script—Mathematics Through Film

C. J. WICKWIRE

C. J. WICKWIRE, formerly a science teacher, worked during the war as a service engineer in charge of the installation of the 40-mm. mounts on many of the Navy's fighting ships, including the carrier *Essex*, "The Fighting Lady." He was also concerned in the production, for the Navy, of motion pictures dealing with the 40-mm. gun, and of certain pictures in the radio-technician series. In 1944 he wrote, directed, and supervised for the Loucks & Norling Studios in New York, which made many films for the Navy.

THE motion picture *Vectors* is one of a series prepared for the Training Film Branch of the United States Navy. The films in this series were prepared for the instruction of radio technicians and included films explaining certain simple mathematical concepts which were to be used in the study of more advanced subjects in radio, radar, and fire control.

Since most of the audience for whom the picture was planned were the lower grades of enlisted personnel, it could not be assumed that they had had extensive mathematical preparation. Chiefly for this reason the illustrations used in the picture for teaching mathematical ideas had to be chosen carefully from the actual experiences of such men. The idea of a circus would be familiar to nearly everyone, and the performance and the accidents that could happen to a sailor at a fun house would catch their interest.

It was the policy of the Training Film Branch to let separate contracts for the preparation of the script and the production of the picture. The script of this film was prepared by C. J. Wickwire with the assistance of Jack Roche and other writers on the staff of the Loucks & Norling Studios, and the picture was produced by Caravel Films, Inc.

THE EDITORS

THE SCRIPT

CONTINUITY	NARRATION
Sailor's quarters in barracks room. Fade in on circus poster as seen through open window. Camera dollies back into room, first revealing window frame, then toy balloon on stick. Camera pans to show sailor at desk. On desk there is a mimeographed workbook open at Vectors, as well as other papers indicating study. Doll lies on desk. Sailor glances at objects brought home from circus.	*(Circus music background)*

Insert—Lazy tongs as held in sailor's hands. Show name "Barnyard & Balchay's Circus" on tongs.

CU of sailor at desk. He examines printing on lazy tongs, smiling reminiscently. He comes out of daydream, sighs, lays aside tongs, and looks at open page of book.

(Music fades out)

Insert—Top half of page of workbook on Vectors. Fill screen with definition and diagram of vector. "Definition: A vector is a line whose length and direction represent the magnitude and direction of a physical quantity."

Sailor reads definition aloud.

SAILOR'S VOICE: A vector is a line whose length and direction represent—

CUT TO

CU of sailor at desk. Attitude indicates that he finds it hard to understand meaning of definition. Scratches head, registers frustration. Decides to try again.

—the magnitude and direction of a physical quantity—whew!

CUT TO

Insert—Lower half of page 1 of workbook. Page shows: "A vector may be used to represent many different quantities, such as—

A velocity of 40 miles per hour.

A force downward of 10 pounds.

A displacement, or distance moved, of 200 feet."

SAILOR'S VOICE: A vector may be used to represent many different quantities, such as—a velocity of forty miles per hour; a force of ten pounds; a displacement, or distance moved, of two hundred feet.

Sailor at desk—thinks—then speaks aloud.

SAILOR'S VOICE: Distance—two hundred feet—sure, the distance from the bus stop—

DISSOLVE TO

Animation scene of short street with circus entrance at right. Animate in bus stopping at left side of screen. Animate in small figure leaving bus and walking to entrance.

(Carnival music fades in faintly)

—to the entrance to the carnival, that's about two hundred feet.

Animate in solid vector. [Illus. 1]

That's a vector!
(Circus music fades out)

DISSOLVE TO

Page 1 of workbook with vector diagram in register with vector in last scene.

Silent track

CUT TO

Sailor at desk, thinking. He is getting interested. Turns page.

CUT TO

Insert—Top half of page 2 of workbook. Page shows: "Two vectors in the same direction may be added by arithmetic." Below this is diagram showing addition of two vectors, labeled "200′ plus 100′ equals 300′." [2]

Sailor reads aloud.

SAILOR'S VOICE: Two vectors in the same direction may be added by arithmetic. Two hundred—plus one hundred—equals three hundred.

DISSOLVE TO

Animation scene of circus entrance [as in illus. 1], but shifted to left to provide room for addition of second vector. Animate in line to right of ticket booth. Flash in tents indicated as line grows. [3]

(Circus music fades in faintly)
SAILOR'S VOICE: Let's see; when I walked down the midway—past the india-rubber man—the snakecharmer—Hawaiian girls—to the clown's booth,—

Harden line into vector.

—I added a vector to a vector—

Combine two vectors into a single vector.

—and I got a resultant.
(Circus music fades out)

DISSOLVE TO

Insert—Upper half of page 2 of workbook again.

(Silent track)

CUT TO

CU—Sailor at desk. He chuckles as he looks up.

SAILOR'S VOICE: Sure looks like I was on a vector last night.

CUT TO

Lower half of page 2 of workbook. Book reads: "Vectors in opposite directions

Two vectors in opposite directions—

can also be added. For example"—then diagram showing addition of vectors in opposite directions. [4]

CUT TO

CU—Sailor's face. He looks up and speaks as if the diagram had reminded him of the clown act at the circus.

SAILOR'S VOICE: Say—that clown—

DISSOLVE TO

Establishing shot in fun house at the carnival. At left is raised platform of dealer in circus trinkets. Across front is a stage, with JAIL at left. Stage floor contains treadmill which runs from right to left. At right are curved bumpy slide, stairway with air jet, and, at stage level, moving sidewalk about eight feet wide. People are moving about, including the sailor and pals.

(Carnival music background)

CUT TO

Closer shot of left side of set. Small clown approaches dealer's stand, snatches article from display, turns, and begins to sidle off toward stage. Dealer sees theft, raises uproar, turns in alarm. Huge gong clangs. Clown starts across stage to right, walking on treadmill. He stays about even. Cop enters at right of stage, Clown does a "take," turns, and runs with the treadmill and goes flying into the jail. [5]

DEALER: Stop—you—thief—*(Voice is drowned out in uproar of people, bells.)*

DISSOLVE TO

Animation shot of cartoon clown walking. He does not move forward—just walks as if on treadmill.

SAILOR'S VOICE: Let's see—the clown was walking—

Fade in vector. [6]

—in this direction—

Fade in earlier scene showing top half of workbook on Vectors, which gives definition and diagram of vector. "Definition: A vector is a line whose length and direction represent the magnitude and direction of a physical quantity."

—at four miles an hour—

CONTINUE

Fade in treadmill. Animate direction.

—and the treadmill was going—

Fade in vector in opposite direction. [7]

Fade in, again, earlier scene showing top half of workbook on Vectors which gives definition and diagram of vector.

—four miles an hour in this direction.

CONTINUE

Animate vectors together until they disappear.

So when he added these vectors, he went exactly nowhere.

CONTINUE

Fade in zero where resultant disappeared. [8]

But where's my resultant?—Oh, yeah, it adds up to nothing!

CONTINUE

Fade in two equal vectors in same direction, representing clown's and treadmill's speed.

But when he turned around—

CONTINUE

Fade in "4 + 4" over vectors.

—he added vectors that were in the same direction—

CONTINUE

Animate vectors to form resultant 8 units long. Clown reverses direction and runs off left of screen.

—and scooted off at eight miles an hour.

DISSOLVE TO

CU of book. Hand turns page. Page 3 shows: "When vectors at right angles are added, they must be combined geometrically."

Sailor reads aloud.

SAILOR'S VOICE: When vectors at right angles are added, they must be combined geometrically. Ooh—that's bad!

Hand starts to figure on diagram on page. Sailor talks to himself. Pencil traces out horizontal vector. Pencil traces out vertical vector.

One vector goes this way—

Pencil traces out resultant. [9]

—and one goes that way—

—and the resultant is here.

CUT TO

CU of sailor completing the action of tracing out the diagram. He shows that last night was fun.

SAILOR'S VOICE: That's how I met Mamie last night—

Drops pencil, rubs hands together.

—and was she something!

DISSOLVE TO

Carnival fun house again, but from different angle. Sailor in foreground. Soldier and girl in background. [10]

(Carnival music fades in strongly)

CUT TO

Medium shot of stage left of fun-house set. Soldier with girl friend at top of slide. They are laughing, out of breath.

(Circus music fades to faint background effect)

Soldier urges girl to slide down. [11]

SOLDIER: Come on, Mamie—try this one—

GIRL: Ooh—not me—I'm scared—you go—

CUT TO

Longer shot to include slide, stairway, and moving sidewalk. Soldier slides down.

Girl starts down the stairs; when she is halfway down, the air jet blows her dress around her ears. [12] She squeals, grabs her dress, and makes a dash for the soldier, who by now is waiting for her to reach him. She starts across the moving sidewalk, but gets carried away and lands in the arms of the sailor. She grabs him—anyone will do by now. [13]

—I'm going down the stairs.

CUT TO

MS of sailor with girl in arms.

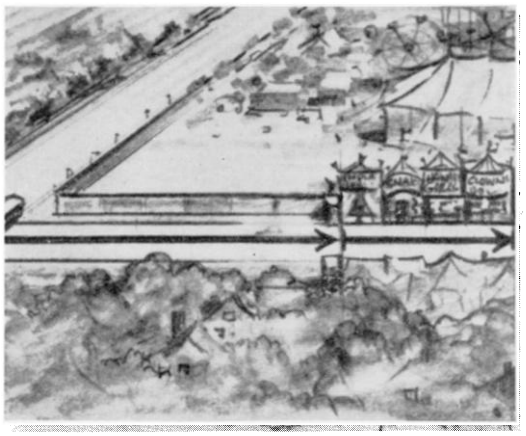
SAILOR: Well, H-E-L-L-O, Gorgeous!

CUT TO

CU of girl in sailor's arms. They laugh.

GIRL: How did I get here?

(Carnival music fades out)



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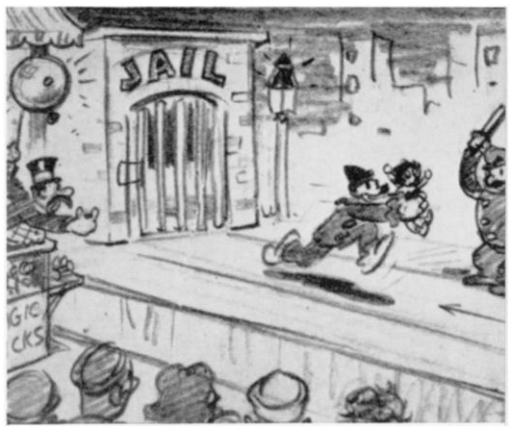
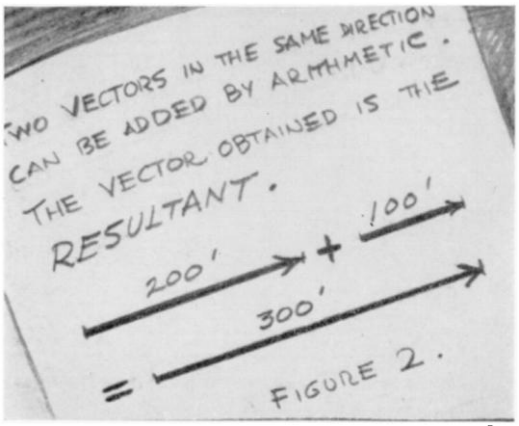
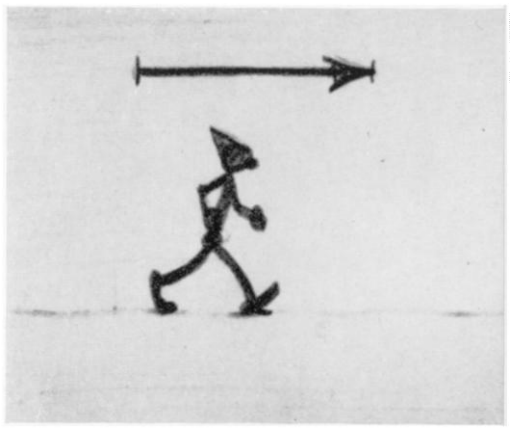

JAIL

5


TWO VECTORS IN THE SAME DIRECTION
CAN BE ADDED BY ARITHMETIC.
THE VECTOR OBTAINED IS THE
RESULTANT.
200'
+
100'
300'
=
FIGURE 2.

2



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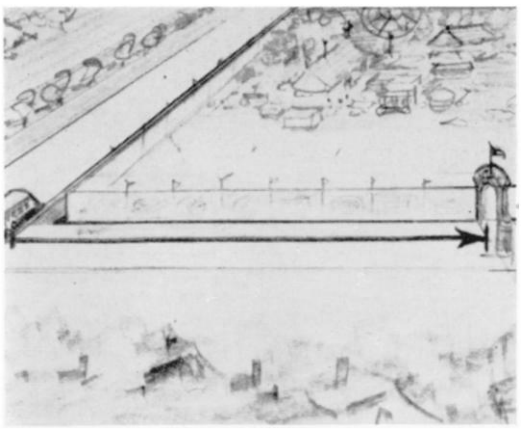

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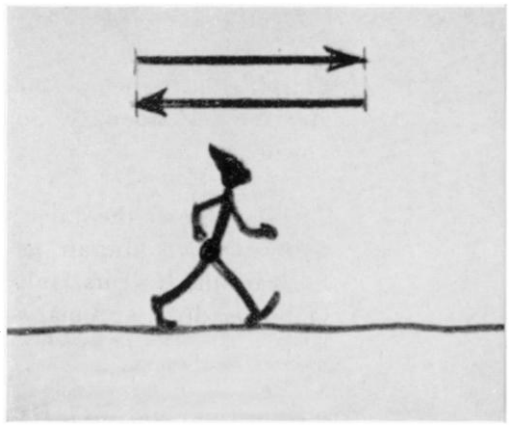

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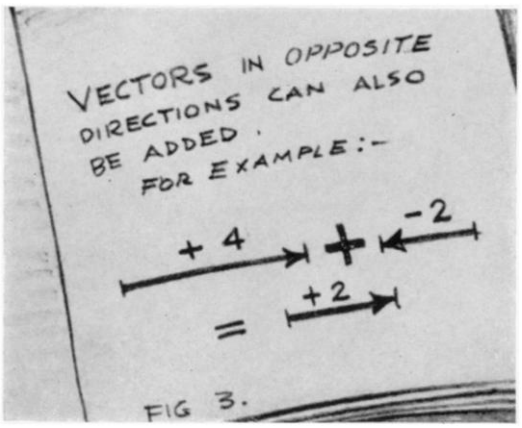
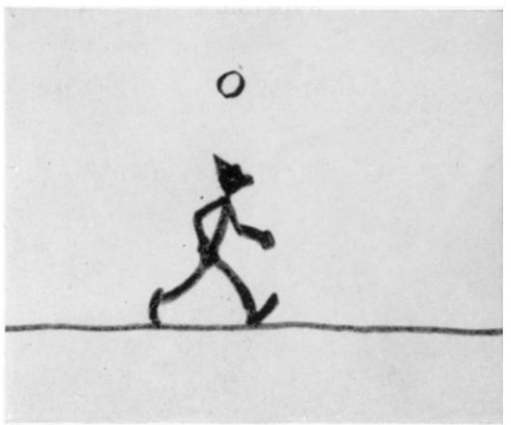

VECTORS IN OPPOSITE
DIRECTIONS CAN ALSO
BE ADDED.
FOR EXAMPLE:-
+ 4
-2
+2
=
FIG 3.

4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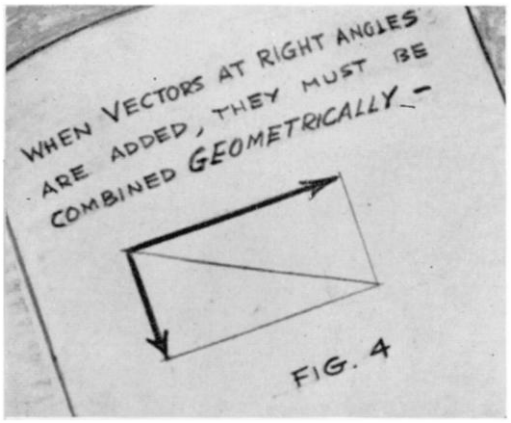

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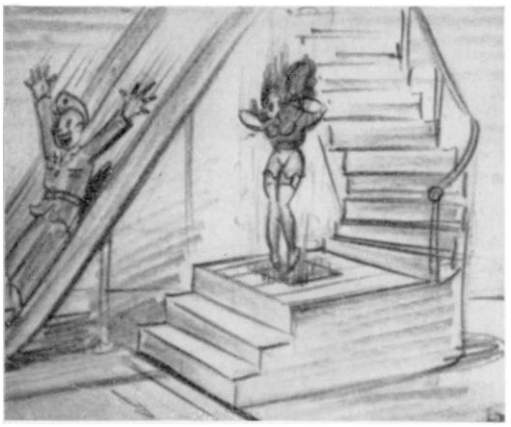

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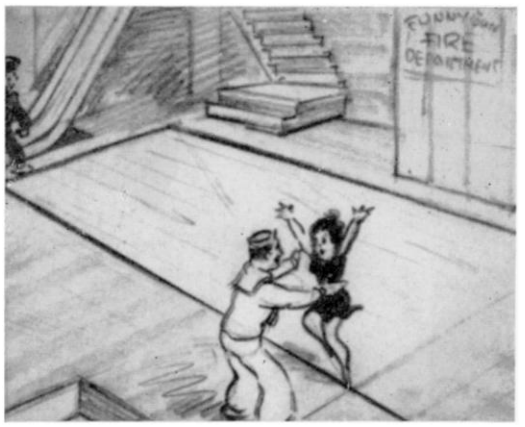

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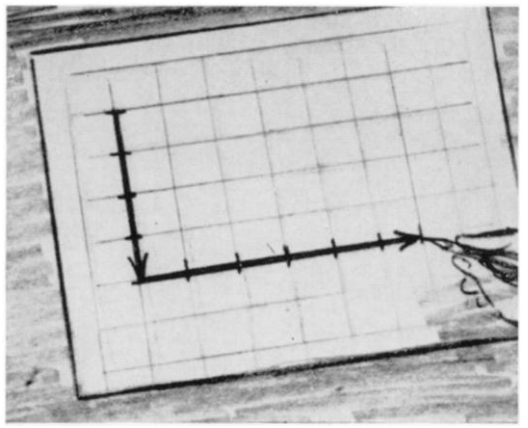

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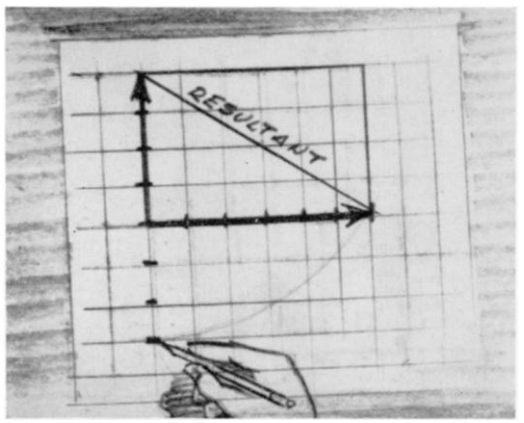

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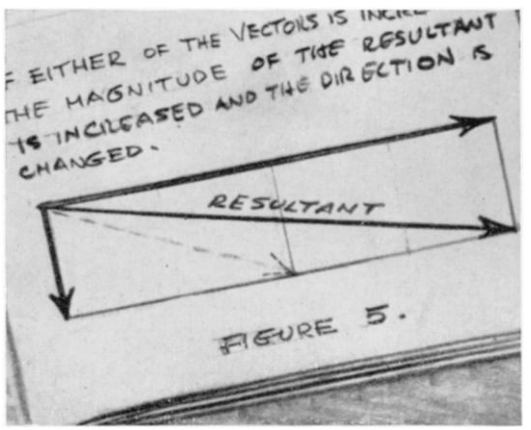

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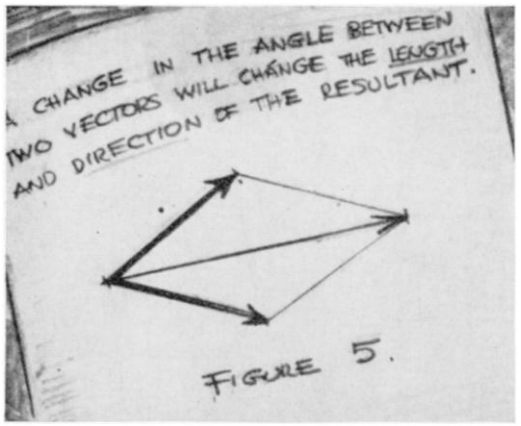

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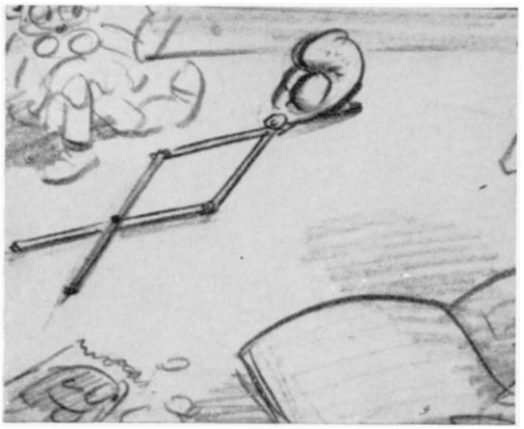

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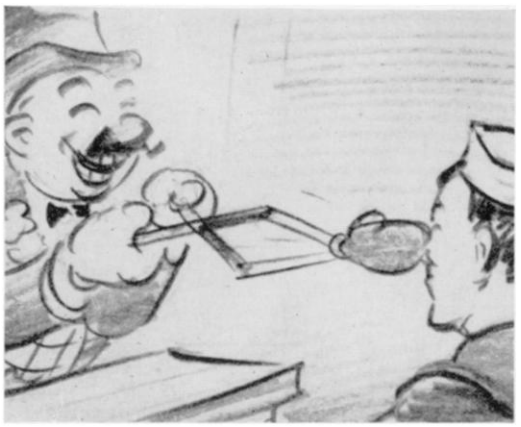

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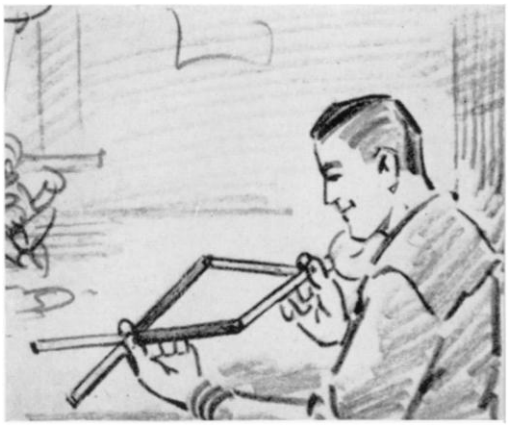

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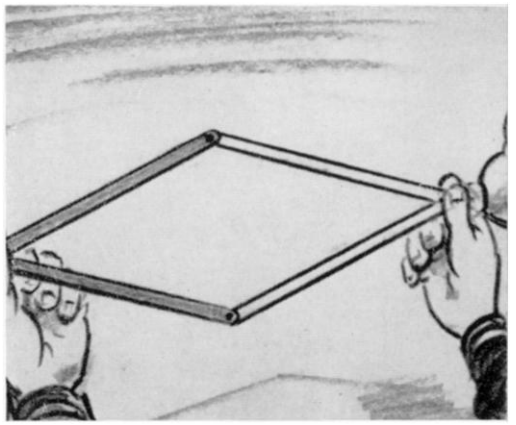

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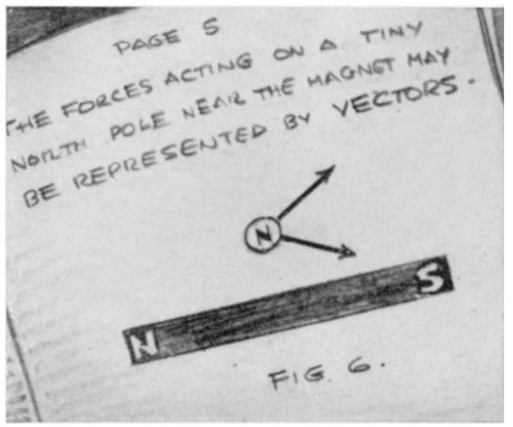

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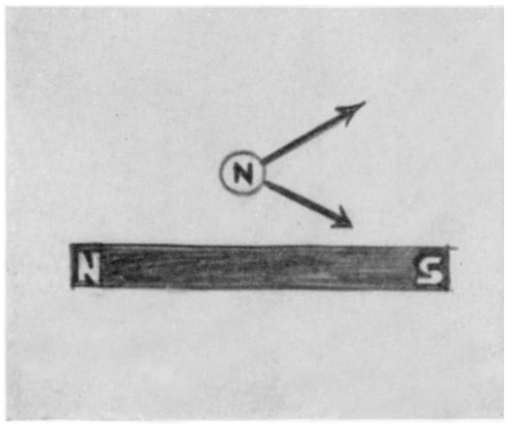

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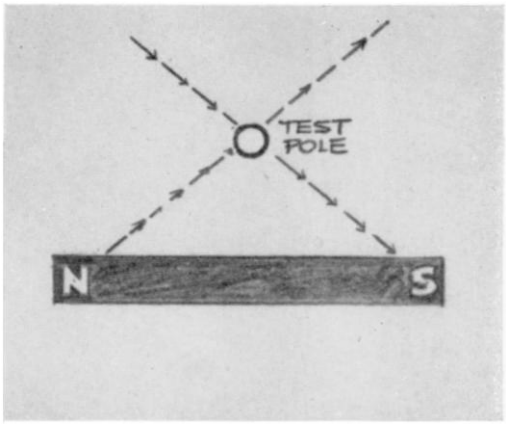

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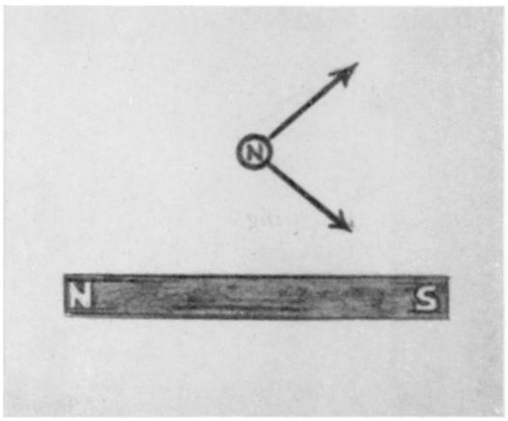

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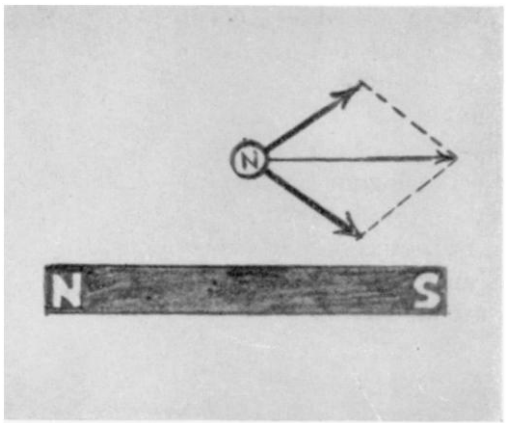

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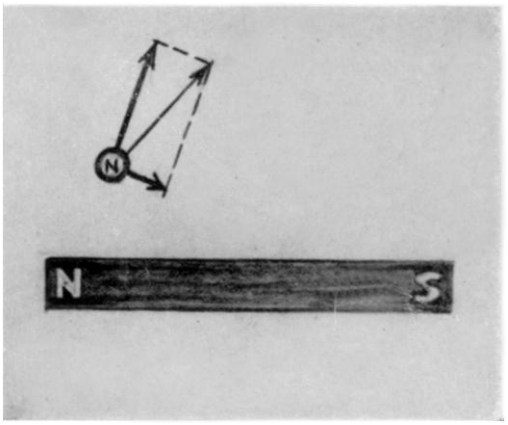

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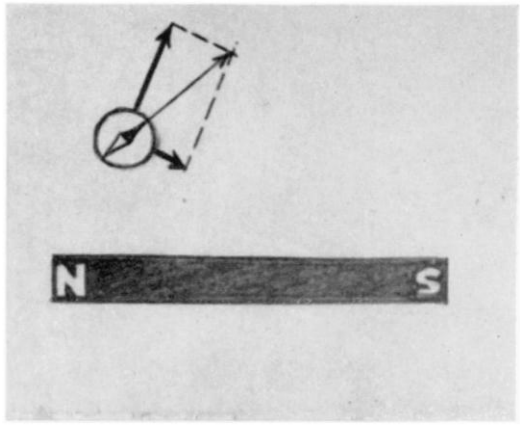

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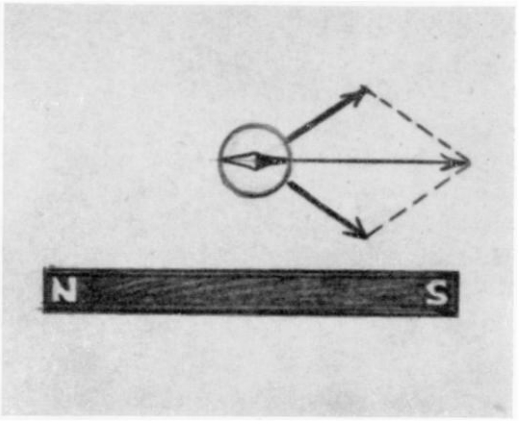

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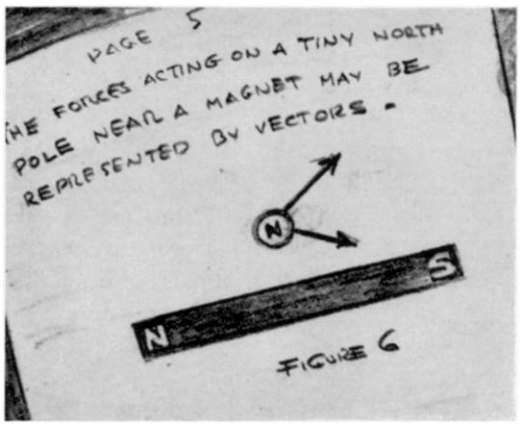

31

32

DISSOLVE TO

CU of sailor at his desk, as in earlier shot, looking down at open book. He is chuckling over his lucky break.

SAILOR: Well, that was one for the Navy!

CUT TO

CU of open book. Sailor's hand in the scene puts pencil on tail end of vectors.

SAILOR'S VOICE: Mamie was standing here—

Pencil traces vertical vector. Pencil traces out horizontal vector.

—and she started for the soldier over there—but she didn't think about the crosswalk going this way. So she traveled along the resultant and I got results here.

Pencil traces out resultant.

Points to end of resultant vector.

CU of sailor at desk. He is still amused. He pulls a pad of graph paper, ruled four lines to the inch, toward him.

SAILOR'S VOICE *(representing his thoughts)*: Boy, she really bumped into me! I wonder how fast she was traveling. Let's see—

CUT TO

Insert of hands drawing vertical vector four squares long. Count off squares to check its length. Hands draw horizontal vector 6 inches long. [14]

—if she was running at four miles an hour—1—2—3—4—

—and the crosswalk moved six miles an hour in *this* direction—1—2—3—4—5—6

He draws the other two sides of the vector parallelogram.

Now for the resultant—

Draws the resultant.

draw *this* line—

Picks up compass, places point at intersection of vectors, adjusts compass to length of resultant, and draws arc to cut extension of vertical vector. He counts the squares to find length of resultant. [15]

and *this* line—

and that's a parallelogram. So this must be the resultant. Now let's see how long it is. Two — four — six — seven — about seven miles an hour. No wonder she nearly knocked me over.

Lower part of page 3. Page reads: "If either of the vectors is increased, the magnitude and direction of the resultant is increased." Sailor reads aloud.

SAILOR'S VOICE: If either of the vectors is increased—the magnitude and direction of the resultant is increased.

Traces out resultant on diagram which shows how the resultant increases when one vector is increased. [16]

Points to end of resultant.

Hey, I don't like this. If the crosswalk was going twice as fast, Mamie would have gone along here—and some other lug would have got her—

CUT TO

CU of sailor at his desk again, looking at open book. He grins and turns the page.

SAILOR:—but he didn't.

CUT TO

CU of page 4 of workbook. Book reads: "A change in the angle between two vectors will change the length and direction of the resultant." Diagram is shown below sentence. [17]

Sailor reads aloud. Hands bring two pencils into scene, place them on diagram, and operate them as vectors, changing the angle between them.

SAILOR'S VOICE: A change in the angle between two vectors will change the length and direction of the resultant. Let's see, how does this work?

CUT TO

Longer shot of sailor at desk. He is still playing with the pencils. He is thinking about the problem. Then he notices the lazy tongs on the corner of the table top.

CUT TO

CU of corner of table, revealing lazy tongs with little boxing glove on the end. [18]

CUT BACK TO

Longer shot of sailor at desk, as in earlier scene. He picks up lazy tongs and operates them. [19]

SAILOR'S VOICE: Why, I got hit with a resultant last night!

DISSOLVE TO

CU of dealer in circus trinkets, in fun house. He has lazy tongs in his hand. He does not operate them, but merely continues to shout.

DEALER (*in circus-barker style*): Here you are—here you are—the world's oldest, funniest, most astounding toy—a really scientific device, guaranteed to get a laugh—anywhere—any time.

Longer shot of sailor listening to dealer. Sailor interrupts the spiel. Dealer stops short.

SAILOR: How does it work?

DEALER: You wanta know?

Dealer pops sailor on the nose with lazy tongs. [20] Sailor laughs, reaches out for the tongs. As scene fades, dealer is showing him how to hold tongs.

SAILOR (*laughing*): Hey, let me see—

DISSOLVE TO

Longer shot of sailor at desk, as in earlier scenes. He still holds lazy tongs in his left hand. He operates them slowly. [21]

Silent track

CUT TO

CU of left hand holding lazy tongs. One section only is visible. Hands operate tongs to illustrate effect of changing the angle between two vectors. He indicates the two arms, which act as vectors, then points out where the resultant is imagined to be. [22]

SAILOR: These arms are vectors—the resultant runs from here to here.

CUT TO

Longer shot of sailor at desk again. He lays down lazy tongs. Shakes his head.

SAILOR: Boy, resultants are funny things—one time I get kissed—the next time I get socked.

He turns page.

Let's see what happens next.

CUT TO

CU of page 5 of workbook, which reads: "The forces acting on a tiny north pole near a magnet may be represented by vectors." Below this there is a diagram of a magnet and a test pole. [23]

Sailor reads.

SAILOR: The forces acting on a tiny north pole near a magnet may be represented by vectors.

CUT TO

Semi-CU of sailor at desk. He looks off thoughtfully. He is trying to think of a circus scene that applies to this problem.

SAILOR: Now let's see—

SLOW DISSOLVE TO

Carnival scene at the fun house, as shown earlier. Narrator's voice breaks in before dissolve is complete.

(Carnival music fades in faintly)

Superimpose CU of sailor's head over circus scene. He looks up startled at the sound of the narrator's voice.

NARRATOR: Hold it, bud—you've had enough circus.

(Carnival music fades out)

DISSOLVE TO

Semi-CU of sailor at desk. He is looking over his shoulder toward audience as if wondering where the voice came from.

NARRATOR: You're supposed to be a radio man, and this problem is right down your groove.

At end of scene he turns back to desk. He is willing to try the problem.

CUT TO

CU of bottom of page 5 in workbook, showing diagram of a magnet and a test pole. [24]

Silent track

DISSOLVE TO

Animation shot of magnet and test pole. Point to and label TEST POLE. Bring in dotted lines indicating direction of force of poles of magnet on test pole. [25]

NARRATOR: The south pole will attract the test pole this way. The north pole will push it in that direction.

Change direction lines to form solid vectors. [26]

These lines are not vectors yet, but by making their length represent the amount of the pull or push they become vectors.

Animate in dotted lines parallel to the vectors. Animate in solid resultant. [27]

Now let's get the resultant. This represents the total effect of the magnet on the test pole.

Animate test pole to upper left of magnet. As it moves, the vector parallelogram changes shape so that the vectors are always in line with the poles. As the pole approaches the north pole, the attraction vector decreases and the repulsion vector increases. [28]

If the test pole moves, the forces on it will change, and the length and direction of the vectors will change too.

Fade in tiny compass over the test pole. Vector parallelogram remains. [29]

Now let's put a small compass in place of the test pole. You can see that the needle's direction is in line with the resultant.

Animate compass to move back to original position of the test pole. Vector parallelogram animates back to original position (as in illus. 27). The direction of the compass needle must repeat exactly the direction of the resultant. [30]

DISSOLVE BACK TO

Whole page of workbook, as in earlier scene, which reads: "The forces acting on a tiny north pole near a magnet may be represented by vectors." Below is a diagram of a magnet and a test pole. [31]

Silent track

CUT TO

Semi-CU of sailor at desk. He turns the pages toward the front of the book slowly, page by page. He stops on reaching page 1.

SAILOR'S VOICE: Gee! There are examples of vectors everywhere.

Insert—Top half of page 1 of workbook, showing definition and diagram of vector. "Definition: A vector is a line whose length and direction represent the magnitude and direction of a physical quantity."

NARRATOR: That's right—and always remember, "A vector is a line whose length and direction represent the magnitude and direction of a physical quantity." Get it now, Sailor?

CUT TO

Continuation of semi-CU of sailor at desk. Sailor turns toward camera. His expression shows that the definition really makes sense to him now. [32]

Cartoon in the Classroom

CHARLES PALMER

CHARLES PALMER, who has worked as a screen-writer in Hollywood for some years, has written both fiction and factual material for magazines, books, radio, and films. His article, "Miracles Come C.O.D.," on the general subject of educational film, appeared in the July, 1947, issue of the *Hollywood Quarterly*, and he signs a communication concerning it on a later page in this issue.

THE FIRST words I heard at the Disney studio were, "But how does the horse get in the bubble?"

Screwy, yes, but significant—significant enough to indicate a future usefulness for this wacky and wonderful cartoon industry that may rank with the greatest things it has done in the past. For that theatrical phrase dissolves into a parallel of some promise to the field of education, namely, "But how does the verb get in the sentence?"

The cartoon, of course, has been a powerful educative force ever since artists roughed out their stuff with sledge and chisel. The spot cartoon, political or humorous, has always been a form of frozen animation, distilling a whole sequence of action or character into a single significant moment. The comic strip added an element of progression in the making of a point. But the comparatively recent development of filmed animation, and the still more recent embellishment of sound, have brought into being a truly new teaching tool—a tool which, when the medium is properly used and its philosophy is understood, can clarify and make rememberable many vital things which hitherto have been difficult to impart by traditional methods.

The educative possibilities of live-action film are reasonably apparent, and, regardless of one's opinion of the existing library, pretty well explored; those of cartoon animation are not so apparent, and need a good deal of exploration. And while an article of this length can do no more than make a brief run over the terrain, perhaps we can take a preliminary sight on the function of the animated cartoon in the teaching process by first delineating its field from that of live action.

Although only a theorist would deny an area of overlap, the fields of the two media are rather clearly marked. Fundamentally: *the live-action camera represents the physical eye,* and *the animation camera represents the mind's eye.* Live action will reproduce anything that can be seen; animation, anything that can be imagined.

Parallel to the difference in philosophy between a photograph and a caricature, live action can show superbly how things *look,* whereas animation can show what they *mean.* Taking off from physical reality as a starting point, animation can project a point until it actually becomes "truer than truth," as is exemplified in Disney's film, *Jet Propulsion,* wherein the conventional airplane propeller dissolved into a giant bit that visually "bored" its way through a materialized atmosphere.

There is no implication here that animation is "better" than live action, any more than Vitamin D is "better" than Vitamin B_1. Each of the media has powers peculiar to itself; each field is vital, and rich in potential.

Now, and in the foreseeable future, much of the schools' curricula will be rightly concerned with the facsimile physical and social aspects of the world in which the students will live. In this broad field, live action is unchallenged. But to clothe these facsimiles with significance and relevancy, the students must achieve a comprehension of the great body of intangibles which underlie them—the abstractions, ideas, concepts, and principles. Many or most of these intangibles, at least if the subject is to be truly visualized rather than primarily talked about, fall in the field of animation.

The existing library of educational film leans heavily toward live action. It is also heavy on the side of facsimile and fact, and light on abstracts and principles. It presents much "what," some "how," but very little "why." This condition is natural enough. No writer or producer would feel any qualms about embarking on a picture about, say, the Port of New York. But the same writer, if asked to find a way to build a film on Algebraic Subtraction, would justifiably feel that there must be an easier way of earning a living. On some subjects you obviously can make a picture; on others you can't. Animation's richest field includes the pictures that "can't" be made.

Actually, there is no jurisdictional dispute between the two media. Each can do something the other cannot. And the result is that they are complementary. For example, a Disney film on musical instruments plans to alternate freely between the media: live action will show with maximum identification and validity what the physical instruments look like and how they are played; and animation will visualize the invisible principles by which the generic instruments produce and control the vibrations which reach the hearer as musical tones. The animated maps of *The Amazon Awakens,* which showed why the area developed as it did, dissolved logically into the live-action "what" of the locale and its people. Neither medium could have fully developed either subject by itself.

This general conception of animation as the physical expression of the imagination, unfettered by the finite, manifests itself in certain definite and highly promising channels. Specifically, the film teachers can manipulate the medium to do the following:

1) *Solidify the intangible.* Before I went with Disney, I subscribed to the live-action truism that "You can't take a picture of a thought." But in the propaganda film *Reason and Emotion* Disney moved his camera right inside a character's brain to play spectacled Reason against caveman Emotion in a vivid conflict which rendered an abstract psychological principle into a comprehensible and rememberable concrete. In illustration of economics, a "marginal man" can spin off the whirling turntable of Cost.... Concrete pictures can answer the abstract questions of what a Tax is, and why we need Law.... "Time" can pass in full view.

2) *Visualize the invisible.* Invisible objects and forces can be materialized into visible forms symbolic of their invisible inner natures. Sound waves, light waves, vibrations, nerve impulses ... radiations, magnetic fields, centrifugal forces, the pull of gravity... chemical components, the gases of the atmosphere, odors, tone colors... the composition and rearrangement of a

hydrocarbon molecule. One forthcoming film even makes a pretty fair try at visualizing infinity.

3) *Animate the inanimate.* Chromosomes can choose their partners, digits struggle to escape the captivity of a plus sign, musical notes change places on a chord ladder, adverbs literally modify their verbs, nouns change appearance as they don their adjectives, and the sides of an equilateral triangle fold up like a clothes dryer to demonstrate their equal lengths.

4) *Re-create physical objects which are extinct, inaccessible to the camera; or depict the "future."* The infinite scene dock stored at the tip of the artist's pencil can rebuild the Pyramids, invent the wheel, reënact the Ice Age, bring back the dinosaurs for a return engagement (remember the Rites of Spring sequences in *Fantasia*?), rebuild the land bridges which once connected the continents and people them with the migrations of long-forgotten races. The animator can examine marine life miles below the deepest descent of the bathysphere and lift a square mile of sea water from its enveloping ocean to separate its chemical constituents. He can delve under the earth to get a focus on hidden geological strata: he can trace the path of underground springs, show why they flow, and demonstrate their relationship to the water table. He can soar into space to explore the Milky Way, and bring the vast solar system into comprehensible scope. The smoking cloud of a volcano does not obscure his view, nor does the flesh of the body conceal its bone structure. And his preview of things to come, the World of Tomorrow and its ways, is limited only by the creator's capabilities in imagination.

5) *Broaden the personal, and generalize the specific.* Some of the very direct subject matter in Disney's *Story of Menstruation* could have been offensive and indelicate if presented in terms of a living actress. In the same producer's *Dawn of Better Living,* had the house in which the action centered been an actual house on an actual street, it would have carried no identification factor to most of the audience. *The Brotherhood of Man* in live action would have tended to probe its broad problems in terms of individual actors' personalities rather than of universalized races. The peculiar power of animation to depersonalize, and to generalize, permits the medium to present such broad problems in terms of their full scope.

6) *Characterize and symbolize.* In the hands of a truly creative (and conscientious) craftsman, this power goes far beyond the elementary stage of painting arms and legs on a pill and calling him Victor Vitamin. Truly creative thinking can "characterize" an object or force or idea in such a truth-projected fashion that the essence of its inner nature can be brought out as a visual, dominant, characteristic: The animated sound track in *Fantasia* was the principle of vibration "in the flesh." Unreasoning objects or forces can be significantly motivated: greedy black cancer cells can thrust their way through the blood stream with frightening malevolence . . . midget Vibration can sting giant Resonance into reinforcing his feeble cry. An eager little locomotive can push back the wilderness and drop off its load of civilization in its wake. And when it is necessary to anchor a point with a rememberable symbolic image, a radio antenna can

cock an attentive ear . . . migrating tribes can be viewed from afar as plodding lines on the sphere of the world . . . dark clouds of "irregularity" can blot out a cosmic sun dial. Incidentally, within this power of characterization lies one secret of animation's ability to gild clarity with interest-holding "entertainment," especially that touch of indigenous humor which may make a point more rememberable than the straight treatment. True, this power is often misused. But it need not be if the maker will avoid the easy interpolations, and, by the fresh but logical manipulation of props which must be on the screen anyway to make his point, keep his "roots in truth."

7) *Distill and depict "process."* Live action can achieve some extraordinary results with montage, matched dissolves, fast and slow cranking, time-lapse photography, and stop motion. But where the subject demands it, animation can go beyond any of these techniques to show a process in its complete, flowing, step-by-step continuity, manipulating the several powers described above to distill the process to its simple essence and present it with its basic meaning and rememberable significance. A flat geometric area can expand into a cube as we watch. A blueprint can grow into a house. Oil-bearing sands can be laid down through the ages. A violin can evolve from a warrior's bowstring. Glands can function and food be digested. Moisture can evaporate and condense. A vote can lead a parade up through the levels of representative government until it compels the ratification of a treaty.

So much for the main powers of the animated medium. There are others, many others, but they are implicit in those which have been sketched.

These powers, extraordinarily flexible, can be manipulated by the film teacher to build a story structure on any one of the three common treatment bases. By the *direct approach,* for example, "things which are equal to the same thing" can be superimposed to show that they are "equal to each other," and the shell of a gasoline engine stripped away to show the working cycle of a diagrammatic piston. By the *dramatized treatment,* an aggressive Demand and a coy Supply can find their tug of war umpired by a fluctuating Price. But it is probably in the field of *analogy* that the powers of animation find their most effective expression.

In the realm of the abstraction or principle, if a picture is worth a thousand words, a convincing and compelling analogy may be worth five thousand. It identifies the new subject with something already accepted by the viewer, understood by him, and included in his inventory of experience; it introduces the unfamiliar in terms of the familiar. And of course the imaginative analogy is animation's meat.

In animated analogy, for example, the force of gravity becomes a magnet; disease germs become invading armies which infiltrate the body's defenses; a cyclotron is overlaid with a target range; the musical overtones may be characterized as acrobats, who perform on the trapeze of a vibrating violin string. Disney's film, *Sight,* after animating by direct approach the actual operation of the human eye, paralleled the same action in terms of a Kodak analogy; and then, to draw the conclusion visually on the screen rather

than verbally in the narration, the artist used his peculiar power to link animation and actuality together in the same scene and superimposed the operating camera upon the similarly operating eye. When the short sequence was finished, the animated analogy had embedded an unfamiliar abstraction in the concreteness of the viewer's own familiar life experience.

At this point, one thing must be admitted. So little animated educational footage has been produced that the possibilities listed above are more in the nature of forecast than recapitulation—campaign promises. However, the candidate can point to his excellent record in the theatrical field to indicate with considerable validity that certain proved treatment techniques, inherent in the medium and practically peculiar to it, can be expected to implement the powers he claims for teaching.

These techniques are, in the main, the following:

A) *Selection.* Whereas the live-action director must accept things in some degree as he finds them, the animation artist has complete discrimination with respect to what he shall "stage." He can eliminate or subordinate any cluttering environment in order to spotlight the significant essence of the point at issue. A symphony score can distill its theme; blood wipes away to disclose the surgeon's operation; a paragraph fades off behind its punctuation.

B) *Simplification* permits the animator to strip the mathematical complexities from our acrobats of the harmonic series and show only their significant interval relationships to the fundamental tone, or to reduce an intricate turbine to the comprehensible simplicity of a water wheel.

C) *Accumulation* enables the film teacher to start with a base element and add others, each "related" as it enters the screen, until a completed assembly has been made comprehensible both in fraction and in sum. Bones can grow into a man, tubes and valves into a trumpet, blueprints into a machine, parts of speech into a sentence. And when the technique is reversed in the process of *Subtraction,* a gasoline engine reduces part by part to its crankshaft (to demonstrate the conversion of reciprocating motion to rotary), and a musical Bambi discards his "personality" of melody and his "flesh" of harmony to lay bare his skeleton of rhythm.

D) *Exaggeration,* the teammate of Selection in the art of caricature, permits the placing of emphasis and accent exactly where the teacher wants it. There need be no doubt, in a film on Heredity, concerning which characteristics are dominant and which recessive; no narrator need tell the audience what to watch, for the point is on the screen where it belongs, heightened by exaggeration into an unmistakable and rememberable conclusion. A lever can visually move a mountain. Geometrical progression can fill a universe with "doubled" objects in the twinkling of a sequence.

E) *Juxtaposition* eases the visualization of contrasts and relationships. The juxtaposition can be horizontal, wherein a stagecoach and a locomotive may appear side by side to fight their battle for economic supremacy. Juxtaposition in depth is the old technique of superposition, whereby an isosceles triangle can be laid upon its equilateral brother to demonstrate their differences. And juxtaposition in progression makes possible that flowing-continuity,

unbroken "montage," discussed a moment ago, which is so useful in portraying the various sorts of evolutionary processes.

F) *Penetration* is animation's well-known X-ray eye. But it can now go beyond the old cutaway technique and, particularly where the Multiplane camera is available, permit the simultaneous staging of multiple levels. The animator can view internal combustion from inside the cylinder walls, examine a sphere from its center, reduce hidden strata to cross section, and explore any organ of the human body not only in rendered perspective but in multiple-level relationship to the other organs.

G) *Mutation,* used principally as a means of projecting reality to fantastic analogy, is not nearly as esoteric as it sounds. Every theatergoer is conditioned to seeing cartoon eyes turn into binoculars, hands transmute into pliers, a cannibal's victim into a hot dog, and so on. It is not really a far step from this sort of thing to the transmuting of a blowtorch into a rocket motor, a cold front into a snowplow, or a numerical fraction into moving proportional shapes.

Of the many other techniques, only four would seem to rate mention in this brief article. *Manipulation* lets us sort and reassort our props and move them about: mountains rear themselves and rivers begin to flow on animated maps; the digits in a simple-division equation are manipulated into a fraction; a straight column of air is twisted into the loops of a tuba. *Dramatization* helps make our points with vivid rememberability: an overloaded fuse does an Edgar Kennedy burn before it finally blows; a tactile impulse races its message up through the nervous system; an excited exclamation point shoves a querulous question mark off the cliff at the end of a sentence; verbs become visually active or passive. The *Stock devices* of the animator—dynamic diagrams, labels, dotted lines, arrows, circles, superimposed magnifying glasses, footprints, action graphs, and whatnot else—implement the direct approach with clarity. The *Symbolized sound* of a grunting lever, a yawning digit, or a predatory verb roaring at its object broadens the image beyond the boundaries of the frame to heighten its rememberable significance. These techniques are almost invariably used in combination, and any given short film will usually contain at least a hint of all of them.

And finally, to complete the tool kit: in that area where live action and animation overlap, the two media can be effectively *combined* in the same frames. It is a natural progression from the live Edgar Bergen fainting at the sight of the cartoon Giant in *Fun and Fancy Free* to the adaptation of the same technique to teaching applications, wherein teachers ask us to screen such principle-fact combinations as an animated Friction grinding sandpaper against a live-action bearing, animated impressions entering a live boy's eyes and ears and emerging from his live mouth as animated words, animated sound waves spreading in an expanding sphere from a live-action orchestra, a live workman leaving a trail of animated footprints behind him (thus transforming a "time form" into a "space form"). This combination technique is expensive, but in certain rugged spots will justify its cost.

It is almost laboring the point to conclude that the sum of all these peculiar

powers and techniques is a new kind of entertainment—functional entertainment. This, in competent creative hands, is entertainment in its strict sense of legitimately attracting and sustaining active audience interest in the subject at issue. And this faculty of functional entertainment permits a fresh, interesting, appealing, and rememberable treatment of abstract subjects which in other media of mass communication would tend to be dull.

In terms of its very real potential, animation for teaching purposes, like all teaching film, is now in an embryonic stage. The serious danger to its future utilization is that it may be used more widely than wisely, and that it will be used too much; more specifically, that it will be applied outside of its proper area.

The animated medium should not be regarded as a sort of universal wrench which turns all nuts. Any attempt to invade live action's field of facsimile realism is an invitation to miss a boat; the resulting picture loses the essential identification and validity of live action and costs a lot more. Other subjects simply do not need animation or motion techniques of any kind, but animation may be forced in where slide films or static diagrams would have been perfectly adequate for the job at hand.

And even when a subject legitimately requires the use of animation, there are many pitfalls along the creative path. There is a constant temptation, in framing the story, to sell out cheap, to do it the easy way rather than beat one's brains out distilling the concept and images to that utter and complete simplicity of telling which the medium requires. It is easier to stuff in an interpolated gag than to search out the indigenous bit of fresh business; easier to use tricks than truth when a "clever" matched dissolve can cover a bothersome hole in the logic; easier to use a multiplicity of images, with consequent loss of unity and single impression; easier to use the images that come first to mind but are apt to be unfamiliar to the audience (the seismograph dial vs. the ripples on a pool) than to keep probing for the apt image that will establish its significance instantly.

Immigrants from other media fall for the temptation to use subtlety in a field where clarity is paramount; to overload the characters with gab in a medium which, lacking soft bosoms and hard shoulders to sustain interest under lengthy dialogue, must keep its characters so constantly in interesting motion that the word "No" is a fat line. There is a tendency to duck the monotonous detail of story work which resolves the back-and-forth progressions into a straight story line, reduces to order the confusion of multiple dissolves, and cuts in the inevitability of honest logical sequence which automatically insures smooth pictorial flow.

A successful result in animation demands more in the way of creative ability, intuitive feeling for the philosophy of the medium, ability to think in images rather than words, and downright years of practical working experience in its techniques, than any other mode of mass expression.

Actually, these and the many other "limitations" are encouraging. For, in cartoon animation, the screened result of incompetence, slackness, happy amateurism, or unshowmanlike theoretics is a picture which fails more embarrassingly than a live-action film. In fact, the

penalty of failure is so spectacular that it practically compels a functioning answer to the educators' demand that our films truly "identify, simplify, clarify, and make rememberable" their subjects. All this leads to the end result that animation, through its extraordinary faculty of direct statement and its peculiar power to concretize the abstract, can lift the burden of the message from the "telling" sound track and move it up on the "showing" screen, thereby, since the ear forgets but the eye remembers, introducing new factors of comprehension and retention which may take on appreciable importance for the teaching processes of the future.

Well, granted that animation can do all these things that are claimed for it, why has it been used so little; not much more than a token footage in the whole broad field of factual material? Partly, it is because the vital pool of trained and able talent is definitely limited and not quickly expanded. This is a business of old hands, and the basic creator, the true "visualizer," is a rare animal. It is not enough to hand a narration or outline, conceived in terms of words rather than images, to an artist and ask him to illustrate it; an animated story must be conceived and executed, right from the germ stage, *in the medium.*

Partly, too, it is a matter of higher negative cost. Some of these costs are inescapable. Story costs are higher, for a visualized story takes more time to work out than the verbal approach. Production labor costs are high, for animation is a custom "handmade" operation. True, there are legitimate ways of cheating some of this cost, especially on educational film. Expensive character animation can be minimized in favor of diagrammatic portrayal, or symbolized by less expensive silhouettes and shadows; scenes can be planned so that they open on the high point of the action, omitting animated build-up, and then use animation only in the significant corner of the scene, against held backgrounds; animation can be "cycled" or replaced by sliding cells, and an illusion of animation can be inexpensively achieved by moving the camera over a still background.

The final answer to the cost problem, however, lies in an expanded distribution. Now, in an undeveloped market, animation's higher negative cost must be spread over a comparatively few prints. But in the United States alone (and the animated film, being essentially visual and "silent," is intelligible all over the world) there are more than 100,000 electrically serviced schools of more than one room, a market which may eventually justify print orders in the thousands. Merchandising experience in other industries indicates that when we offer the schools good films on got-to-see subjects, films that help to teach *essential* things *better* and *faster,* and therefore *cheaper,* animation will begin to convert its own abstract potential market into a concrete one. And the budding nontheatrical audience, already spending heavily in other media of self-improvement, may welcome animation's answer to its demand for entertainingly presented information.

In the past few months, Hollywood has periodically been reading the Requiem over the animation industry. Hat on breast, it waits reverently at the yawning grave. But no funeral is complete without a body, and nothing is dead which promises to fill a vital, universal, and urgent need.

Coffee in a Teacup: Notes on an English Adventure

JOHN PAXTON

JOHN PAXTON is a screenwriter. His scripts include *Murder, My Sweet, Cornered, So Well Remembered,* and *Crossfire.*

THE North Atlantic was rough for June. The Queen Mary's paneling groaned, and she rolled over. Now and then a dignified, unwary passenger would shoot out of his chair and go scooting across the carpetless floor of the Grand Salon on his backside. A dignified steward would retrieve him and replenish his drink. . . .

This was some time ago, of course. A great deal has happened since then. We were on our way to London with a script we had made from James Hilton's novel, *So Well Remembered.* We were earnest, feeling something like pioneers. Other Americans had gone to England to make pictures, but never quite on this scale, with this large a company, with this sense of international coöperation. . . . A great deal has happened since then, particularly on the political and economic level. The British government has just levied a huge, desperate tax on our films, for one thing. No one knows quite what it means yet. Certainly we are in no position to have an opinion on it. We understand only that One World has arrived, wrong end to, crawling backward. We know now from firsthand experience that England is terribly, terribly broke. We remember that by any standards, especially American standards, our English friends have pitifully few recreations at best: beer and darts, a night at the dog tracks, a Sunday at Brighton where the penny machines are in ill repair, a walk in the country, talk, films, and their own resources, which are, on the whole, better than ours. We remember this and can only hope that the men who understand why a dollar is better than a pound will somehow work it out. We still believe that real interchange between our two film industries would be a good thing, now that the Revolutionary War is over. We hope that other Americans will be going to England to make pictures and that the English will be coming here. It is a valuable experience either way. And we hope that in this present critical atmosphere this sort of discussion doesn't sound too much like fiddling on trivialities.

We didn't realize how poorly prepared we were to go to England, at first. Irving Reis had given us his copy of the booklet (written by the late Eric Knight, wasn't it?) that had been issued to our troops to ready them for England. And we read that, carefully, in our litter-bunks. It said the usual things. It cautioned us not to mistake the Englishman's mild manners for effeminacy—for he was really a tough fellow; it asked us not to underrate his sense of humor or his hospitality. All this proved good advice. It offered the theory that the Britisher's code of manners, his self-containment, were all traceable to the physical smallness of his island. We considered this, pon-

dered it, and thought about New York, where men are thrown even closer together on the New Lots Express at six o'clock, without developing shy self-containment. We decided there must be another reason, too.

Anything else that we knew about the English had come from scraps of advice, from their films, their literature, from the intimacy of wartime information. We were prepared for almost wartime hardship, to find England in the midst of a critical political and economic struggle, to eat a great many Brussels sprouts. We were prepared for that, and even looked forward to the experience. But there were certain things we were not prepared for—things having mostly to do with our respective attitudes toward worth and reality, toward form and content.

On the second day out of New York, someone paraphrased the old joke, pretending to have overheard the Colonel Blimp in the blazer say to his friend at the bar: "I'm not quite sure I like these fast boats, actually. It takes at least ten days to get to know really worthwhile people."

We laughed, and began to establish relations with the British writer and producer who were returning from Hollywood. We listened, and sympathized with them. They had been invited to a projection room, asked for their opinion; they had given it, as honestly (they happened not to like the picture) as they would have done in England. Their opinion was not well received. We sympathized with them, looked forward to more honest projection-room behavior ahead.

They offered to have a look at our script. And we accepted eagerly, conscientiously determined to achieve the reality of England in our picture, to show good faith, to wipe out the wrongs Hollywood had done their country.

They didn't think much of our script. They found it unreal, in essence and on the whole. We were a bit shaken, because, although we did not consider it a final draft, we had already documented it as best we could, with the painstaking help of a Lancashire girl named Renee. But we listened, remembering that when one asks for an honest opinion one gets it. We asked for specific criticism.

Their strongest objections were to the scenes in which Hilton's hero, George Boswell, makes a fight in a town council meeting for the appointment of the heroine to a small library job. Some of the terminology and some of the procedure were inaccurate, but that was not serious; that could be fixed. And the Americanisms could be easily removed (an Englishman, of course, would not say "I guess" when he meant "I suppose"). What really alarmed us was their firm conviction that such a fight could not take place in a town council meeting at all. The members would address each other with more tact and grace, they would not indulge in personalities. We were worried, because if these scenes should become too well-mannered they would likewise become dramatically pointless.

We were unnecessarily worried, as it turned out, but we didn't know it then. And we didn't know that this was merely our first brush with an extreme example of a fundamental British attitude: a passionate concern for procedure and form.

Perhaps we were naïve—certainly we had heard of British tradition,—but we came to understand this attitude

gradually. And we are talking about it now, not in a sense of chauvinistic criticism, but because the understanding of it has interested us and explained a great deal to us, including some aspects of the British approach to film making.

We are generalizing in discussing this attitude, of course. But the attitude itself seemed to us a generalization. It said to us, constantly, sternly, that *this* is British behavior, *this* is British life, *this* is British procedure—there are no deviations.

So, in a sense, a generalization was forced into our hands. And we began to use it, with the enthusiasm of a small boy with a new ruler; we began to find this devotion to form and procedure in everything British. We found it in its positive forms, too.

It threw a new light, for instance, on the excellence of British mystery and melodrama, which is usually constructed with logical care, with conscientious adherence to the social pattern dominating the behavior of murderers, week-end guests, and inspectors from Scotland Yard. There was a play in the West End last summer, *Grand National Night,* the story of a man who murdered his horrible wife and got away with it. Not much of a story, actually; but as an exercise in form, as a comedy of manners, it was delightful—as delightful as the two men in *The Lady Vanishes* and *Night Train,* who clung rigidly to their Oxford attitudes and their golf clubs in the midst of international chaos.

Well . . .

As our deck-chair discussion progressed, we somehow found ourselves defending the integrity of American pictures. At one point we were challenged to cite one picture, or two, with serious social meaning. Among others, we mentioned a particular favorite of ours, *Casablanca.*

Both of these men dismissed it; one of them had slept through it, the other had found it exciting, proficient, but meaningless.

We argued that, in adventure-story terms, it had been a daring, forthright attack on Vichy fascism at a time when our government was still stringing along with Petain; and a dramatization of personal isolationism.

They could not agree. One of them contended, humorously, brilliantly, that whatever effect the picture might have had was destroyed for him the moment Paul Henreid appeared as a hounded anti-Nazi refugee, wearing a clean white suit.

That suit to him was the epitome of Hollywood's fantastic unreality. We contended, and still do, that this is a precious, mistaken approach to reality, that it confuses physical detail with truth. Henreid's immaculate suit was certainly photogenic and, in contrast to the dingy doings of *Casablanca,* perhaps even symbolic. And the man inside it represented a kind of truth, a real point of view. So what did it matter where it had been cleaned?

We do not mean to imply, categorically, that the British are all so preoccupied with this sort of realistic detail. But there is in their approach a deep respect for the manner, the form, the suit of clothes, the teakettle, the *thing.* And sometimes it achieves magnificent results—as in the loving, reverent care that was lavished on the production of Dickens' *Great Expectations.*

We were a little depressed by these

"conferences," of course, particularly by the criticism of our town council scenes. But we were determined to see if the content of these scenes could not somehow be crammed into the form of a council meeting.

And so, one warm evening (shortly after we were settled in a huge, crumbling thirteenth-century farmhouse, the very inadequacies of which were cherished by its owners), we crowded into the Council Chamber of the Uxbridge Urban Council.

It was exciting. Packed into odd corners with the local ratepayers, we listened, and began to understand for the first time the direct efficiency of British democracy, the close relationship between these councils and Parliament.

There was a rousing debate on the major issue—whether or not the local water system should amalgamate with other systems of Middlesex and London counties. It was argued, we were cheered to see, with heat, passion, and strong personal feeling. The Laborites fought with great determination for amalgamation. The Conservative side of the table resisted it with equal determination, perhaps a little more skillfully; it accused the Labor side—with great seriousness, which no one seemed to take seriously—of a secret allegiance to Moscow. Both sides spoke with more grace than you would find in a comparable American body, but with sufficient fire to suit the purposes of our scenes.

Relieved, but wanting to be sure, we went on to one or two other council meetings. In Watford, we sensed for the first time that within the body of English life itself there is an ambivalent struggle between form and content. The debate there was over emergency housing. The council had an opportunity of acquiring a hundred functional, concrete houses. There was no argument over the desperate need for these houses; but there was violent opposition to their design. A counter-resolution was proposed to prevent the erection of anything but houses of traditional design in the area. That was defeated, but narrowly. We gathered that work would probably start on the houses in a few months.

With the council scenes rewritten, we submitted the script to several people for further criticism. Their reactions, on the whole, were unexpected. Not one of them volunteered criticism of the theme, our general approach to the story, or the major character developments—none of the things our friends at home had discussed. Perhaps this was reticence; we had no way of knowing. But at any rate, most of them were concerned with—and sometimes very much disturbed by—things which we considered incidental. The greatest number of criticisms, by far, had to do with tea.

It is inevitable, of course, in any English novel, that a great deal of tea be served. Hilton's was no exception. From the beginning, one particular scene had bothered our girl Renee. It was a scene in which our heroine is behaving in a strange, inexplicable fashion. She feels suddenly faint. She is offered a cup of tea. She asks, unexpectedly, if she may have a cup of milk instead. Renee felt that the girl would not ask for milk, because no one over the age of ten in England drinks milk. It was as flat as that. We argued our intention, which was to characterize this girl as special—willful, unexpected, spoiled; that she was a deviation from the usual. Renee was indulgent but

firm. She suggested cocoa. We rejected that; it didn't have the right sound, and there the matter stood when we arrived in England.

The scene was immediately pounced on by at least four of our conscientious advisers. Their minimum demand was for *hot* milk. We acceded to that. They still felt we would be hooted off the English screen; finally, wearily, we found it necessary to add a full page to the scene—a little interscene which in itself amounted to a comedy of manners.

It went like this:

Having taken several steps toward the door with the dog in her arms, she suddenly falters, as if feeling a little faint. George quickly brings a chair into position for her, observes her with concern.

GEORGE: Is there anything . . . ?

(She shakes her head.)

OLIVIA: If I can rest a minute. I must have taken all this too seriously . . .

GEORGE: *(calling into back of office)*: Annie! Annie!

OLIVIA *(protesting)*: No, please . . .

(Annie comes bustling in with a tray for George, stops, surprised. He turns to her as she takes in the scene.)

GEORGE: Annie, would you fetch another cup, please . . .

OLIVIA *(protesting again)*: I'm quite all right . . .

GEORGE *(firmly)*: Another cup of tea, Annie. Miss Channing feels a bit faint.

(Annie pauses on the name Channing, glances at George.)

GEORGE: Quickly, Annie!!

(She turns, dubiously, starts out. Olivia raises her head.)

OLIVIA *(simply)*: Could I have some hot milk instead?

(George reacts uncertainly, turns to Annie.)

GEORGE: A cup of hot milk, then, Annie.

ANNIE *(incredulously)*: Just hot milk?

GEORGE: Aye.

ANNIE: Nobody wants just hot milk.

GEORGE *(firmly; lord and master)*: Apparently Miss Channing does.

(Annie shrugs, turns away.)

ANNIE *(as she goes)*: I'll put a little tea in it.

Even this scene, as finally shot, was criticized. George should have offered Olivia *his* cup of tea immediately, rather than ask Annie to fetch a second cup for her. Later, on the set, a line that read, "Can I get you some tea?" had to be changed to "I can get you some tea if you like." A guest never gets tea himself; therefore, in its original form, the line was impossible.

We had already decided that there was a kind of pattern in this rigidity when, one soggy Sunday morning, we came across a magazine article by J. B. Priestley, in which he contended that British character is more or less antithetical to drama. He cited Sean O'Casey's stay in England and the plays that resulted (*Red Roses for Me,* and the others). In effect, he said that O'Casey had broken his dramatic back on the hard, unyielding rock of British repression; that to write a British drama is the most exasperating task a man can set himself, because British emotion is under lock and key. It gave us a warm feeling of being not quite so alone in some of our conclusions. And almost—but not quite—irrelevantly, we thought of the several Englishmen with whom we had played tennis; how they mumbled "Sorry" whenever they missed a difficult shot we had never intended them to reach in the first place; how even the temporary friendly con-

flict of tennis had always been cushioned with good manners.

This whole divergency of approach undoubtedly has a great deal to do with the official reception of American pictures in London. In any event, the attitude of the British press toward our films (which is an intellectual attitude and not always the same thing as the popular attitude) is almost uniformly negative. They have a tendency to review Hollywood itself rather than the pictures in question; and they constantly condemn Hollywood's frivolous unreality. They are right in this, of course. Very few of us feel that all our pictures have been overwhelmingly honest. But the point is that, in discussing what is real and what is not, we are very often talking about different things. Sometimes a British critic says a picture is foolish and unreal when actually he means that it is foolish and in bad taste. Sometimes he takes a picture seriously that was never meant to be taken seriously. (One of our own pictures, *Murder, My Sweet,* which we regarded as sheer, entertaining fantasy, was taken much more seriously in London than we took it ourselves.) It is quite probable that if we managed sometime to put on the screen the whole of American life at once, the English critic would not be able to believe it; he would not be able to believe the great variety of attitudes, the great, unorganized, chaotic forces that make our life what it is.

The mistake we are in danger of making is sometimes of assuming that these critics are any more representative of their audiences than any other critics. We got the feeling that on the whole their audiences liked American pictures, for all their implausibility and all their foolishness; that they liked them, occasionally, because of these qualities; that they liked them despite the fact that there must be even less reality for them in the stories than there is for our American audiences.

They are realistic, these people in the British audience. They expect to continue their separate lives according to rule and custom. They are related in spirit to the people of *Brief Encounter.* They are related in no way whatever to the people in, say, *Leave Her to Heaven.* And yet they appeared to enjoy that particular film. It was a great success in England.

The inference implicit in British criticism, of course, is that British pictures do much better than we have done in the matter of native reality. This is difficult to prove. There is *Brief Encounter,* of course, and *Love on the Dole,* and *This Happy Breed,* and *The Way Ahead. (The Way Ahead,* incidentally, is a magnificent example of dramatic accomplishment within the confines of British behavior—the portrait of a group of men with diversified backgrounds and attitudes serving in the same unit during the war.) But quite often, as in *The Madonna of the Seven Moons* and *The Adventuress,* the British go abroad for their colorful material, as we do, and possibly for the same traditional reasons.

But can it also be possible that even Mr. Priestley is not entirely right, and that there are more dramatic possibilities in modern England than meet the eye? Is it possible that while we are entangled here in one kind of cliché, English film people are entangled in another? That it is as difficult in one place as in the other to get at the fundamental realities?

Our own picture, incidentally, has been released in England. On the whole, the press has liked it. One critic did accuse us of fashioning the good parts of the picture "for English consumption," the bad parts "for American consumption." And another felt that we had libeled English weather. But on the whole, the things they liked about the picture we liked ourselves, and the things they didn't like, we objected to, too.

The shape and substance of England is still with us, the pleasant memories. . . . Listening to Prokofieff on Gloucester Terrace, where we got a glimpse of the warmth, the simplicity, the courage, and the enthusiasm for living that lie beneath the surface of English life; deeper beneath the surface, perhaps, than in *This Happy Breed*. . . . The rare, splendid moments of absolute isolation, alone and unreachable in a compartment on the last night train back from London. . . . Sitting in Covent Garden at curtain time, which is something like sitting on the inside of a rose. The American ballet company there, doing *Les Sylphides* and splitting the critics wide apart (*The Times* thought the company clumsy and insensitive to the delicate tradition; *Punch* thought tradition had never been in better hands). . . . Leigh, Lancashire—James Hilton's boyhood home—the mild, sad decorum of the men there, sitting in the pubs, their voices low, virtually reading each other's lips, the result, someone said, of years in the noisy textile mills. . . . The wonderful long twilight of June and July, which the English novelists have somehow neglected. . . . English and French seamen, forgetting their manners, hurling insults and ropes at each other at midnight in the middle of Southampton Roads, eventually managing to lash our tender to the hulk of the Ile de France. . . .

The weather the last week before the boat sailed—it was the end of October—was the sort of thing every Californian has buried in his pleasant memories of life somewhere else. It was crisp, pale blue, sunny, and exciting.

Sundays, "The Falcon" in Denham Village opened at 12:30. Upstairs in the lounge bar there was a coal fire in the grate and a lazy dart game. With a dextrous combination of light and bitter, you could achieve a fine sense of goodness and peace.

The leaves had not turned as violently as usual—because of the wet summer, they said,—but the countryside was nevertheless lovely. London itself took on a rightness it had not had for us in the summer. The girl in a Lyons Corner House—it was a brisk midmorning—said, "I'm sorry, sir, no coffee."

"No coffee?"

"We haven't the cups right now, sir."

Our eyes went to the cups on the shelf behind her, puzzled, desperately needing the coffee for the chill in our tropic blood.

"Oh, no, sir," she said, firmly, "I can't do that. It's not allowed. Those are teacups, those."

She didn't invite us to wait for the arrival of the proper cups from the scullery, and we didn't.

English Influences on the Work of Edwin S. Porter

GEORGES SADOUL

TRANSLATED BY YVONNE TEMPLIN

GEORGES SADOUL is one of the leading French critics of the cinema. During the war, he was active in the resistance movement. At present, he has charge of the motion picture pages of *Les Lettres Francais* and *Ce Soir*. His article, "Early Film Production in England," appeared in the April, 1946, issue of the *Hollywood Quarterly*.

YVONNE TEMPLIN teaches French in the University of California, Los Angeles. She translated M. Sadoul's earlier article.

THE GODS created man by moulding a lump of clay. In the motion picture, as elsewhere, something cannot be born of nothing. J. K. Laurie Dickson was inspired by the slides of the zeotrope when he created his Edison Kinetoscope. Louis Lumière aimed his lens at the favorite subjects of the Kodak amateurs. Georges Méliès developed his sets by taking over the resources of the theater—sets, actors, scripts, mechanism, etc.,—and created motion picture technique with tricks borrowed from photography.

Similarly, the Englishmen, Williamson and G. A. Smith, the creators of "editing," patterned their work on the fortuitous and unconscious discoveries of newsreel photographers, themselves the imitators or disciples of Louis Lumière. Finally, in 1901, Ferdinand Zecca began in the Pathé studios a rich and vigorous career during which he imitated very closely Méliès, Williamson, G. A. Smith, and William Paul.

Neither did Edwin S. Porter, the father of the American motion picture, escape the law that makes *ex nihilo* creation an impossibility. The historians of the American motion picture have not doubted that he had predecessors. According to Lewis Jacobs, for instance, in his remarkable work, *The Rise of the American Film,* Porter's only outstanding predecessor was Georges Méliès, whose aesthetics and achievements he surpassed:

"If Georges Méliès was the first to 'push the cinema toward the theatrical way,' as he claimed, then Edwin S. Porter was the first to push the cinema toward the cinematic way. . . .

"It was Porter who discovered that the art of motion pictures depends on the continuity of shots, not on the shots alone. Not content with Méliès' artificially arranged scenes, Porter distinguished the movies from other theatrical forms and gave them the invention of editing. Almost all motion picture developments since Porter's discovery spring from the principle of editing, which is the basis of motion picture artistry."

This thesis would be irrefutable if, prior to the first film in which Porter used "editing," *The Life of an American Fireman,* the American motion picture had had for its sole rival the French motion picture. But neither Méliès, who always thought of the screen in terms of a stage, nor Zecca, Nonguet, nor Lorant Heilbronn who worked at Pathé's, nor Alice Guy who made the films of Gaumont, had, in 1902, taken the motion picture out of

the traditional path—or rut—of the theater. When their films include shots taken from different angles, the "bits" are tableaux and the point of view is still that of the spectator seated in the middle of the theater. They see the world with the eyes of the "gentleman of the orchestra."

According to Lewis Jacobs, it was nevertheless while studying the films of Méliès that Porter conceived the idea of making a film that told a story. For, according to this thesis, in the preceding six years of his career Porter had not gone beyond the stage of news photography:

"It was his contact with Méliès' fairy-tale films that struck the spark in Porter. He would probably have continued his prosaic, unenthusiastic career had he not been startled by the Frenchman's unusual pictures. In the laboratory Porter had the opportunity to handle and examine the 'magical films' of this French director at first hand.[1] Impressed by their length and arrangement, he scrutinized them closely, noting that they contained more than one scene or camera shot and that the scenes were strung together progressively to illustrate a story. Porter hit upon the idea that he also might make stories by cutting and joining, in a certain order, scenes that he had already shot."

And thus, according to Lewis Jacobs, Porter conceived the idea of composing, by means of newsreels taken from the Edison archives, his first "cut" film, a film which was also "edited"—*The Life of an American Fireman.*

The film has long been lost. But at least we have not only the script and the editing, published in the Edison Catalogue, but also a series of twelve photographs depicting one or two incidents.

Here is Porter's script:[2]

Scene 1: The Fireman's Vision of an Imperiled Woman and Child. The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features with a subdued light, yet leaving his figure strongly silhouetted against the walls of his office. The fire chief is dreaming, and the vision of his dream appears in a circular portrait on the wall. It is a mother putting her baby to bed, and the impression is that he dreams of his own wife and child. He suddenly awakens and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment.

Here we dissolve the picture to the second scene.

Scene 2: Close View of a New York Fire-alarm Box. Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of the fire the wonderful apparatus of a great city's Fire Department.

Again dissolving the picture, we show the third scene.

Scene 3: Sleeping Quarters. A row of beds, each containing a fireman peacefully sleeping, is shown. Instantly upon the ringing of the alarm the firemen leap from their beds and, putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor through the center of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly fol-

[1] Porter was directing the productions of the Edison Company, which regularly "duped" the films of Méliès and sold, to its profit, hundreds of copies.

[2] This complete script will be found in *The Rise of the American Film.* Sadoul quotes only portions of Porter's scenario, which we here reproduce in full as one of the first examples of the screenwriter's art.—THE EDITORS.

lowed by the remainder of the force. This in itself makes a most stirring scene.

We again dissolve the scene to the interior of the apparatus house.

Scene 4: Interior of Engine House. Shows horses dashing from their stalls and being hitched to the apparatus. This is perhaps the most thrilling and in all the most wonderful of the seven scenes of the series, it being absolutely the first moving pictures ever made of a genuine interior hitch. As the men come down the pole and land upon the floor in lightning-like rapidity, six doors in the rear of the engine house, each heading a horse-stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager, prancing horses.

Here we again dissolve to the fifth scene.

Scene 5: Apparatus Leaving Engine House. We show a fine exterior view of the engine house, the great door swinging open and the apparatus coming out. This is the most imposing scene. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass our camera.

Here we dissolve and show the sixth scene.

Scene 6: Off to the Fire. In this scene we present the best fire run ever shown. Almost the entire fire department of the large city of Newark, New Jersey, was placed at our disposal, and we show countless pieces of apparatus, engines, hook-and-ladders, hose towers, hose carriages, etc., rushing down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines, thus giving an impression of genuineness to the entire series.

Dissolving again we show the seventh scene.

Scene 7: Arrival at the Fire. In this wonderful scene we show the entire fire departmen as described above, arriving at the scene of action. An actual burning building is in the center foreground. On the right background the fire department is seen coming at great speed. Upon the arrival of the different apparatus, the engines are ordered to their places, hose is quickly run out from the carriages, ladders are adjusted to the windows, and streams of water are poured into the burning structure. At this crucial moment comes the great climax of the series. We dissolve to the interior of the building and show a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an ax in the hands of a powerful fire hero. Rushing into the room, he tears the burning draperies from the window and smashes out the entire window frame, ordering his comrades to run up a ladder. Immediately the ladder appears, he seizes the prostrate form of the woman and throws it over his shoulders as if it were an infant and quickly descends to the ground. We now dissolve to the exterior of the burning building. The frantic mother having returned to consciousness, and clad only in her night clothes, is kneeling on the ground imploring the fireman to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome with smoke, he appears with the child in his arms and returns safely to the ground. The child, being released and upon seeing its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series.

The editing of *The Life of an American Fireman* has no connection whatever with the editing of one of Méliès' films. In the studio at Montreuil where Méliès was director, a close-up was

never inserted in the middle of a film composed of several scenes (as Porter does in the second), and never did the camera follow a hero outside a house and then inside (as in the last scene of Porter's film, in which the fire chief passes five times from the interior to the exterior, or vice versa); for this is a technique absolutely contrary to the aesthetics of the theater.

The editing of *The Life of an American Fireman* does not resemble the series of tableaux executed by Méliès, but rather the series of empirical shots in the newsreels that Porter had been taking for six years. Moreover, the sets of *The Life of an American Fireman* are not primarily like those conceived in Montreuil. First of all, the film is a "faked" newsreel, the reconstruction of a news item that relates the heroic behavior of a fireman. For Méliès there were no sets outside of his studio at Montreuil, where he utilized a stage with intricate machinery. In *The Life of an American Fireman,* with the exception of Scene 1 and part of Scene 7, the entire film is taken outdoors; thus we are back to the technique of the *Scenes of the Anglo-Boer War,* taken by the Edison Company cameramen in 1900 and shot in the wilderness of New Jersey, a few miles from Broadway.

When the cameraman dealt with a true newsreel and not with a faked one and when the event was long and important enough, he brought back several shots which were subsequently cut or shown end to end. This editing was governed by chance and by the unfolding of the event; unlike the editing of Méliès, it was not concerned with the traditional laws of stage perspective.

Here, for example, is the editing of one of the first series of newsreels, *The Tzar's Visit to Paris* (October, 1896, Lumière Catalogue):

1. Disembarkation of the Russian sovereigns at Cherbourg.
2. Entrance of the sovereigns and of the President into the Hall of Cherbourg.
3. The sovereigns and the President in the Champs-Elysées.
4. Light cavalry and Spahis of the escort.
5. Dragoons of the escort.
6. General Saussier and his staff.
7. The crowds at the Place de l'Opéra.

The narration, still somewhat awkward, is like that for news photographs[3] (just beginning to appear at this time) made for stereoscopic lens or for lantern slides, like the drawings depicting events in present-day newspapers or in comic strips. And nothing would have prevented the third scene, for example, from being a close-up of the Tsar and of President Félix Faure if these important persons had been as easy to photograph as a fire-alarm signal.

It was the technique of the newsreel that Edwin S. Porter also followed in another production of which we have the title: *The Road of Anthracite,* an advertising film described by Terry Ramsaye, which was produced after *The Life of an American Fireman* and before *The Great Train Robbery.* This film was intended to prove that the travelers on the Delaware, Lackawanna, and Western Railroad need have no fear of cinders; it followed the activities of Phoebe Snow, a woman dressed entirely in white. The film included at least three shots:

1. Phoebe Snow enters a railroad coach.
2. Phoebe Snow (close-up) in the coach.
3. Phoebe Snow leaves the train, her attire still impeccably white.

[3] This relationship is so evident that today, for example, a series of photographs of a race is called in our illustrated newspapers "the film of a race."

The heroine entered and left the train, went from the exterior to the interior of the train, just like the fireman in the last shot of *The Life of an American Fireman.*

The evolution from the newsreels to the stagecraft of the motion picture can readily be understood when one studies the catalogue of the Englishman, James Williamson, formerly a portrait photographer in Brighton.

In 1899 he brought back from Henley a series of pictures of regattas. The six shots form a coherent story, from the departure of the race to the arrival of the winner, with inserted shots of the crowds taken from a boat.

In 1900, Williamson advanced from newsreels taken of actual events to "faked" newsreels. He went even beyond this stage. His *Attack on a China Mission* was inspired by the Boxer Rebellion and the allied intervention in China; but the film is already a drama with a plot, infinitely more complex than *The Life of an American Fireman,* three-fourths of which, if the hypothesis of Lewis Jacobs is correct, is made up of true newsreels taken from the Edison archives. In Williamson's film, on the contrary, all the scenes are acted out, as were to be those of *The Great Train Robbery* three years later.

Here is the editing of *Attack on a China Mission,* a film of 230 feet, which lasted about three and a half minutes:

1. The Boxers break through the gates of the Mission gardens.

2. The gardens of the Mission. The missionary and his family seek refuge inside the house while the Boxers invade the garden. The missionary is killed. Through a window, his wife makes signals of distress.

3. The exterior of the Mission. English sailors have seen the signals. They rush to the rescue of the Mission.

4. The saviors arrive in the garden of the Mission. An officer on horseback rescues a young girl, gallops away, and dashes toward the spectators. The Boxers are vanquished.

Here the story proceeds with a technique that belongs to the motion picture. Not only does the camera follow the characters from one scene to the next, but a waving handkerchief is enough to take us from the heroine in distress to her rescuers, whose victorious attack we witness. Here are sketched for us actions that unfold simultaneously in two places; in other words, we have the "switchback suspense" and the "last-minute rescue" that D. W. Griffith was later to use so lavishly.

In the year 1901, Williamson produced a drama called *Fire.* The script, still unpublished, follows:[4]

First scene: Policeman on his beat in the early morning finds an unoccupied portion of a building well alight with window burnt out, while the inmates of the adjoining part are apparently asleep and unconscious of their danger. He endeavours to arouse them, and tries to open door, blows his whistle to call assistance, and rushes off to call the fire engine and hook-and-ladder.

Second scene: Outside the fire station; policeman rushes in, shakes the door and rings the bell; fireman opens door, policeman excitedly gives particulars of fire, other fireman hurry forward, dressing as they go, and quickly rush off with small fire engine. In an incredibly short time a horse is

[4] I thank Miss Rachael Low and Roger Manvell of the British Film Museum for making this script available. Williamson had, very likely, one precursor in the staging of a rescue: W. Paul. But the work of W. Paul, *Plucked from the Burning,* included only one scene (exterior of a house). The date of *Fire* can be ascribed with certainty. From No. 60 on, the Williamson Catalogue is in chronological order. *Fire* is numbered 158. *The Funeral of Queen Victoria* (January 21, 1901) is numbered 124. *The Coronation* (June 25, 1902) is numbered 176.

hitched to a hook-and-ladder, and two horses to a manual engine, and all the apparatus departs.

Third scene: Shows horse-drawn hook-and-ladder and fire engine coming past camera at a full gallop.

Fourth scene: Interior of bedroom full of smoke; man in bed just waking up; discovering room full of smoke, he jumps out of bed and throws contents of water jug over the fire, then rushes to the door and opens it, but finds his passage blocked by flame and smoke; he then goes towards the window, but just at that moment the curtains go up in flames, and overcome by smoke and heat, he buries his head in the bedclothes. The window curtains and blind, now burnt away, disclose a fireman outside with hatchet, breaking in the window; he comes in with his hose and quickly extinguishes the fire; he then goes to the relief of the man now helpless on the bed, and puts him across his shoulder, and carries him to the window.

Fifth scene: Shows the outside of the window; fireman with rescued man across his shoulders comes down ladder; another fireman runs up and fetches down the hose, throwing out some bedclothes to put around the rescued man; the latter, recovering his senses, recollects that there are others in the burning building. One fireman, placing a wet cloth over his mouth, breaks through a French window, while others hurry away with the ladder to another part of the building. Fireman reappears through the smoke, with a child in his arms; the previously rescued man seizes the child and hurries away with her, overjoyed at her rescue. Meanwhile the captain has directed another party of firemen to rescue another inmate, who appears at the window in an exhausted condition; the ladder being employed elsewhere, the net is put to use and the man jumps into it and is carried away by the firemen.
(Cat. September 1902) (280 ft.)

There can be no doubt that Edwin S. Porter was directly inspired by this film of Williamson's.[5] Of course he modified the script somewhat. At the beginning of the film, instead of the witness, he places a dreamer; then, for the rescued man, he substitutes the wife of the rescuer. Finally, his style is more free, he varies the shots of the same scene, and once he uses a close-up.

All this did not prevent Porter from successfully reviving English films with the same fidelity as his contemporary, Ferdinand Zecca.

The use of the close-up in *The Life of an American Fireman* is quasi-accidental. Porter does not, in fact, treat his second scene in this style:

1. Long shot: Arrival of the fireman.
2. Close shot: Fireman starts fire-alarm signal.
3. Long shot: Fireman runs to join his companions.

This style, however, had been used consciously, two years earlier, by G. A. Smith of Brighton in *The Mouse in the Art School,* or in *Mary Jane's Mishap.*

On the other hand, Porter perfected this motion picture style by following his characters more closely as they move about, something that Williamson had already done in a manner that belongs much more to the motion picture than to the theater.

Let us take, for example, these sequences:

In *Attack on a China Mission:*

1. The wife of the missionary at her window waves her handkerchief.
2. The marines see the signal.
3. The marines come to the rescue.

In *Fire:*

1. Interior: The fireman picks up the unconscious man and walks toward the window.

[5] It is, of course, possible that the Williamson film was inspired—as was that of Porter, later—by a model which is unknown to us. However, the researches of Miss Rachael Low and of Roger Manvell have left undisclosed only a few primitive films. We are sure that in France no such film was realized before 1902.

2. Exterior: The fireman carrying the man goes down a ladder.

This last sequence of Williamson's was developed by Porter, in *The Life of an American Fireman,* as follows:

1. Interior: The firemen at the site of the fire.
2. Interior: The fireman enters into the burning room and saves the mother.
3. Exterior: The fireman and the mother on the ladder.
4. Interior: The fireman saves the child.
5. Exterior: The fireman gives the child to the mother.

In 1902, Méliès ignored—and he continued to ignore it systematically during his entire career—the style used in the sequences cited from *China Mission* and the *American Fireman.* Méliès showed his actors in various places, but never as they moved about from place to place. At times, however, the rapidity of the action made him use a style which is close to the motion picture style. For example, we have the sequence of *The Impossible Voyage* (1904) which used to better advantage the most famous sequence of *Trip to the Moon* (1902).

1. The train of the Institute of Incoherent Geography, taking the Righi as a jumping off place, leaves the earth.
2. The train crosses the sky, in which planets are gravitating.
3. The sun appears in the midst of the clouds. It approaches the spectators (traveling shot).
4. The sun swallows the train (big shot).
5. The Institute of Incoherent Geography wakes up on the sun, surrounded by the wrecked train (long shot).

This amazing sequence in the work of Méliès is, as a whole, handled like a modern sequence.[6] But we find, in *The Impossible Voyage,* sequences showing a very different style and continuity:

1. The special train, shown in section, with the travelers. The train stops at the Righi station. The entire Institute of Incoherent Geography leaves the carriages.
2. The station of the Righi. The inhabitants await the arrival of the Institute of Incoherent Geography. The train enters the station. The members of the Institute leave the station.

Or again:

1. The exterior of the inn of the Righi. The "crazy automobile" plows into the wall and disappears inside.
2. The interior of the inn. The guests are eating quietly. The wall tumbles down. The "crazy automobile" crashes into the dining-room table.

We see in these two sequences a style that belongs to the theater, governed as it is by the time necessary to change the scenery. At the very peak of the action, the director is forced to reverse the action. He shows us the beginning of an event of which we have already seen the end in the preceding tableaux.

The demands of the theater were still continuing to impose their restrictions on the productions of the Star Film. Méliès could at least have shown us his last sequence in the manner of Williamson:

1. Exterior: The "crazy automobile" hits the wall of the inn.
2. Interior: The wall crumbles on the dining table. The "crazy automobile" enters.

However, editing in the manner of Porter or, more specifically, his successors, was never conceived at Montreuil.

1. Exterior: The "crazy automobile" approaches the wall.
2. Interior: The peaceful guests at the dining table.
3. Exterior: The "crazy automobile" breaks down the wall.

[6] Moreover, all his successive tableaux could have been executed on the stage of a fairy play.

4. Interior: The wall crumbles into the dining room; the "crazy automobile" enters.

Such cutting would have presented no difficulty or technical impossibility and would not even have made necessary an alteration in the sets at Montreuil. All that was required was knowledge of how to use the scissors.

If Méliès had been Porter's inspiration for the *American Fireman,* the latter would have switched off on a path very different from the one he followed, which consisted in taking his lessons from the English school and particularly from Williamson.

It is true, however, that in other films Porter was directly inspired by Méliès, as Lewis Jacobs points out:

"*Uncle Tom's Cabin* turned out to be the largest and most expensive picture yet made in America, running the extraordinary length of 1,100 feet and including fourteen scenes and a prologue. His heart being set on *The Great Train Robbery,* however, Porter did *Uncle Tom's Cabin* perfunctorily, without any of the originality displayed in *The Life of an American Fireman.*

"*Uncle Tom's Cabin* followed the Méliès pattern, with scenes arranged in logical order and photographed one after the other just as they are played on a stage. The advertisement made a virtue of the method: *'The story has been carefully studied and every scene posed in accordance with the famous author's version.'* What the advertisement went on to call *'a departure from the methods of dissolving one scene into another by inserting announcements with brief descriptions'* was in reality a return to the lecture-slide method."[7]

This production of *Uncle Tom's Cabin* was a great success, perhaps for the very reason that it imitated Méliès, who was extremely popular at that time in the United States. It was thanks to the motion picture that the famous story of Mrs. Stowe's was shown for the first time in the southern states, where the road shows had never dared to display it. In 1912 the first traveling exhibitor who had dared to show Porter's film in New Orleans was still spoken of with awe. Dire incidents had been expected and the film was scheduled to show for only forty-eight hours. But the success was such that the film was exhibited to packed audiences for three weeks.[8]

The following year, in the autumn of 1903, Porter produced his masterpiece, fortunately preserved by the Film Library of the Museum of Modern Art, *The Great Train Robbery.*

Here, in a condensed version of the script as it appeared in the Edison Catalogue of 1904 and was later reprinted in Lewis Jacobs' book, we see the pattern of Porter's editing:[9]

1. *Interior of railroad telegraph office.* Two masked robbers enter and compel the operator to signal the approaching train to stop. Through the window the train can be seen coming to a standstill. [This shot achieves an effect not unlike that of our present-day "process shot."[10]] After binding and gagging the operator, the bandits depart.

2. *Railroad water tower.* The bandits stealthily board the train as it pulls out again after taking on water.

[7] It was also the first introduction, in the United States, of subtitles.

[8] According to *Living Pictures,* by Fox Talbot (London, 1912).

[9] Except for the last one, all scenes are full shots.

[10] This technique had been used by Zecca in 1901, probably imitating an English model.

3. *Interior of express car.* Bandits break in. Killing the messenger in a pistol duel, the robbers steal the express-car strongbox and mailbags.

4. *The tender and the interior of the locomotive cab.* Struggle between a second pair of bandits and the engineer and fireman as the train speeds along. The robbers compel the engineer to stop the train.

5. *The train comes to a stop.* The engineer leaves the train as the robbers hold their pistols to his face.

6. *Exterior scene showing the train.* The four desperadoes force the passengers to leave the coaches and then relieve them of their valuables.

7. The bandits board the locomotive with their booty and compel the engineer to start out again.

8. Forcing the engineer to stop the locomotive after several miles, the robbers take to the mountains.

9. *A scene in a valley.* The bandits come down the side of a hill and cross a narrow stream. There is a panoramic view showing the horses waiting there for them.[11] Mounting the horses, the bandits make for the wilderness.

10. *Interior of telegraph office.* The operator's little daughter finds her father bound and gagged, cuts the ropes and frees him. He rushes out to give the alarm.

11. *Interior of a typical Western dance hall.* The telegraph operator staggers in and tells the crowd of dancers what has happened. The dance breaks up as the men seize their rifles and hastily depart.

12. *A rugged hill.* The posse is pursuing the bandits at breakneck speed as guns blaze.

13. Thinking they have eluded their pursuers, the bandits pause to examine their loot, only to be surrounded by the posse and, after a fierce battle, captured.

14. *A life-size close-up of Barnes,* leader of the bandits, firing point-blank at the audience. ["This scene," says the catalogue, "can be used to begin or end the picture."]

Today, *The Great Train Robbery* still produces a great impression on the public. It is tremendously significant because it is one of the first films to use the atmosphere of the Far West (typical Western, the catalogue calls it). And without a doubt, *The Great Train Robbery* is, artistically speaking, superior to the naïve *Life of Charles Peace,* copied from the production which had been made some months before, at Sheffield, by the Englishman Mottershaw,[12] and which claimed to be, like *The Great Train Robbery,* the dramatization of an authentic event.[13]

The cutting of *The Great Train Robbery* is relatively simpler than that of *The Life of an American Fireman.* Each scene is on the same focal plane, as in the films of Méliès. If this motion picture appears to us more advanced than the films made at Montreuil, it is because, with the exception of three sets, it is shot entirely outdoors. Outdoors, the actors are not forced to move in a restricted space with very few entrances, as on the stage. And Porter achieves a great technical progress by utilizing trick shots (*caches, panoramiques,* etc.) as media of expression and no longer as magical formulas. He was not the inventor of these tricks,

[11] This technique had been used by Zecca or Nonguet at Pathé in one of the scenes of *The Passion: The Mysterious Star.* (The panorama discloses Three Wise Men.)

[12] The *Life of Charles Peace,* preserved by the British Film Library and believed to be the work of Frank Mottershaw, is actually—according to a late discovery of Miss Low and of Mr. Lindgreen—an imitation of this film by an unknown author.

[13] "This sensational and highly tragic subject will certainly make a decided *'hit'* wherever shown. In every respect we consider it absolutely the superior of any motion picture film ever made. It has been posed and acted in faithful duplication of genuine *'hold-ups'* made famous by various outlaw bands in the Far West, while the East has been recently shocked by several crimes of the frontier order, which will increase the popular interest in this great headline attraction." Edison Catalogue, 1904.

which were already in use at the Pathé studio in 1901–1902, but he used this technique with undeniable artistry.

Frank Mottershaw, the author of the *Life of Charles Peace,* had produced in May or June, 1903,[14] and therefore some months before *The Great Train Robbery,* a film with a title closely similar to that of Porter's. This film, *Robbery of a Mail Coach,* carried the subtitle: *Exciting Incidents of a 100 Years Ago.* The film was shown in France, then imitated under the title: *Attack on a Travelling Coach a Century Ago.* Here is the résumé of the editing of *Robbery of a Mail Coach,* according to the script:

1. Exterior of an inn along a country road. The travellers board the coach.

2. Road crossing. The coach approaches. Attach on the coach. The driver stops his horses. The travellers get out and are robbed. The bandits mount their horses. They flee. The police, alerted, begin their pursuit.

3. Exterior of the inn. The bandits enter the building, followed by the police.

4. Behind the inn. The bandits escape by means of a rope attached to a window. The police pursue them.

5. A little stream. Shooting at their pursuers, the bandits cross the stream.

6. & 7. Exterior. The pursuit continues. Exchange of shots.

8. Edge of a small grove. Struggle with the bandits who leave the grove. The police are winning.

9. A large tree. The bandits have taken cover in the branches of the tree. One is killed. The other gives up.

One cannot help being struck by the resemblance between *The Great Train Robbery* and *Robbery of the Mail Coach.* The films differ in the editing rather than in the plot. Porter develops in four scenes (4, 5, 6, and 9) the events that Mottershaw treats in the one shot of the attack on the coach.

On the other hand, the pursuit, treated in three scenes in the American film, is developed in six shots, and much more dramatically, in its English model. The editing of *Robbery of a Mail Coach* is also much more rapid; it includes nine scenes in a total length of 375 feet as against fourteen scenes in 800 feet,[15] and is, on the whole, less archaic than that of *The Great Train Robbery.*

Porter took his subject from a news item and found in Mottershaw the manner of treatment. But here it is permissible to speak of an inspiration, whereas in the *American Fireman* we had an almost literal copy.

As we know, *The Great Train Robbery* had an immense success in the United States and was also exported. It was still being shown in France around 1908 by the exhibitor Kobelkof, the monstrous dwarf, who began his career by exhibiting himself. The international career of *The Great Train Robbery* was all the more successful in that it was typically national.

And the same can be said for all the work of Méliès.

[14] *Robbery of a Mail Coach* is listed in the chronological catalogue of Charles Urban under the number 1110, after the shots of the King of England in Paris (May 1, 1903, No. 1000) and before the shots of President Loubet at the parade of the Fourteenth of July, 1903 (Nos. 1131 ff.). The film must, therefore, have been produced before June, 1903. On the other hand, *The Great Train Robbery* is listed in the Edison Catalogue for 1904. The entire film of Frank Mottershaw is treated in close-ups and is taken outdoors.

[15] Mean length of shots, 57 feet, as against 42.

Areas of Silence

IRVING PICHEL

IRVING PICHEL has acted on the legitimate stage and in motion pictures; he has written extensively about these two forms; and he has directed on Broadway, in the theater, and in Hollywood. His latest pictures are *They Won't Believe Me* and *Something in the Wind.*

IF WE consider the screen in America as a vehicle for the evocation and transmission of thought, it labors under two disadvantages. One is the simple historical fact that it is theater. The other is a complex of factors stemming from its organization as an industry.

To deal with these considerations in order: It is my belief that the theater, from its very beginnings, rarely shapes the thinking of its audience, rarely changes an audience's mind or feelings about anything, and rarely ventures beyond a reflection of widely held views and accepted tenets of social behavior. Its subject matter has always been the fate of the man who deviates, the nonconformist to codes of conduct, of belief, of law. When it calls into question the codes themselves, if it is in any sense a popular theater, it is shut down. The Greeks exiled playwrights and the Puritans suppressed the theater entirely. The theater functions successfully when it appeals to principles concerning which there is unity. It counts on spectators' laughing about the same things, deploring the same actions, holding the same concepts of good and evil. It receives its sanction from the approved mores and values of the society in which it rises. Freedom of expression has existed in the theater from the earliest times—in a very limited sense of the word.

When the war came, America not only needed but experienced a greater unity than it had ever known before. We discovered the adaptability of the motion picture to uses to which it had never before been so consciously and with such concentration applied. It was used to convey public information, to accelerate the acquisition of new and urgently needed skills, to foster and document viewpoints, and to activate the responses necessary in the prosecution of the war. The motion picture served these ends and did it superbly. A considerable number of the workers in Hollywood—writers, directors, actors, cameramen, cutters, and technicians—experienced a new exhilaration. They made a contribution to the national purpose in terms of their practiced skills, and, more than that, they were able to put the medium in which they worked to the most effective use it had ever, in their experience, served. Today these same workers cannot help but feel that they and the medium have been caponized. Certainly we do not complain because there is no more grand-scale war. No one laments that there are no more buzz bombs and V-2's and burning cities and gas chambers for us to dramatize; but we must grant that the universal tragedy, from Warsaw to Nagasaki, while it was being enacted, gave America a unified morality which in turn gave films a mandate for reality and purpose.

This war, let us remember, was a dramatization of a conflict between groups of nations divided by explo-

sively antithetical moralities. The issues were not small ones. They had little to do with the unsatisfied romantic longings of young men and young women or with competitive struggles for individual sexual or property advantage. Today we find ourselves functioning as though the curtain had fallen on the tragedy, as though millions of dead, maimed, and homeless had resolved the issues for which the war was fought. In reality, these great issues were left unresolved and their residue constitutes the most devisive factor in our social, economic, and political life today. This is an elaborate way of saying that theories of racial superiority, or disguised or overt fascism, of antidemocratic principles in our political expression, are active, possibly dominant, sources of conflict in our lives as individual citizens. We have the Columbians, Incorporated; the Ku Klux Klan; lynching; racial and religious discrimination in employment; restrictive residential covenants; a successful and all but nonpartisan attack on labor, and a host of other social strains which are not the aftermath of war but are identical with the antecedents of war.

Let me appear to digress for a moment. I want to make a generalization about the function of dramatic fiction. Drama deals with the strains to which human realtionships are subject and the conflicts that result from them. These strains and conflicts spring from many forms of antagonism and aggression. For the control of these antagonisms and aggressions society has produced religions, philosophies, systems of ethics, of government, of law, of political and economic control. None of them so far has worked perfectly, or even well. Religions and their ethical codes have not abolished sin. Legal codes and their enforcement have not done away with disorder. And the economic systems in all their variety have not produced universal security and justice.

The fact is that the aggressions and strains continue and are exacerbated by the religions, the laws, the philosophies, the systems, not only because these are at variance among themselves, but because they often oppose the deepest instinctual needs of human beings, even as they seek to guide them to fulfillment. And unhappily, they have a faculty of generating great and belligerent loyalties—the kind that makes bigots of the religious, nationalists of the patriotic, and lynchers of the racists.

An examination, analysis, and criticism of the systems is a proper function of political thinking and activity.

An examination and depiction of the antagonisms, the aggressions, the strains, and the conflicts that survive under the systems is the proper function of the art of fiction, whether in the form of the epic narrative, the novel, the drama, or the dramatic film.

Today, however, we find ourselves limited in the use of our great medium for the depiction, even in the most objective terms, of those sources of strain and conflict which have the greatest contemporary interest for us. The screen remains a medium but is not a voice. It does not speak for itself, but as though it were merely an accomplished actor memorizing and repeating words that have been applauded in other media and have been precensored, sifted, filtered against deviation from the most commonly accepted and widely held social generalizations. The

screen is asked to ignore the antagonisms most current among us, most productive of disruption in the contemporary scene, most dramatic in their threat to our social and political present and future, even though the story resolutions of such conflicts might be in terms not of any partisan program or systematic thesis but in such terms as the personages of our story might find for themselves.

The unity of the war years has vanished. The abstract principles of right and wrong, of justice, of humanitarian feeling to which we subscribed during the war, under which we condemned the practices of a hideous enemy, have become blurred and inapplicable to domestic situations and strains concerning which not so long ago we were perfectly clear. A difference of opinion concerning the interpretation of events is inherent in a democratic society; we may debate about the application of principles; but the principles themselves, the basic considerations upon which America was founded—these we have thought beyond debate.

We have been heartened by the appearance of pictures like *The Best Years of Our Lives,* which stipulates an obligation to returned veterans of the war, or *The Farmer's Daughter,* in which simple honesty and common sense defeat a fascistic political candidate, and we await *Crossfire,* in which anti-Semitism is made the motivation for a murder. Not one of these pictures seems to assume too much. Not long ago, it would have been all but treasonable to deny the rights of citizen soldiers to everything a way of life they had fought to preserve might give them. Not long ago, fascism abroad was teaching us to recognize and abhor evidences of the same poison at home. It was our greatest danger. And, not long ago, anti-Semitism was the motivation for six million murders, which shocked and horrified us.

It is pictures like these which are under attack today, just as some of the pictures of the war period, applauded in their time, are also being attacked—films like *Wilson, The Ox-Bow Incident, Tender Comrade, A Medal for Benny,* or *The Pride of the Marines.* It is beside the point that the attacks are stupid and silly. It is even beside the point that *The Best Years of Our Lives* and *The Farmer's Daughter* are enormously successful at the box office and make very good sense to the public which throngs to see them. The real point is that the public is being told, in effect, that it is being poisoned and subverted by these tales concerning which it does react with unanimity, and which do subscribe to the most generally accepted and approved tenets of American democracy. The Thomas-Tenney-M.P.A. axis says to the American people that its morals are mistaken, that its principles are being misapplied, that its sense of democratic decency, its very traditions of equality and tolerance, are merely being appealed to in order to destroy its way of life. The attack is only incidentally against the limited freedom of the screen; it is basically directed against the fundamental freedom of the United States.

I spoke of a second set of factors that limit the screen as a medium for affecting the thinking of its audiences—a set of factors arising from its industrial organization.

Motion pictures are a big business. Huge sums are invested in studios and theaters, in story properties and in tal-

ent contracts. The screen makes money so long as it pleases the public; it loses money when it fails to please or when it actively displeases the public. Its owners and managers, like those of other businesses, strive to operate it profitably. This they do by setting out entertainment which the public will purchase in quantity. They seek conscientiously to safeguard the product from anything which might affect its acceptance by the widest possible audience. They compute the sensitivities of any groups which might take offense at anything in any story. They defer to the censorships of states and cities and clubs and churches. It is their proper business to keep from the screen anything which is divisive, which might shatter the unity of response of an audience, which might repel any considerable number of theatergoers, or, at worst, create active opposition to its product.

This situation has its difficulties, of course. Entertainment deals with intangibles, and it is not always possible to know in advance what will delight and what may offend. Mistakes are made, occasionally. But, allowing for the subtle and often incalculable values involved in entertainment, I know of no industry which expends greater efforts to set up the standards and guages by which its product can be measured. A steel plant has a testing laboratory; the motion picture industry has the Breen office, the A.R.I., expert "showmen" executives, and banks.

Everything intended for the screen is sifted, tested, and checked, not once but from five to a dozen times. Nothing is produced by the sole decision of one man. And during the entire process of production, scores of persons are involved whose participation is not mechanical, but intellectual—persons with minds, feelings, opinions which must ultimately come into agreement. The fact that the screen is theater, if you accept my generalization, limits its freedom in one sense. The fact that it is a highly organized business limits it, from another direction, to remaining successful theater.

If then, from time to time, a film deals with one of the more urgent problems of contemporary life, it can only have come into existence because the vigilant censors and the conscientious guardians of an important big business believe that the American public has reached something close to unanimity in its thinking and feeling about the particular problem. The most sincere and aspiring producers, executives, writers, and directors are quite aware that although a film can evoke an emotional response from an audience, it cannot create the emotion itself. They know that a screenplay can confirm the thoughts and sentiments of an audience but that it cannot give the audience wholly new viewpoints. The theater reflects the social scene; it does not change it, nor is it the theater's function to do so. Certainly, even the most courageous and venturesome of film makers are the last persons in the world who want to see audiences alienated by controversy or repelled by antipathetic distortions of the American scene.

To set up restrictions against screen content beyond those that already exist because of the nature of the art itself and its commercial organization and distribution is to say, in effect, that the screen may look at Zenda but not at Zenith; that it may tell the endless false-

hoods of young love nourishing itself on ambrosia, but nothing of the truth of love struggling to exist in a social-political world in which the price of food is going up. Dreams are wonderful things, and humanity is entitled to them and to their realization; but humanity deserves better of its press, its radio, and its screen than to be told that the dreams are all it may have and that its media of information and of diversion may not glance at the struggle, the hard thinking, and the heroic travail by which the dreams of happiness can be lived in a rather desperate world.

On Children's Cinema: America and Britain

SONDRA GORNEY

SONDRA GORNEY is a dramatic critic and a contributor to various national periodicals. She has written and directed for children's radio programs and children's theater in Chicago. Her article "The Puppet and the Moppet" appeared in the July, 1946, issue of the *Hollywood Quarterly*.

MUCH has been said, written, and dramatized about the need for children's entertainment films. It is no longer a debatable subject. Facts, statistics, and treatises have disclosed how many children of what age groups attend the movies, how often, what they see, its effects on them, and its importance in their cultural development.

Educators, parents, and psychologists have from time to time condemned the modern film fare that is indiscriminately shown at neighborhood theaters for young and old alike. Appeal after appeal has been made for *special* motion pictures for the million children of twelve years and less who attend movies in this country each week.

The critics have been vociferous; now the censors are beginning to act. And what have the creators and producers done about it? The fact is that although we have the wealthiest movie industry in the world, in the wealthiest country, we do not have a single studio devoted exclusively to the production of films for juvenile audiences. We do not even have a *department* for this type of production within any of the major studios.

Other countries are way ahead of America in planning motion picture fare for the young. England, in particular, has made tremendous strides in the right direction. It might be helpful to review what she has done, how she does it, and what she is planning. In this way, perhaps, we can add our voice to the appeal, and point out to American producers how shortsighted they are in neglecting the cultural needs of the human beings who compose our next generation.

First, observe that American producers are not completely indifferent to the demands of the public. Recently, the seven member companies of the Motion Picture Producers' Association, together with United Artists, Republic, and Monogram, set up a project known as the Children's Film Library. This consists of twenty-eight feature-film *reissues* that are said to have been favorites of juvenile audiences in the past and that are now available to exhibitors all over the country for Saturday-morning theater programs.

In announcing this project, Eric Johnston, President of the M.P.P.A., said: "A whole generation of children has reached school age since these pictures were produced. In undertaking this project, the industry is proud to have a part in introducing to younger audiences some of the photoplays which other children have enjoyed during the past two decades."[1]

The twenty-eight features include: Columbia's *Blondie Brings Up Baby, Five Little Peppers and How They*

[1] *Hollywood Reporter.*

Grew, Five Little Peppers in Trouble; MGM's *Young Tom Edison, The Human Comedy, Adventures of Huckleberry Finn;* Monogram's *The Hoosier Schoolboy* and *The Barefoot Boy;* Paramount's *Alice in Wonderland, Little Miss Marker, Mrs. Wiggs of the Cabbage Patch;* RKO's *Two Thoroughbreds, Anne of Windy Poplars, Anne of Green Gables;* Republic's *Sis Hopkins, Young Buffalo Bill;* 20th Century–Fox's *Jane Eyre, The Poor Little Rich Girl, Rebecca of Sunnybrook Farm;* United Artists' *Three's a Family, Knickerbocker Holiday, Song of the Open Road;* Universal's *The Underpup, Sandy Gets Her Man, The Mighty Treve;* Warner's *The Green Pastures, A Midsummer Night's Dream,* and *The Prince and the Pauper.*

Distributors of the features receive between $10 and $35 per show per feature. Admissions run from 10 cents to 25 cents. Trade papers report that there is no profit in the distribution for exhibitors because they are spending about $6,000 for each title and placing at least one print of each title in each exchange. Nevertheless, because of the popularity of the shows, the M.P.P.A. plans to have fifty-two features in circulation by the end of the year.

Results of the children's library are highly satisfactory. By April of this year the films had been used by 1,047 theaters in 6,000 special showings and were endorsed by parent-teacher groups. *Alice in Wonderland* and *Huckleberry Finn* were the most popular selections.

Most of the pictures in the library are screen adaptations of books long popular with the juvenile reading public; others are biographical films; still others are original light comedies or dramas. No one knows exactly who made the selections, or what proof exists of their past popularity with youngsters. One thing is certain: they were never produced with the young audience in mind.

Perhaps it is true that the exhibitors are not "making money" on these Saturday-morning showings; but couldn't they chalk up the slight losses of today as an investment in tomorrow's profits? The habits a child develops in his youth will be the habits of his adult life—and going to the movies *is* a habit.

It has been proved also that feature pictures alone do not make a complete show for youngsters. Additional entertainment must be provided by cartoons, shorts, and sometimes a stage show. In Newark, for instance, twenty-six theaters have Saturday-morning programs for children which include cartoons, travelogues, and educational films as well as the feature. There is little or no supervision with respect to quality or content of the material presented.

In an article entitled "Adults Not Admitted . . . ," [2] Noel Meadow and Harry Ober tell of an interesting experiment started in New York City. Two mothers, concerned about the horrific film fare their children took in, decided to sift the over-all film market for "adequate" juvenile programs. They consulted with the Schools' Motion Picture Advisory Committee, the Child Study Association, leaders of parent-teacher groups, school principals, and officials of religious agencies interested in child welfare. Thus was created an advisory board to preview and pass on every program for a Children's Saturday Morning Club.

[2] *Screenwriter Magazine,* November, 1946.

The Club is housed in the Beacon Theater on Broadway and three performances are given every Saturday at 11:15 A.M. and 1:00 and 3:00 P.M. As the children enter the theater, they are met by Happy, an accordion-playing clown who welcomes and entertains them. The program includes a feature "designed to make the children aware of the world they live in and their responsibilities in it," cartoon comics, short subjects dealing with real children (not professional actors), and a stage show on the order of a full-scale puppet show, radio personalities, or a scaled-down circus.

Exhibitors all over New York City are beginning to imitate the Children's Saturday Morning Club. But Mmes. Gershweir and Levine, the farsighted mothers who initiated the programs, feel they have accomplished little unless they "make Hollywood aware that there is a need, as well as a good cash market, for movies designed for children's consumption."

Similar concern was voiced on the West Coast by Mrs. Ruth B. Hedges, state motion picture chairman of the California Congress of Parents and Teachers. Speaking at a round table on "The Influence of Radio and Motion Pictures on Children's Behavior,"[3] she pointed out that in one year only fifty Hollywood films were rated in the state and national parent-teacher magazines as suitable for children of between eight and twelve years. A few films were classified as suitable for the family.

"Here is where the community must take over a large share of the responsibility," she said. "There must be a liaison committee functioning between the theater and the parents, educating parents and publicizing the special programs.... We have too long neglected this job of ours of providing children with their very own motion picture programs."

Mrs. Hedges is absolutely right. We cannot ban children from the present motion pictures without giving them substitutes. Movies are too much a part of our present-day cultural environment. The Motion Picture Producers' Association's action in setting up the Children's Film Library preceded by a small margin the wave of censorship legislation now being directed against children's attendance at motion pictures primarily designed for adults.

In Connecticut, a bill was introduced which would create a special board of censors to approve motion pictures for children under fourteen years of age. Maryland introduced a bill which would make it unlawful to exhibit on Saturday afternoon any picture not approved for children by the Maryland board of censors. And a special subcommittee of five members of the House Committee on the District of Columbia was named this past July to study possible legislation to empower Washington exhibitors to ban children from their theaters.

If this type of censorship becomes effective, the motion picture industry will lose 19 per cent of the total tickets purchased at the box office each week. That 19 per cent is obviously the 81 per cent of tomorrow's box office. How much wiser it would be—and how much better business—to look for ways and means of increasing that percentage rather than losing it, of developing a

[3] At the Annual National Probation Association convention in San Francisco's War Memorial Building. April 1947.

discriminating audience for the future—and incidentally gaining the respect of the nation.

A report on any phase of English picture production is necessarily colored by the knowledge that rivalry between American and British motion picture industries is at fever pitch. Britain is certainly attempting to build an audience for her home product; perhaps she caters to the youth of her country for that reason. Regardless of the reason, the fact remains that she is in advance of America in planning, producing, and distributing films for the young.

All films shown in Britain are first classified by the British Film Institute with respect to their suitability for children. This guides exhibitors and parents in directing youngsters to the proper picture for their age level. The signposts are: A, films for adults only; B, films for adults and adolescents; C, family films; D, films which children over seven may attend; and U, films fit for universal exhibit.

As for "special showings" for children, there were very few children's matinees in Great Britain before 1931. In 1937, the British Film Institute collected detailed information relating to 260 cinemas which regularly ran special children's performances. In September of that year, the Odeon Theaters organized 100 Mickey Mouse Clubs with a total of more than 100,000 members. In 1939, Richard Ford reported in his book *Children and the Cinema* that about 700 theaters were holding regular matinees for children with specially chosen films. Since 1943, the growth of children's cinema clubs has been very rapid. The two largest commercial concerns showing entertainment films to children are the Gaumont-British Junior Clubs and the Odeon National Cinema Clubs for Boys and Girls. These two clubs are organized independently, although both have Mr. J. Arthur Rank as president. Gaumont-British have 126 clubs, with a membership of 200,000; Odeon have 249 clubs, with a membership of 262,000. Both admit children between the ages of seven and fourteen years, and the usual price of admission is sixpence (approximately ten cents) or less in poor areas. Both open their clubs every Saturday morning from 9:30 o'clock until noon.

In a letter from London, Miss Madeline Munro, Senior Lecturer in Biology and Health Education at the Furzedown Training College for Teachers, writes of the Cinema Clubs:

"Very few adults have, as yet, any experience of the children's reactions to what they see and hear on Saturday morning. During the two hours, they first devote about ten or fifteen minutes to community singing, speak the Club promise in unison, and sing the National Anthem. If there are overseas visitors, such as Norwegian or Dutch children recuperating in this country after their years of ordeal, they sing a second national anthem. Then follows a color cartoon, a short educational or documentary film, an episode from a serial (which runs for about ten or twelve consecutive weeks), and finally the main feature. There are also excellent Club magazine numbers with various items. Very often, early in the program, an expert addresses the children from the platform. This may be a nurse, a clergyman, an explorer, a scientist, the Medical or Education officer, a popular sports figure, or a local figure who encourages interest in civic affairs."

Criticism has been hurled at Mr. Rank for making a large profit out of the children. This is entirely erroneous, since the Clubs are nonprofitmaking. After all expenses have been met, any surplus goes into club activities such as orchestras, sports, model yachts, etc., and toward making some contribution to the cost of producing special entertainment films for the children.

Because the number of films available and suitable for showing to children was so limited, Mr. Rank set up the Children's Film Department of Gaumont-British Instructional in May, 1944. The aim of this department is to provide good formative entertainment that will encourage the young audience's sound and positive attitude toward life, develop good taste, good standards of behavior, worthwhile hobbies, critical faculties, broader and deeper interests—especially a genuine interest in children of other lands.

Miss Mary Field, Director of the Children's Film Project, and her Production Executive Committee (E. McQuaid and Victor P. Powell), set up a five-year plan for producing fifty-two two-hour programs annually, aimed especially at the seven- to twelve-years age groups. No one studio makes these productions exclusively, but fourteen different companies make them as part of their output. Only three of these companies are in the Rank Production Group. All the films, however, are supervised and approved by an Advisory Council.

The Advisory Council is composed of representatives from the Ministry of Education, the Home Office, the Scottish Office, the Association of Education Committees, the National Union of Teachers, the British Broadcasting Company, the Libraries Association, the Christian Cinema Council, the National Provisional Council for Mental Health, and other organizations concerned with the activities of children.

The Children's Film Department and its Advisory Council are not responsible for organizing or actually running the Cinema Clubs, nor for the making of educational films for classroom use, but for the production of entertainment films and shorts only. As of July, 1946, they had already made thirty-nine stories and shorts of different types.

As a pioneer project, the Children's Films have inevitably attracted comment and criticism. Everyone has his own ideas of what type of film fare is best for youngsters, but the work necessarily proceeds by trial and error. Typical of the critics is Michael Gareth Llewellyn, a Director of Education, who writes:[4]

"I was disappointed in the films so obviously and conscientiously made for children. Now I do not believe we should approach films for children in this condescending manner, any more than books for children.... to write specially for children is one of the most difficult tasks if one is to avoid condescension, 'talking down' to 'you children,' and that insufferable, patronizing tone we sometimes hear in Children's Hour....

"For entertainment and culture, the books best loved by children can be filmed. There is no need to write completely new scenarios while we have a rich literature and a stirring history to draw upon; for the film is only literature newly wrought....

[4] "The Kind of Film for Children," *Sight and Sound*, October, 1945.

"Furthermore, the use of real life and good literature as the basis of our films for children will, I am sure, help them to a deeper appreciation of books, and in the same way the best books written for children have always appealed to adults, so will the best films for children have this double appeal. They should be made with attention focused upon the subject and not upon the prospective audience. . . .

"There may be parts of a theme which will have to be omitted in the film for children. To save expense and to profit from the demands of the adult market, it ought to be possible in films based on literature and history to have a children's and an adults' version where censorous items are concerned."

No one can dispute Mr. Llewellyn's point about avoiding condescension in children's films, but one might question the suggestion that all classics are suitable for children, or that new scenarios are not necessary. Well-meaning critics like Mr. Llewellyn are sometimes unaware of production problems in film making. Many classics are unsuitable for filming because they are written for reading and do not adapt easily to motion picture technique. Others carry too heavy a royalty, and a Children's Film Department, still in its experimental days, cannot afford them.

There are other difficulties. Most children's classics have children as the leading characters. The British Children and Young Persons Act of 1933 makes it illegal to employ children of school age (less than fourteen years) in film making except during restricted hours. Today, undersized juveniles substitute for child actors, not infrequently developing adolescent characteristics before a film is completed.

As for the idea of a "children's" version of adult films, this distorted concept merely substantiates the theory that we must have *separate* films for juveniles. Rarely is the adult theme interesting or comprehensible to the young mind.

As previously stated, features alone are not sufficient for an entire children's show. Short subjects and cartoons are needed to round out the program. Perhaps the most popular films made by the Children's Film Department are the topical newsreels known as *Our Magazine*. This includes items of general interest to children as well as information about children in England and other countries. A new version is released once a month.

Another series is called the *Magic Globe:* travel pictures revealing the life of children in Lapland, Sweden, Czechoslovakia, France, Portugal, South Africa, and other countries. And the best existing natural-history films are being reëdited with a slight story of the adventures of three children with a naturalist to link them together. Madeline Munro, who teaches biology and is acquainted with its teaching objectives, says of these nature films: "They extend experience, correct wrong impressions, stimulate curiosity, arouse wonder, and challenge investigation."

Recently, the *London Daily Express,* motivated by the critics of Rank and his Children's Clubs, ran a quiz to test the feeling of the public. The question was: "Do you approve or disapprove of children's matinees, such as Saturday morning clubs?" Result: 85 per cent approved, 10 per cent disapproved, 5 per cent didn't know.

Apparently the greater portion of the English public is educated to the desir-

ability of children's film programs. As time goes on, they will eventually see the long-range value. It is true, of course, that England is still experimenting with the program, but that she has the foresight to spend time, money, and creative ability in the welfare of her children will prove not only an intellectual gain, but insure future dividends at the box office.

"The great problem," says Mary Field, director of the project, "is to find the right kind of entertainment films for these child audiences.... Children like action with a minimum of dialogue. They like their animated cartoons slow and simple. They like their films to be moral and the moral to be clear-cut, black to be black, and white to be very white. But no one really knows yet what children look for in films and what they will accept with pleasure. The production of entertainment films for children is really a venture into the unknown."[5]

Yes, making entertainment films for children *is* a "venture into the unknown," but an adventure that American producers must watch with keen interest. For while British producers are developing a style and manner of presentation suitable for juvenile consumption, thereby developing a discriminating and alert audience of tomorrow, American producers are doling out *old* products manufactured for adults. It is generally agreed that an audience of children has little in common with an audience of adults.

A gesture inspired by genuine vision was made by J. Arthur Rank in his offer to make films shown in the Odeon and Gaumont-British Clubs available to anyone wishing to show films to children, both on standard and on 16-mm. stock. This includes foreign distribution, and requests have been coming from many countries. Perhaps this is one way of insuring greater markets for British products. American producers please note.

Hollywood is bound to succumb to the petitions of educators, parents, teachers, psychologists, and social workers. If the Motion Picture Producers' Association deems it important enough in this day of reissues to select certain films for child audiences, it can also be made to see the value of making new films exclusively for those audiences, films which are made under the direction of qualified educators and writers.

Since this project involves the present and future mental health of American children, it should become the concern of community centers, religious organizations, trade unions, and cultural organizations. They, too, must institute forms of appeal. The motion picture industry must eventually realize its responsibilities.

An International Film League for the production and distribution of films tailored to the juvenile mind might make movies truly an instrument for a better and more peaceful world.

NOTE: The author would like to acknowledge with gratitude the kindness of Miss Madeline Munro and Lady Allen of Hurtwood, London, in making available excellent material on England's Children's Cinema Clubs. Lady Allen's article, "Children and the Cinema," appeared in the *Fortnightly Review* for July, 1946.

[5] "Cinemas for children," *Film News*, October, 1945.

Violence, 1947: Three Specimens

JOHN HOUSEMAN

JOHN HOUSEMAN, co-founder with Orson Welles of the Mercury Theater, divides his time between producing motion pictures in Hollywood and directing plays on Broadway. Producer of *The Blue Dalia,* he recently completed *Your Red Wagon* for RKO, and is now producing *Letters From an Unknown Woman* at Universal-International. He is also president of Pelican Productions, and a director of the Coronet Theater.

THIS summer's leading grosses having been run up by cheerful, innocent pictures about Santa Claus, the loves of a bobby soxer, and the old days in Hollywood, I return with the set determination of a man riding his hobbyhorse to the consideration of three films of violence. All three concern themselves with American men facing men's problems in the American world of today; in all three the tender passions play only a minor role; all three are unmistakably Hollywood-made and represent, I think, three fairly significant specimens of current Hollywood production.

Brute Force is, by almost any standard I value, a deeply immoral picture—immoral chiefly by reason of its complete unreality. Based on the well-known "Big House" formula, it lacks even those formula-realities usually found in this type of product. Its brutalities are contrived, its sadism is story-conference stuff. It contains a blow-torch killing and a torture scene complete with rubber hose and romantic phonograph background which seems clipped straight out of some mediocre anti-Nazi war film.

I have no artistic objection to making heroes of convicts and heavies out of the minions of the law, provided I can detect some truth in their motivations and feel some pity for their misadventures. In *Brute Force* captors and captured alike are violently agitated dummies wandering through a universe of painted flats. In an attempt to give them dimension (or maybe to get illustrious ladies' names on the marquees and into the ads), each of the leading convicts has been endowed with a neatly packaged, flash-back vignette of the "woman outside" variety—the tough lug who must raise money for the operation of his wheelchair dream girl; the confidence man double-crossed by a gold-digging blonde; the G. I. betrayed by the black-marketeering father of his Italian sweetheart. These have little or nothing to do with the men's present dilemma, nor do they appreciably illuminate their characters. They merely succeed in making their subsequent activities seem even more unbelievable than before.

I have tried hard to analyze the unrelieved revulsion with which this picture filled me. Certainly the actors are not to blame. These same men have given many sincere performances. The same technicians have turned out products of substantial reality. The producer is famous for the skill and the professional humanity of his product. In fairness it must be said that large audiences the country over have reacted with nervous thrills to the film's moments of mechanical tension. But for my part, I found myself merely distressed by this cynical attempt to

breathe violent and brutal life into a moribund formula.

Body and Soul also follows a formula. It is the familiar story of a fighter's rise and fall—"Golden Boy" without his fiddle. In plot and character it conforms almost exactly to the stereotype of prize-fight pictures: We meet a neighborhood kid with a buddy, a girl, and a good pair of fists. Though his mother aspires to better things for him, economic necessity drives him to sell his muscles to a small-time promoter. With his first success he wins the girl and supports his mother. Further success follows and a high-powered gangster manager moves in. Still more success—and a long montage of successes. Corruption sets in. The kid becomes inattentive to his mother, insensitive with his girl, harsh with his associates. His buddy, attempting to halt his disintegration, is dealt with by the gangster manager and subsequently dies. Finally, even his girl can't take it and regretfully leaves him. Now, alone, he faces his final crisis—the night of the big rigged fight. Somewhere around the middle of the fourteenth round the scales fall from his eyes. Rallying, he wins; he defies the gangster; he walks into the night with his girl, poor but purged.

I have catalogued these tired ingredients, the better to make the point that, unlike *Brute Force* and using an equally familiar subject, *Body and Soul* emerges as an absorbing piece of entertainment. This is attributable in part to its high technical quality, particularly the creative photography of James Wong Howe. The fight is, as far as I know, the best ever filmed. The writing has tempo and some sensitivity and the acting usually transcends the types to which it is assigned. The direction has vitality and freedom. Lilli Palmer, cast most unconventionally in the conventional part of the girl, gives as resourceful a performance as I have seen in a long time. Within its own limited idiom, *Body and Soul* is eminently successful. When it is over, you return inevitably to a consideration of how stale were the picture's ingredients. But while you watch, its craftsmanship is sufficiently high to convince and hold you almost continuously.

(If I may inject a personal note—it is greatly to the picture's credit that, having accidently strayed into the obscene horror of an Audience Research Institute session and submitted to a jocular briefing by one of Dr. Gallup's representatives, I was still able to enjoy the subsequent projection as keenly as I did.)

By the time this article appears, the shock aspect of *Crossfire*—the issue of race hatred raised and openly discussed on the nation's screens—will have been exhaustively covered and Hollywood's belated victory over the "censorship of fear" will have been celebrated with appropriate tributes to the initiative of author, director, and producer. The main point of discussion—whether the problem of racial intolerance is organic to the picture—will have been settled, I believe, mainly in the negative. As an element in the business of contemporary picture making, however, it turns out to be a thoroughly organic and highly significant event.

Aesthetically, the energy and intensity of feeling which sparked the creators of the picture into attacking the racial issue have fired the rest of their work, transmuted it from an efficient "whodunit" into the best American pic-

ture I have seen this year. It is fascinating to watch the process whereby intensity of feeling on one issue automatically colors and spreads to every character and situation in the entire work. Typical of this are the scenes with the call girl in the shady bar. Only tangential to the main line of the story, they have truth and poignance directly related to the creators' intensity and honesty about their central theme.

Even technically, the subject matter has directly affected the work. It was the controversial and "dangerous" nature of the picture which determined the production conditions under which it was made—conditions which are of vital interest to anyone seriously concerned with the future of picture making in Hollywood. *Crossfire* was made by a large studio in twenty-three days for the price of an average "B." Undisputedly, this haste and economy show in the picture—show to enormous advantage. There is a unity to the production—limitation to a narrow world of darkness and policed streets, of closing bars and lonely apartments,—a concentration upon the essential reality of character and conflict, an over-all directness and lack of contrivance very rarely found in Hollywood pictures. (*Boomerang,* for all its qualities, bore the unmistakable scars of big-studio processing.)

I hope it now becomes clear why these three pictures have been selected for review at this time. All three have sprung from that common ground of violence which is still a characteristic of our times and of our tastes in entertainment. All three were made in Hollywood by competent picture makers. They vary in quality in direct ratio to the honesty and intensity which animated their creation.

Audivisual Music

RALPH K. POTTER

RALPH K. POTTER, Director of Transmission Research in the Bell Telephone Laboratories, is perhaps best known for his association with the development of ways to translate speech, music, and other sounds into visible patterns. On the side, he has been interested in efforts to produce a music that may be seen as well as heard, and the present article discusses some speculative thoughts and ideas that have grown from this interest.

WILL there ever be a generally accepted music that is both audible and visible? The answer to this question should be of considerable interest to producers of motion pictures and to anyone concerned with the future of television. It should also be of great interest to all musicians and to color artists. If music can be thus modernized to meet the needs of screen and sound entertainment, the effects may be mildly revolutionary.

It could be said that we already have music that is both visible and audible. In fact, the idea is more than two hundred years old. Around 1720, one Louis-Bertrand Castel, a French mathematician, suggested that visible music be produced by associating color transparencies with the keys of a harpsichord. Since then, many others have experimented with and demonstrated "color organs" of various sorts, among the most active being the late A. W. Rimington, in England, and Mary Hallock Greenewalt and Thomas Wilfred, in the United States.

With the development of sound-movie techniques, much of the experimental effort toward a visible and audible music shifted to this medium. Here it has acquired the name "audivisual music," a term apparently applied to any combination of abstract and moving color forms accompanied by sound-track music. Many experimental audivisual music films are on file in art museums.[1] A few are in limited commercial use, and short passages of this "music" have appeared in several popular animations, including the Disney classic *Fantasia* and, more recently, his *Make Mine Music.*

There have been numerous contributors in the field of experimental audivisual music. Perhaps the first to complete a film synchronized with sound music was a Frenchman, M. Delacommune, in 1925, the production being a composition based upon the *Valse Mephistopheles* of Liszt.[2] Among those who have contributed substantially to the earlier background of development are such artists as Hans Richter, Walter Ruttman, Fernand Leger, Man Ray, and Francis Bruguiere. More recently active in the field are Oskar Fischinger, Len Lye, Norman McLaren, Mary Ellen Bute, James and John Whitney, and probably many others whose individual contributions are not identifiable because they have worked as members of groups.

In figure 2 are shown sample frames from an experimental film by the Whitney brothers. Such motionless pictures do not provide a very satisfactory no-

[1] See *The Film Index, Part 1: The Film as Art,* compiled by the Workers of the Writers' Program of the Works Progress Administration in the City of New York, and published by the Museum of Modern Art Film Library and the H. W. Wilson Co.

[2] See the preceding footnote.

tion of the action in these "visuals"—as the abstract movies are called. Perhaps more revealing are the following excerpts from notes made by the author while viewing films by various experimentalists:

"Black zigzag and white accents against a patch of red—Flashing spots of color—Spirals growing—Strips and rectangles changing shape at rapid rates—Accents arranged on diagonal appearing and disappearing rapidly to tempo of music. . . .

"Cylinders in groups, rising and falling to music—Spheres advancing and withdrawing—Spots of color in clusters, blue, orange, red, fade into distance—Waves in rows cutting and intermingling—Bars and expanding circles in blue against black."

Visuals in the film compositions so far described are produced by the familiar animation methods. Another version is derived automatically from the accompanying sound music. Representative of this "automatic" type are the "Auroratone" films developed by Cecil Stokes. A typical "Auroratone" pattern is shown without color in figure 3. These displays are intricately beautiful; they billow, fold, and twist as new designs slowly follow the progress of the sound music.

Audience reaction.—An average audience witnessing past and current attempts toward what we have here defined as audivisual music would doubtless express a wide variety of opinions. Some films would be decidedly distasteful to almost everyone present, the audience feeling that no relation whatever existed between visible display and accompanying sound. At the opposite extreme, a few films would seem well unified and acceptable in moderate amounts, although not many in the audience would care to think of these audivisual compositions as "music." They would prefer rather to regard them simply as interesting combinations of mobile abstraction and sound music.

Why is it that artist and audience have not been able to reconcile their interests in this field of visible and audible music? One could, of course, argue that today's art was yesterday's exasperation, and that acceptance of anything new in art must always be preceded by a period of education. A. B. Klein, in his comprehensive volume, *Color-Music, the Art of Light*,[3] concludes that "if any good is to come of combined works of sound and light, the observer must never question the logic of the effect." This may seem to shift a great deal of responsibility to the audience, but there are strong arguments to justify such an attitude on the part of artists. If they abandon their self-imposed principles in an effort to please the public, they become followers rather than leaders.

But, without reflecting in any way upon the beliefs or the objectives of past and present experimenters in the audivisual music field, is it not worth while to consider whether any new form of such music might be acceptable to an average motion picture or television audience *at once,* without waiting for the completion of an indefinite and perhaps extensive period of education? Any one form of audivisual music that could stir immediate and widespread interest should be beneficial to the field as a whole, for the greatest

[3] Published by Crosby Lockwood and Son, Stationers' Hall Court, Ludgate Hill, E.C., London, 1926.

handicap imposed upon development of this art at the present time is its substantial lack of an audience. Therefore in the following discussion it is proposed that we disregard the interests of the artist initially and consider only what kind of audivisual music is likely to obtain relatively immediate approval of motion picture and television audiences.

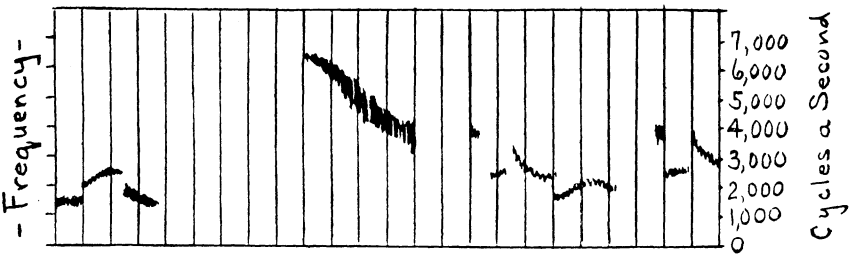

Fig. 1. Tracing of spectrogram of mockingbird's song, showing spacing of movie frame inervals.

Unity.—Why are some audivisual compositions acceptable and others not? The reasons obviously do not depend entirely upon the individual quality of the visible display and the sound music. Even though the visible and audible parts are entertaining separately, the combination may be exceedingly unpleasant. Apparently the answer is that where two performances do not clearly *belong together,* their simultaneous presentation is annoying. Whatever the reason, we demand unity, or sufficient evidence of relationship between the parts of a show, or a book, or a picture, to feel assured that it is one show, or one book, or one picture. And if a combination of abstract patterns and sound music is to be immediately acceptable to an average audience, evidence of relationship will have to be very definite indeed!

What can provide such convincing evidence that meaningless patterns on a motion picture screen belong with accompanying sound music? Whatever it is, it must surely be something in the visible performance that may be closely associated with something in the audible performance. There are not many possibilities, and hence an answer to the question is rather quickly indicated. *Color* has been compared to musical tone, and both color and music may excite moods, but these relationships are very indefinite and certainly not strong enough to convince a skeptical audience. *Form* might be vaguely connected with musical tone, as rotundity with low notes and thinness or sharpness with high notes, but again the connection is not sufficient for practical use. A remaining factor is *movement,* and here the situation is entirely different, for any film animationist knows that movement can perform wonders in audivisual association. Imagine a wavy line standing motionless on a screen while accompanied by sound music. As long as the line remains stationary it bears no relation to the music. Now, think of it as a wriggly line, set in motion by the animationist and cutting capers to the audible rhythm. Immediately, the line attaches itself to the music, the visible and audible movements binding the two together.

This audible-visible association sometimes becomes impressive. For example,

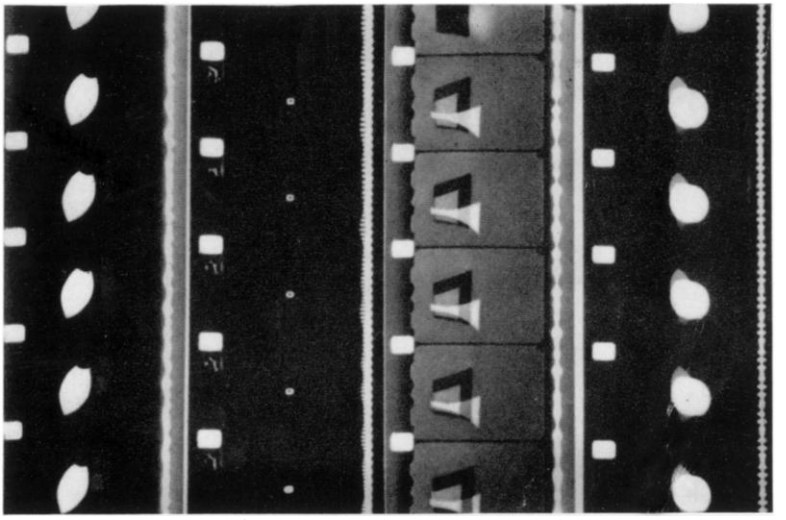

Fig. 2. Samples of experimental audivisual music film by James and John Whitney.

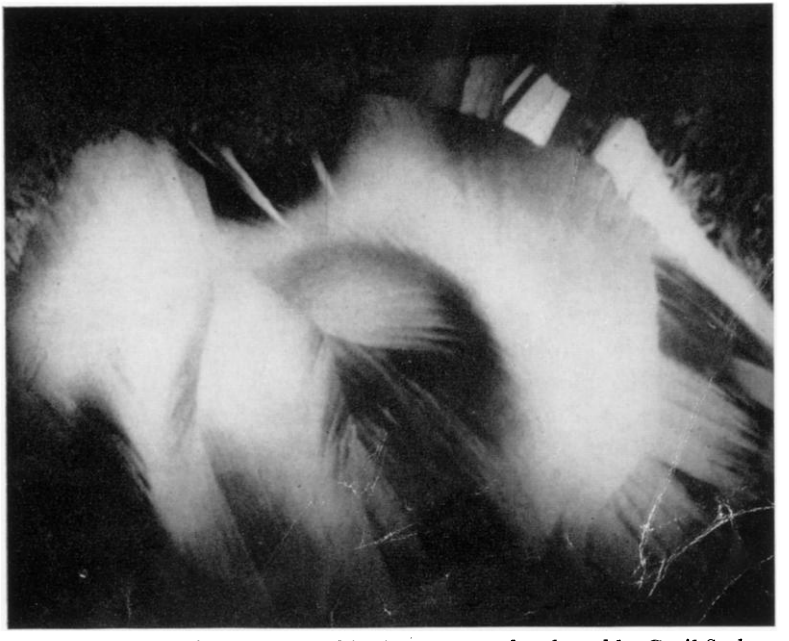

Fig. 3. Example of patterns used in Auroratone developed by Cecil Stokes.

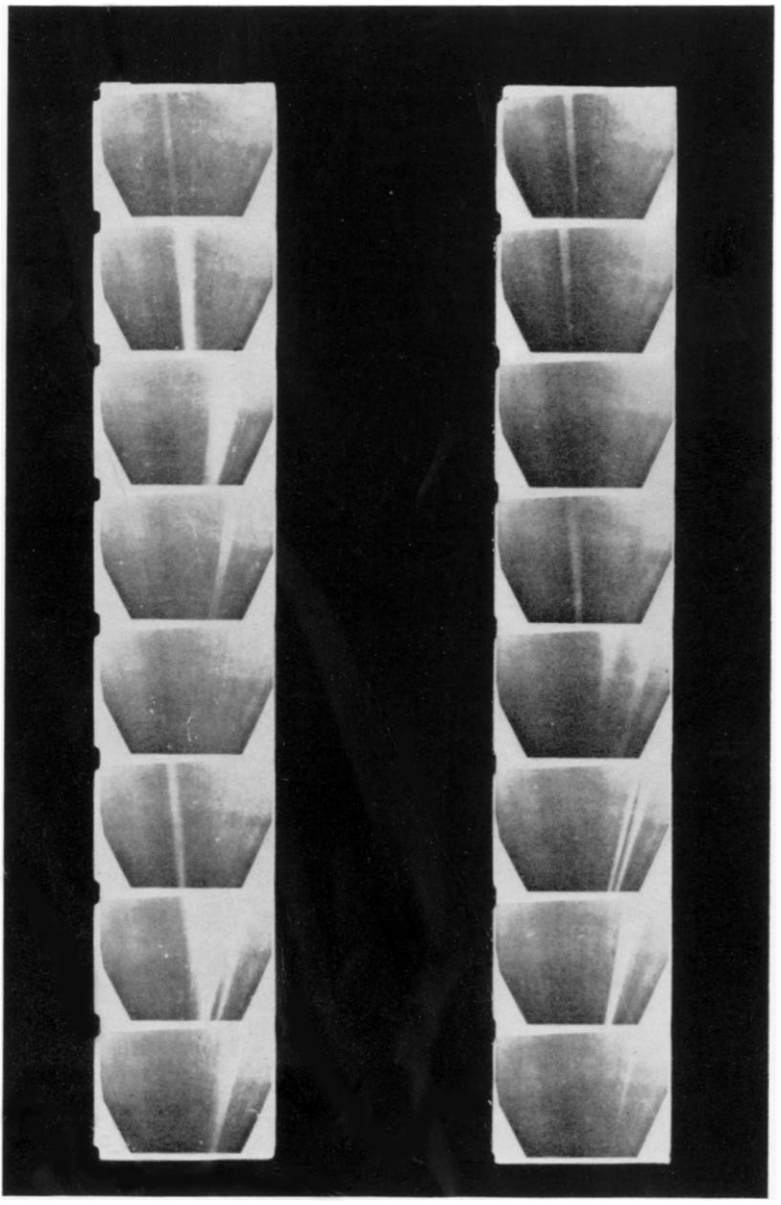

Fig. 4. Samples of bird-song motion pictures used to demonstrate audivisual unison.

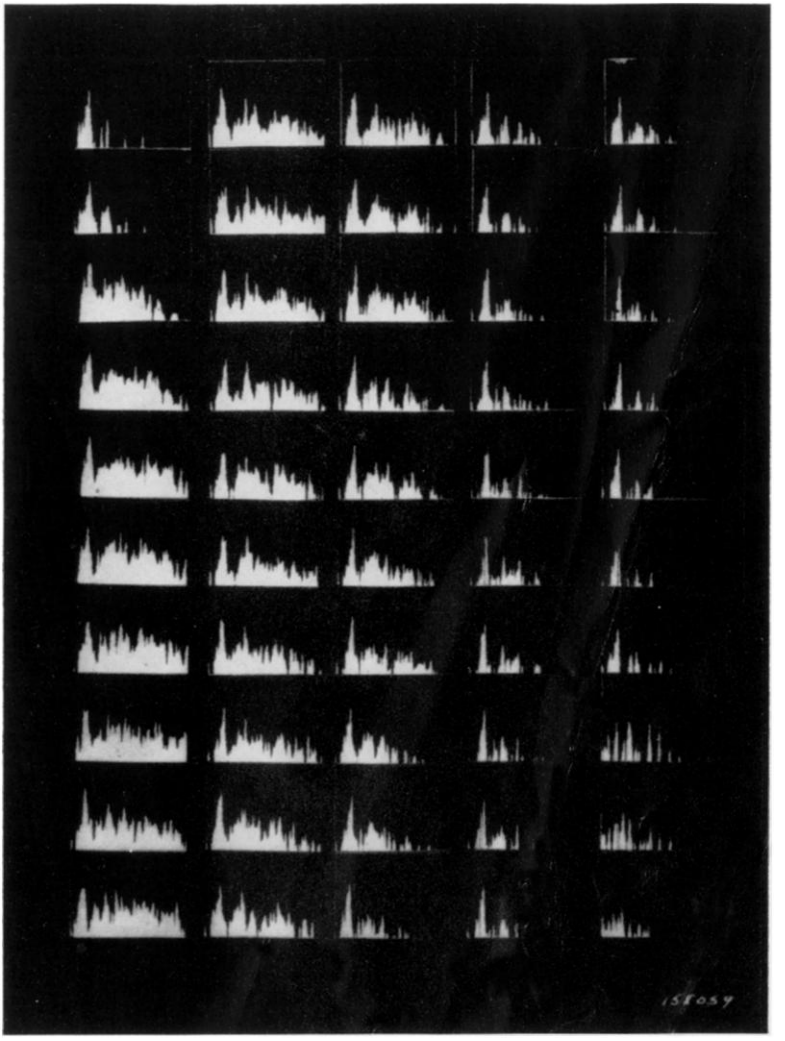

Fig. 5. Successive two-dimensional spectrograms of a cymbal clash taken at motion picture intervals.

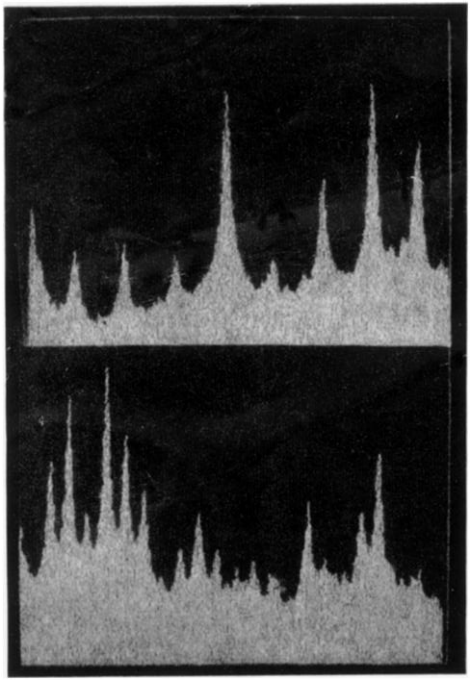

Fig. 6. Two-dimensional spectrograms of violin notes: top, high-pitched; bottom, low-pitched.

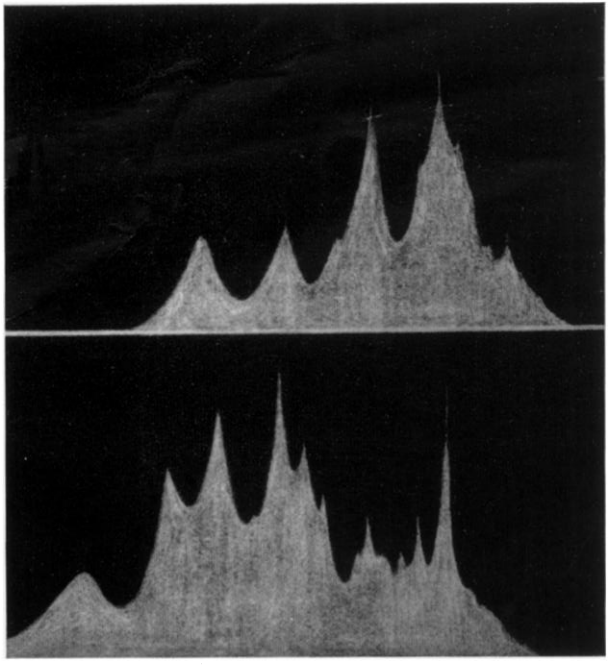

Fig. 7. Line graph showing graduated spacing of overtones when plotted on octave or logarithmic frequency scale.

Chuck Jones, director of cartoons at the Warner Brothers studio, writing about "Music and the Animated Cartoon," describes a brief passage in *Fantasia* as follows: "It pictured simply a ponderous, rocklike, coffinlike mass that waddled into a murky background accompanied by a series of deep bass notes. I should not say 'accompanied,' because this Thing was the music: to my mind there was no separation; the fusion of the auditory and the visual was perfect."[4]

Although sound music and visuals do sometimes merge into one so that we may think of them as indivisibly "music," these occasions are comparatively rare. And yet the fact that such occasions exist at all makes one wonder whether audible-visible associations as now familiar to the animationist, and as used in its present audivisual music, could not be made the rule rather than the exception. If movements on the screen and those heard from an adjacent sound system could be made to blend in complete unison, so that the display *is* the music, those movements should also be capable of carrying the contrasts and interplay essential in a "music." How can such a blending be accomplished? What is required to make an audience feel that the visible movement on the screen belongs with the accompanying sound music?

An analysis of movement as perceived by the ear will show that the aurally significant movements in music must occur in two dimensions, pitch and loudness. If a visible display is to correlate closely with these two dimensions in sound music, the display should also contain two separately distinguishable dimensions of movement, one that can be associated with pitch and the other with loudness. For example, pitch movements might be related to horizontal motion on the screen and loudness, movements to motion toward and away from the observer.

A spot and a tone.—Reduced to its simplest form, an abstract display on a moving picture screen becomes a single spot of light. Similarly reduced to its simplest form, sound music becomes a single tone. With these basic elements of display and music, the spot and the tone, an interesting and revealing audivisual demonstration is possible. Let us attempt to imagine such a demonstration. Say that we are seated in a darkened projection room before a blank screen. Then a single spot of light appears. It dodges about over the screen in every direction, now slowly, now rapidly, all the while growing large and small so that it appears to jump out toward the audience and then to recede. There is no pattern to the movements; they remind one a bit of the aimless excursions of a moth near a light.

Now, say that a tone becomes audible from a loud-speaker behind the screen and that this tone varies erratically in pitch and loudness, and in a manner that bears no relation to the movements of the spot on the screen. One might imagine that the result would be audivisual bedlam. It is. Very little of such a performance is enough for anyone, even a youngster.

Next, bring the spot and tone to rest, and arrange the demonstration apparatus so that whenever the loudness of the tone is increased the spot will become larger and brighter, and whenever the pitch is altered the spot will move sidewise, say to the right with in-

[4] *Hollywood Quarterly*, Vol. I, No. 4 (1946), p. 365.

creasing pitch and toward the left with decreasing. This can be accomplished by couplings between the spot projector and the tone source. With such interconnection, the relation between visible and audible movement is no longer chaotic; it is at once orderly, and spot and tone clearly belong together. If spot and tone shift anywhere within their two correlated dimensions, the feeling of relationship persists. Since the spot may move from side to side and also toward and away from the observer, it seems to be moving about upon a horizontal stage. If the manipulator handles the controls in a certain way, he can make the spot seem to move in a circle on this horizontal stage and the observer has the impression that it is accompanied by the tone.

Most important in connection with the discussion that follows is the fact that spot and tone continue to belong together *without unison* so long as the audible and visible movements are sufficiently related. That is, these movements do not need to be alike, as in unison, in order to satisfy the observer that they are parts of the same performance. Rapid sequences of two dots of tone followed by one of the spot flashing on the screen constitute an integrated audivisual pattern. Or an up-and-down sweep of tone and spot in unison followed by the same in opposition, and repeated, will give the same feeling of unity.

The above-described spot-and-tone demonstration would not be likely to impress the experienced film animationist, because this is essentially old stuff to him. He knows from experience that movement can provide a powerful bond between visible and audible effects, and he also knows that this bond is clearly evident to the average motion picture audience. So there is no speculation involved; the effect is well known and dependable. The only part of this demonstration that is not likely to be so familiar to the film animationist is its organization. He uses both loudness and pitch changes in order to enhance visible movements, but in his cartoon work it has not been necessary to reduce these to a systematic correlation such as is described above. While for most animation purposes such organization would be useless, it may be highly useful in the quickly acceptable audivisual music for which we are searching, and that this is so will become more evident as the discussion progresses.

Tone versus music.—As was indicated earlier, the spot-and-tone demonstration illustrates the most elementary audivisual music combination possible. But what of real music? Does the spot-and-tone relationship lose its meaning here? Actually, a single musical note contains between a few and perhaps fifty separate tones, and parts of a symphony may contain thousands. How, then, would it be possible to extend the spot-and-tone association to many tones and many spots, as is required to represent sound music? New methods of sound portrayal now make such an extension feasible.[5] In general, two kinds of pictures of sound are produced by these methods, one a stationary or still picture and the other a motion picture. Figure 1 shows a still picture of a mockingbird's song recorded by an instrument called the sound spectrograph. This instrument sorts out the components of sound and spreads them across

[5] R. K. Potter, "Visible Patterns of Sound," *Science*, November 9, 1945.

a frequency or pitch scale so that the patterns of movement are made visible. Audible designs become visible designs. Dimensions of the sound picture in figure 1 are similar to those of the ordinary musical scale, pitch extending vertically and time running from left to right, but instead of the note symbols, effects of the sounds themselves are recorded. Where the recording is darkest the sounds are loudest. The vertical lines distributed along the time dimension are one twenty-fourth of a second apart and therefore indicate the intervals at which successive motion picture frames of these same sounds might be taken.

In figure 6 are shown two motion picture type patterns of violin notes, each depicting the tone structure at certain instants of time. The bottom pattern is of a low-pitched note and that at the top is high-pitched. The regularly spaced peaks are overtones. Their horizontal position shows their frequency, and height their intensity. Notice that the peaks are spread farther apart in the higher-pitched note at the top. The higher the pitch, the wider the separation between overtone peaks in this type of display. Still patterns of this kind, shown earlier in figure 1, are effectively pictures of solids—as if one were looking down upon a model of ridges and valleys. The motion picture frames such as are illustrated by figure 6 are cross sections of the model as though it were sliced at intervals, in the way one slices a loaf of bread.

Demonstration film.—During a lecture-demonstration before the Acoustical Society in New York City, May 10, 1946, the author illustrated audivisual unison with sound patterns of a motion picture type in a brief colored film. The patterns were of bird songs and were accompanied by the songs themselves. A section of this demonstration film in black and white is shown in figure 4. In these pictures, tone frequency increases toward the right and tone intensity is represented by the radial length and brilliance of color beams. During a part of the cardinal's song included in this film, the tones repeatedly sweep upward in pitch at a very rapid rate. These appeared on the screen as beams sweeping across toward the right side of the display, and, of course, at an equally rapid rate.

The relationship between screen display and accompanying sound seemed completely evident in this demonstration film. As long as synchronization was maintained, pattern and sound were one. In other words, "the fusion of the auditory and visual was perfect."

Thus far, only short sequences have been made of instrumental music in the motion picture type pattern, but there is every reason to believe that audivisual unison would be just as obvious in longer sequences of this kind as it was in the bird-song film. To illustrate the appearance of such a motion picture sound sequence, there is shown in figure 5 a succession of tone patterns of a different kind, representing a cymbal clash. The sequence starts in the upper left-hand corner and continues down each column. In these flamelike patterns frequency increases toward the right and intensity is shown by vertical height. During the first two frames, only background orchestral music is visible. The sudden clash appears in frame three and dies away gradually toward the end of the third column.

Possibilities.—Patterns of the kind in which spots or lines or beams are

closely correlated with movements in the sounds from which they are derived provide a new and, for our purpose, promising approach to the audivisual music problem. But for such a purpose the interest is not confined to unison. It includes the whole gamut of possible relationships between display and sound, extending from complete association of audible and visible movement to a complete absence of association. As in sound music alone, complete unison between the parts would lack expression and complete absence of unison would result in loss of unity. Also as in sound music, the composer of audivisual music would shape his compositions between these extremes. While correlated audivisual music is in the introductory stages, he would lean toward the conservative, sticking to fairly obvious relationships. As the audience becomes better acquainted with the art, he could venture away from unison, thus extending the range of musical expression.

Not only does this correlated type of audivisual music offer possibilities of prompt acceptance, since it can provide both unity and expression; it also has the following features of interest to the artist:

1) It is an audivisual music that *may be written in the familiar note-and-staff symbols of sound music.*

2) It offers the possibilities of utilizing existing theories of counterpoint in relation to audivisual harmonies, contrasts, and interplay of movement between the two media.

3) It should seem much less strange to the composer of sound music than present audivisual music, and more truly a "music."

This type of audivisual music might be put into film form in two ways, one requiring special sound-to-sight translation equipment and the other calling for no more equipment than the animationist uses at present. Compositions would be written in two scores, one the "sound" score and the other the "visual" score. The former would be played and recorded in the usual manner to provide the sound track for the film. With translation equipment available, the latter would also be played and recorded, the record then being translated into visible patterns that would be the basis of the display in the film. Without translators, the animationist would work directly from the visual score, in effect performing the functions of the translator himself. More will be said of this later.

A conspicuous characteristic of this proposed type of audivisual music would be *system.* One might reasonably ask whether the necessarily systematic arrangement of displays would restrict the artist. The best present answer to this is apparently a reference to the experience with sound music. Sound music is built upon system. Without carefully organized scales the results of musical composition would be fearful to contemplate. If the display in audivisual music is to be correlated with accompanying sound music, it too must be systematic.

Scale requirements.—At this point it is desirable to digress from the main argument to mention an important detail concerning scale dimensions of the correlated displays. The frequency dimension in figures 1, 4, 5, and 6 is linear. This means that a frequency spacing of 100 cycles a second is the same in all parts of the range. Such a scale seems unsuitable in a correlated

display because it does not correspond with hearing. For example, musical action is roughly equal above and below middle C, but on the linear scale a frequency corresponding to this note would be close to one edge of the screen, with the result that the action in one part of the display would be severely crowded and that in the other unduly expanded. Also, the overtones of a note on the linear scale spread apart as the pitch increases, as may be seen by a comparison of the high- and low-pitched violin notes in figure 6, while to the ear a change in pitch sounds more as if the whole note group moves as a unit up and down the scale.

Use of a logarithmic or octave frequency scale laid out in musical intervals like the keys on a piano is in much better agreement with the aural experience. On such a scale, middle C occupies a near-middle position on the screen; also, the overtones of a note group move up and down scale without spreading apart. However, the components in the note are not spaced at equal intervals as in the linear scale. Instead, they are closer together toward the upper pitch range, just as the logarithmically spaced graduations along the slide rule used by engineers come closer together toward the upper end of the scale. The distance from 1 to 2 along such a scale is the same as that from 2 to 4, or from any number to its double. Since the fundamental frequency of a note doubles in one musical octave, this is equivalent to saying that all octaves are equal in length along the logarithmic scale.

In figure 7, the violin notes automatically recorded on a linear pitch scale in figure 6 are redrawn by hand to the logarithmic scale. Note that the peaks now crowd together toward the right or upper end of the scale. Notice also that the upper note pattern, representing a higher pitched note, is moved bodily to the right, the overtone intervals remaining as fixed as the graduations on a slide rule. Any musical note in which the overtones are harmonically related will have the same distribution of peaks, although the relative height of the peaks will vary with note timbre.

The loudness or intensity dimension of the correlated patterns should also, no doubt, be of the logarithmic type, to agree with hearing. On such a scale, components that are twice as loud would be approximately twice as large, or bright, or both.

Appearance of displays.—Correlated visuals could take a variety of forms without violating the fundamental requirements that equivalent of "pitch" and "loudness" movement be clearly shown upon separate dimensions of the display, and that these dimensions be fixed. There are many possible arrangements of spots and lines capable of meeting such requirements; but some will undoubtedly be found preferable to others.

How would these correlated patterns look in motion on the screen? Some notion of their appearance may be gained by a consideration of movements that we can visualize in sound music. Note patterns of the kind derived from sound music will display a wide range of variation that can only be illustrated, in small part, by still pictures. In addition to differences in overtone composition as illustrated by numerous graphs,[6] manner of attack,

[6] E.g., see C. E. Seashore, *Psychology of Music* (New York, McGraw-Hill, 1938), pp. 182–224.

frequency and amplitude variations, and characteristics of termination all determine note individuality.

In order to picture musical notes in action, let us consider visuals with accompanying sound in *unison*. When no sound is heard, nothing would appear on the screen. Sounds that build up slowly would build up at the same rate before the eye. Sounds that build up suddenly would appear suddenly. Changes in composition of a note go on even during its brief life, and the visible pattern would reflect these changes. Some notes, such as those of the piano, would show an initial broad flash that would rapidly settle into a harmonic pattern. Others, such as those of bass or trap drums, would produce a broad initial flash that would die away rapidly as a comparatively unorganized pattern.

Visible vibrato would consist of a tremulous, sidewise movement of the note groups, with amplitude variations caused by superposed resonances. Tremolo would show as a rapid pulsation of pattern intensity or brightness.

Harmonic relationships produced by note combinations would have visible effects. Consonant note combinations would produce orderly combination patterns, and where overtones coincide they would result in amplitude beats and a lively "sparkle" in the display.

Notes of keyed instruments, such as the piano, would march up and down scale in steps. Those of unkeyed instruments, such as the violin, would glide smoothly across the screen.

Will the rates of movement in these displays be greater than the eye can appreciate, or even painful to watch? It is frequently stated that the ear can hear changes in tone at rates far beyond the capabilities of the eye. Evidence upon which this conclusion is based seems to neglect the fact that sudden changes in the low-frequency oscillations of sound produce new components. Detecting the difference between very high rates of change in tone is analogous to detecting the difference between shapes thrown on a screen for extremely short intervals, which is a familiar test. There seems to be no evidence that the aural nerve fibers are capable of conveying information concerning higher rates of movement than can be handled by the nerves from the eye. In the spot-and-tone test discussed earlier, both spot and tone seem to become blurred when the rates of movement are roughly the same.

Assertions that rapid movement of light on a screen causes headache can be matched by similar assertions that loud and discordant sounds produce headaches. Although we can watch darting flames or streaking and bursting fireworks by the hour without ill effects, a single flash bulb going off near by can be extremely annoying.—And so can a loud explosive sound! The animationist knows the kinds of things that produce unpleasant effects in visible movement on the screen and it seems unlikely that correlated audivisual music would present any problems new to him.

Color.—That there has been, thus far, very little mention of color in connection with correlated audivisual music does not mean that it is unimportant. To the contrary, the part played by color would be fully as prominent as it is in any other form of audivisual music. Artistic treatment is beyond the scope of this discussion; nevertheless, a few generalities con-

cerning color deserve mention. No doubt, an audivisual music composition would have a color theme that is as definite as the tonal theme of the sound music forming part of the same composition. Certain combinations of hue might be repeated in variation, threading through the complete score, and being stressed or subdued in ways well known to the colorist. Perhaps one of the most interesting possibilities would be repetition of color sequences forming color "melodies," these accompanying or supplementing the melodies of visible movement.

In different arrangements of the same audivisual music, the visuals might differ in form and color in the same way that different arrangements of sound music utilize modified movements and tonal quality. Several artists might produce as many individual interpretations of the same composition. Since color is a secondary factor in unifying the audible and visible parts of correlated audivisual music, a great deal of latitude in its use would apparently be permissible.

No translation equipment.–Although electrical sound-to-sight translation devices could be very helpful in the production of correlated audivisual music, if such devices were available, it is believed that they would not be at all essential to initial development. Correlation in the dimensions of pitch and loudness sufficient for acceptable composition can probably be achieved with what the film animationist has available at the present time.

Let us consider what the steps might be in making visuals under these circumstances. The first thing necessary is to choose the dimensional arrangement to be used. Assume that we desire to associate pitch with horizontal position, and loudness with vertical length of line. The horizontal scale would then be arranged in musical intervals, each note of the familiar, equally tempered scale being assigned a position across the frame as illustrated in figure 8. For the time being, the loudness scale could be very approximate, with fortissimo equivalent to almost the full vertical height of the frame and pianissimo a relatively small vertical height above the lower edge of the frame. In other words, pianissimo would appear to be distant and fortissimo close.

Next, there is a question of how to represent a note group. Why not use rectangles, or circles, or triangles, or odd shapes of any kind? But if we take this liberty, the essential dimensions of movement will certainly be badly confused, and both unity and range of expression are likely to suffer severely. After going over the many possible ways of picturing individual notes, one is apt to come to a conclusion that the best patterns to use would be somewhat similar to those that may be translated from musical sounds, such as the patterns of figures 4, 5, or 6. To the degree that these closely correlated musical note forms may be approximated, the artist will be able to approach unison when he so desires. At the opposite extreme, he may, if he likes, produce visible notes of entirely new timbre and dynamic quality, so long as these forms represent possible sounds. As a basis for note-pattern synthesis of any kind, it should be well worth while for the experimenter to become acquainted with what is known about the composition and movement of musical sounds.[7]

[7] See list of references at end of this article.

Once display arrangements and note forms are selected, the next step will be to translate the "visual" score (assumed available) to the film by animation methods. Here it will be necessary to introduce accurate timing, the requirements for which are already familiar to the animationist, and to incorporate detailed movement, such as a vibrato, a sudden or gradual attack, glides, or stepped pitch movements, and so on. There will also be the important problem of color, as summarized earlier.

If the visual is of the flame type, the final display may appear as a "sea" of notes, receding, advancing, shifting from side to side, bursting into peaks of color, and again as one solo pattern swaying against a distant background of movement. Visible movement would now harmonize, now contrast with accompanying audible movement, threads of the combined design linking the two media.

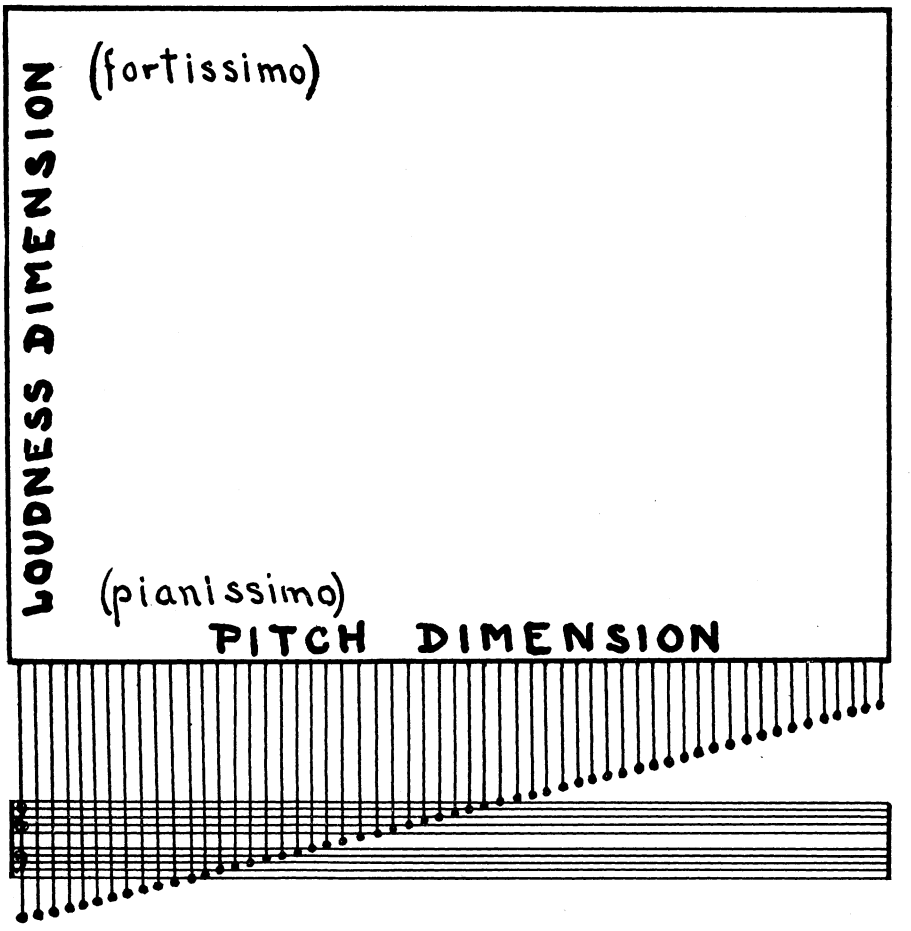

Fig. 8. Possible procedure for construction of display without automatic translation as guide.

Although much can be accomplished toward development of a correlated audivisual music without sound-to-

sight translation aids, there seems little doubt that these devices, when available, would be of appreciable assistance in perfecting such an art. That they *will* eventually be available seems assured by the present widespread interest in sound portrayal for other purposes.

Conclusions.—The author's aim in this discussion has been, not to tell the artist how to produce an audivisual art, but rather to suggest a combination that would be quickly acceptable to an average audience, because it is obvious that the art is badly in need of an audience. Once widespread interest in audivisual music is established, all artists in the field will be in a much better position to develop their own theories and to carry on explorations in any direction they desire.

In the search for a generally acceptable audivisual music, it seems there will be found a key in three characteristics possessed by all of us. First, we enjoy such things as flames dancing in a fireplace, restless color reflected from dark, disturbed waters, glittering stars on crisp-clear nights, fireworks streaking and bursting in cascades of color against a black sky, Northern Lights shooting eerie beams above the night horizon. Secondly, we demand that any performance be one performance, meaning that its parts must clearly belong together. Thirdly, the animationist knows how easily persuaded we are that visible and audible effects belong together, if their movements are related. A study of these three characteristics and ways to satisfy them has led the author to the following conclusions:

1. That it is possible to produce a visible and audible music on film that will have immediate entertainment value and promise of an extensive range for artistic expression.

2. That such a combined music can be realized by refinement of movement relationships well known to the film animationist.

3. That this refinement amounts to organization of the visible display in such a way as to show two dimensions of visible movement that may be correlated with the two fundamental dimensions of movement in sound music, namely, pitch and loudness.

4. That organization such as is utilized in these correlated visuals is logical, since the sound music with which these visuals are associated is built upon orderly arrangement of tones.

5. That in such correlated visuals color may be applied and arranged with the same freedom that is permitted in the artistic handling of costumes and scenery for a musical show.

6. That this correlated type of audivisual music may be written in the familiar notes and staffs of sound music.

7. That its composition could apparently utilize many of the principles already developed in connection with sound music.

8. That its perfection should open new fields of expression for both the composer of music and the animation artist.

9. That progress could be made in the development of this correlated audivisual music with the present tools and techniques of the film animationist, although automatic sound-to-sight translation devices will be of assistance when available.

10. That audivisual music of this type might be used initially as back-

ground for credit and title lines, for passages in musical animations, as backgrounds for trick orchestra shots in musical shorts, and also for solo parts in such shorts. With development, it could presumably assume more important roles.

References that may be useful to experimenters in the field of correlated audivisual music are the following:

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The Science of Musical Sounds, by D. C. Miller (New York: Macmillan, 1926).

Musical Acoustics, by Charles A. Culver (New York: Blakiston, 1947).

"Absolute Amplitudes and Spectra of Certain Musical Instruments and Orchestras," by L. J. Sivian, H. K. Dunn, and S. D. White. *Journal of the Acoustical Society of America,* Vol. II (1931), pp. 330–371.

"The Violin," by Poul Jarnak. *Journal of the Franklin Institute,* Vol. 225 (1938), pp. 315–341.

"Acoustic Spectra of Organ Pipes," by C. P. Boner. *Journal of the Acoustical Society of America,* Vol. IX (1938), pp. 32–40.

"Observations on the Vibrations of Piano Strings," by O. H. Schuck and R. W. Young. *Journal of the Acoustical Society of America,* Vol. XV (1943), p. 2.

"Component Tones from a Bell," by A. T. Jones and G. W. Alderman. *Journal of the Acoustical Society of America,* Vol. IV (1933), p. 340.

Film Music of the Quarter

LAWRENCE MORTON

LAWRENCE MORTON has written about film music for *Script, Modern Music, Cinema, Film Music Notes,* and the *Hollywood Quarterly.* He has also worked as orchestrator for both films and radio.

IN *Song of Love,* the story of Clara and Robert Schumann, there is a wonderful scene in which Clara points out to Franz Liszt the differences between her husband's original conception of the song, *Dedication,* and Liszt's florid transcription of it. The scene is a striking dramatization of music criticism. From the lips of a beautiful, gracious, and highly intelligent character comes an eloquent exposition of the integrity of art and of life. This is the subject that responsible music critics have been writing about for generations. For the most part they seem to have been shouting into the wind while the Philistines have continued to prosper; and when the critics have been heard at all, they have been cried down and disparaged by the semicultivated, charged with asceticism, intellectualism, or plain snobbishness. But in the film Clara's idealism triumphs. She speaks to Liszt not about notes or style or technical prowess, but about those attitudes toward life that find expression in music. She speaks about her love for Robert and his for her, which is the subject matter of *Dedication.* This is the kind of love that Liszt, in his passage from one brilliant amour to another, has never known. And so, for all his genius, he can have no comprehension of the life experience recorded in the song, no appreciation of the form-content complex as a translation of life into art. He can be sensitive only to the outward beauty. And so Clara rebukes him—but so gently and yet with such conviction that when she ends by kissing his cheek as a sign of affection, she has earned his gratitude for having shamed him.

It is a beautiful and important scene. Its significance was not fully appreciated, however, by the makers of the film. Somewhere in the front offices Clara's admonitions were forgotten. She would have been embarrassed by the excesses of *Gemütlichkeit* that give her filmed biography a kind of emotional technicolor, an aroma of old lavender. For if she was a wife and mother, with an abundance of the domestic cares that those professions bring, she was first of all a very great artist, so great that Bernard Shaw called her "the Holy Grail of the critic's quest." As that kind of artist, she would have recognized at once the weakness of a screenplay that could not stop at the end of the story—the death of Robert,—but had to continue with a rounding out of the production so that it could end as it began, with a concert before royalty in Cologne's Gürzenich. And finally, Clara never would have approved the choice of Artur Rubinstein for the recording of Schumann's and Brahms's piano music—although she would undoubtedly have felt that Liszt's got just what it deserved. Rubinstein's brilliant style, with its tendency toward overemphasis, its indulgence in interpretation, its reliance on a percussive touch that is magnified by the mi-

crophone—this is hardly the style with which to represent Clara's performances. She played, according to those who heard her, with no trace of personal display, with the keenest observance of the composer's intentions, with profound intellectuality and noble passion. Rubinstein, an artist of the Liszt persuasion, brings to the sound track a thorough refutation of the very artistic principles that Clara had expounded in that one marvelous scene.

What Clara would have thought about the score for *The Unfinished Dance* is dreadful to contemplate. This picture about a little girl who commits mayhem upon the person of a rival to a favorite ballerina is the occasion for super-Lisztian versions of music by Tschaikowsky, Chopin, Saint-Saëns, Kreisler, Beethoven, Smetana, Gounod, Borodin. All this music, even though it is not part of the greatest legacy that the masters have bequeathed to us, nevertheless deserves to be treated with respect. Instead, it is subjected to the exquisite torture of the arranger's craft. Saint-Saëns' *Swan,* for instance, is lashed with chromatic piano runs, with strings harmonized *divisi* on the tune. The *Faust* ballet music is broken on the wheel of the Kostelanetz esthetic. The whole is a veritable orgy of lush orchestration climaxed by still one more overblown version of *Holiday for Strings,* by which time nobody cares. No doubt the producers of this film are congratulating themselves for popularizing the classics, bringing music to the masses, extending the cultural influence of the screen. And such notions will doubtless be strengthened by critics whose musical tastes have never been developed beyond the point of evaluating music according to the deliciousness of their spinal reactions. Film scores like this, it should be recognized, are devilishly well calculated to corrupt public taste, just as would an Edgar Guest transcription of *Hamlet,* or a Norman Rockwell interpretation of the Last Supper. The best that can be said for the picture is that it is all of one piece, with all departments—writing, photography, choreography and music—contending for honors in bad taste.

Such sounds do not linger long in the memory, although anger remains. One moves with relief to a score like Hanns Eisler's for *Woman on the Beach.* In point of function there is nothing unusual in it; music does its job here much as it does in all the better films, with competence and with an effect of inevitability. But in point of quality, sheer musical quality, it is a distingushed job of composition. Eisler is one of the few film composers with a distinct personal idiom. You hear it in his individual use of the whole-tone scale, in the curiously shaped melodies that often seem to have the configurations of twelve-tone music, in the weblike texture of voice leading and orchestration where thickness does not preclude clarity, nor does sparseness limit emotional expressiveness. There is, to be sure, one love scene in which the music borders on the clichés of late romanticism; it does not match the rest of the score, but it is also mercifully short. Elsewhere the music evokes an atmosphere of tension, disquiet, and passion much more successfully than does the screenplay itself, the acting or the camera.

This is the kind of atmosphere that was wanted for *Torment* and that Hilding Rosenberg failed to achieve because of a frequently naïve conception of

what function music had to perform (he telegraphed Caligula's presence in Bertha's bedroom, and the unhappy outcome of their meeting, long before the camera was prepared to show us the scene), and because of an inability to maintain musically the tensions that were being built up dramatically. Franz Waxman succeeded in creating a somewhat similar atmosphere in *Possessed* by using music as sound and color, to punctuate dramatic episodes and to realize with rather eerie musical effects the derangements of insanity; but the score has little genuine musical interest. What *Torment* and *Possessed* lack is the complete fulfillment of music as function and of music as music which is so markedly apparent in *Woman on the Beach*. And strangely enough, the last is the least successful as a motion picture.

Song of Love. MGM, 1947. Producer and director, Clarence Brown. Screenplay, Ivan Tors, Irmgard Von Cube and Allen Vincent, and Robert Ardrey. From the play by Bernard Schubert and Mario Silva. Photography, Harry Stradling. Musical direction, Bronislau Kaper.

The Unfinished Dance. MGM, 1947. Producer, Joe Pasternak. Director, Henry Koster. Screenplay, Myles Connolly. Based on the story, *La Mort du cygne*, by Paul Morand. Photography, Robert Surtees. Musical score, Herbert Stothart.

Woman on the Beach. RKO, 1947. Producer, Jack J. Gross. Director, Jean Renoir. Screenplay, Frank Davis and Jean Renoir. Adaptation, Michael Hogan. Based on the novel, *None So Blind*, by Mitchell Wilson. Photography, Lee Tovar and Harry Wild. Musical score, Hanns Eisler.

Torment. Oxford Films; American release, 1947. Director, Alf Sjoberg. Screenplay, Ingmar Bergman. Photography, Martin Bodin. Music, Hilding Rosenberg. An SF production.

Possessed. Warner's, 1947. Producer, Jerry Wald. Director, Curtis Bernhardt. Screenplay, Sylvia Richards and Ranald MacDougall. From a story by Rita Weiman. Photography, Joseph Valentine. Musical score, Franz Waxman.

Notes and Communications

ON "MIRACLES COME C.O.D."

I HAVE read with interest and not a little dismay the article by Charles Palmer. I don't know where he gets his data about films used in the schools. Much of it is inaccurate. To state as he does that present-day educational films "present nice-to-see subject matter instead of got-to-see" is 180 degrees wrong.

Let us look at the history of educational films in this country.

In 1923 a committee was appointed by the National Education Association to study the problem of educational films. The final proposal of this committee ended with a suggestion that the Eastman Kodak Company finance an experiment in this field. Dr. Ben Wood of Columbia University and Dr. Frank Freeman (now Dean of the Department of Education of the University of California) were in charge of the experiment. Ten films in geography and ten films in science were produced, not on the "nice-to-see" basis (using Palmer's term), but on the "got-to-see" basis. They were made after careful analysis of the subject matter commonly taught in these two fields.

This experiment proved that these films produced about 15 per cent more learning of information than teaching without films. The findings led to the setting up of Eastman Teaching Films, Inc. I was associated with this early enterprise and I am sure it will be news to George Hoke, Kenneth Edwards, and others associated with this company to discover that we failed to pay any attention to what the schools wanted produced. One would gather from Mr. Palmer that the Eastman Kodak Company whimsically and capriciously produced a film such as "How Muffs Are Made," when actually the only hope of financial success was to produce what the schools wanted.

Around 1929 the Erpi Film Company began production of 16-mm. sound films. The basic production plan involved curriculum analysis to discover what should be produced for school use. This has always been the plan of this company, whose films are now owned by Encyclopedia Britannica Films.

If the reader is in any doubt about the accuracy of my statement, let him send a penny postcard to the Encyclopedia Britannica Film Co., 1841 Broadway, New York 23, N.Y.; Coronet Film Company, Glenview, Illinois; or Young America Films, Inc., 19 East 41st Street, New York 17, N.Y., and study their catalogues.

Mr. Palmer says: "But film can teach only principles, for comprehension, and those only in essential outline; textbooks must still present the facts, in detail, for memorization"; "film goes by the viewer too fast to permit memorization or retention of facts"; "the new film will introduce facts only for the purposes of making concrete or graphic a basic principle."

First of all, it is not easy to distinguish between a fact and a principle. Two and two is four. That is a fact. It is also a principle, a general truth, a generalization about specific cases.

A film is a combination of word and image. To the specificity of the image we can add verbal explanation. This verbal explanation can be quite specific. It may also be a statement of a principle or generalization.

Let me put a simple test to my readers. Did the film *It Happened One Night* go by so fast that you do not now remember the specific method which Claudette Colbert used to get a ride when Clark Gable's thumb had failed to do the trick? Do you remember the final butterfly scene in *All Quiet on the Western Front?*

No; the film is a powerful medium with tremendous teaching power for specifics, for generalizations, for attitudes, for information, for skills. We must not confine it by following a false psychology which regards drill and memorization as key methods for teaching. Sound teaching method emphasizes meaning rather than memory, reasoning rather than repetition.

Now I don't think there is any royal road to learning. I certainly don't think that learning can be made painless and entertaining. But I do believe that it is possible for an artist teacher, through films and other media, to arrange experiences in such a way that insights develop much more rapidly than they have in the past.

I regard as illusory Mr. Palmer's concept of "Showman Weds Teacher." This is also a favorite idea of the radio industry and hides a basic fallacy.

To say that teaching must be interesting is redundant. Without interest, in the broad sense of the term, there is no learning. Interest, if we note its Latin origin, comes from *inter* and *esse,* meaning to be between, to be related. To develop interest, then, means that teacher and students discover the relationship to their own lives of what is being taught. If this relationship is grasped, learning can take place. And until it is discovered you have mere "lesson learning," which doesn't stick very long. It is "dated learning"—learning that lasts until the date of the examination.

I have seen many films that Hollywood showmen produced for the Army and Navy. Showmanship was injected into the picture by a Mae West sequence, unrelated gags, dubious vulgarity. Most of these attempts failed. Now to say that these showmen were not good enough is to beg the question. I believe it is fair to say that the serious film makers grew quite wary of direct attempts to use "showmanship."

This does not mean, of course, that there is ever any excuse for dullness, or for a concept of teaching as merely didactic. The able Hollywood director was frequently able to use the humor of the situation to bring to his film making a deftness of touch which made learning palatable. He knew his art, his craft.

I should like to direct the attention of readers of the *Hollywood Quarterly* to a film entitled *Teaching Methods in the Army Air Forces,* written by Courtney Anderson and produced by Richard Goldstone in connection with the First Motion Picture Unit at the old Hal Roach studio. This film has humor, but it came from the ability of an able writer and director to make use of their materials. There is no contrived humor, no straining to put "showmanship" into the film.

There is another point at which the Hollywood touch may not fit the needs of the schools. Note the circumstances

under which school films are shown. Under the best circumstances they are tied into a teaching program. This is in sharp contrast with the way in which a Hollywood film is shown. The average moviegoer may come into the theater, buy a bag of popcorn, sit with his arm around his girl, and then demand of the film: "Entertain me." He has no learning obligation. The able teacher, however, builds an obligation in the minds of the students to seek answers to their questions. The film is used as a means to other purposes. It is not, primarily, a thing in itself.

Remember, too, that an instructive film may have to do double, triple, and sometimes quadruple duty. It is shown to different classes for different purposes. No one wants to hear a gag, even a good one, twice. There is, then, a vast difference between saying that a film should be interesting and that it should be entertaining. An interesting film is one truly related to the needs of the person who uses it. After he sees it, he says: "I got a lot of help out of it. I learned some things I never knew before."

The film starts a train of thinking. There is dynamism in it. An entertainment film has no such obligation. An educational film does have to catch the attention of its audience, but unlike the entertainment film it does not usually have to catch its audience itself; they are there.

Mr. Palmer says, "The minute we offer a film that will teach an *essential* thing *better* and *faster*—hence, *cheaper* —the enormous school market will appear." I don't agree. Of course, educational films could be improved and need improvement, but anyone who has been out in the field knows that this is not the primary reason for lack of purchase.

Well, then, why haven't we increased our use of films as fast as we should have?

First, there is the problem of funds. Our taxpayers haven't yet been too much concerned about the quality of teaching materials. Go into almost any American city—New York, Philadelphia, Columbus, Chicago,—note the old school buildings, the inadequate maps, the grimy pictures of Lincoln and Washington, and you won't need to go much farther. If we haven't been concerned about having excellent teachers, we certainly will not be concerned about excellent materials.

Second, it is no simple matter to teach a million American teachers how to use films intelligently. You must set up a flow of films through state film libraries; you must have teaching guides; there must be a flow of information through professional journals. Until the last few years we have had only one journal devoting itself specifically to visual materials, and that journal had to struggle hard to survive.

Mr. Palmer's article combines some genuine insight with other ideas that the beginning worker in the visual field will recognize as false or impossible. I am sure that educational films can be improved. They lack imagination. They are too wordy. They do not rely upon the image as much as they should. They are too dense with verbally stated ideas. The sound track carries too heavy a burden of ideas without enough help from the film itself.

What is the remedy? The remedy is to have more teachers understand what a good film is, and to have producers of these films understand what teaching is.

But we also need diagnoses of the situation that are much more fundamental than the one that Mr. Palmer has presented.

EDGAR DALE

REPLY TO A CRITIC

PROFESSOR DALE'S "dismay" would have risen to sheer horror had he seen the first version of this article, the one Mrs. Palmer made me tone down. I'd like to be polite and retreat, but the issue is too vital for the niceties; and I have the feeling that I am voicing the opinions of a large number of persons who feel as strongly as I.

No question about it, our conflict is deep-rooted. Professor Dale is no dreamy theorist; I'm not an utter pragmatist; yet neither of us can help leaning in his respective direction. As one of the great pioneer workers in educational film, Professor Dale naturally tends to evaluate the current situation in terms of the truly great progress that has been made in the past quarter century. As a pragmatist and parent, I tend to view the situation impersonally in terms of "What film do we have *now,* what's wrong with it, and where do we go from here?" Nevertheless, we do share a sincere common objective, and the airing of our conflict cannot be other than healthy.

Professor Dale challenges my arguments on three main points: (1) my classification of most current educational film as "nice-to-see" rather than "got-to-see," (2) my conviction that films should concentrate on teaching principles rather than facts, and (3) my claim that "showmanship" is needed in the preparation and production of educational film.

The classification of any given educational film as "nice-to-see" or "got-to-see" is, of course, largely a matter of individual philosophy and opinion. I drew my admittedly pragmatic conclusions from exactly the data which Professor Dale recommends in his letter, from the catalogue listings of the captive producers, plus many screenings. But a survey of the recent educational releases, as reviewed in the visual-education trade periodicals, only reinforces my personal convictions—and probably does the same for Professor Dale's.

Here are the current "educational" releases, as reviewed in the educational section of the August, 1947, *Film World:*

Cavalcade of Marble
Hacienda in Old Mexico
Spelunking (exploration of caves)
What is a Map?
And Now I See (church stewardship)
Men of Gloucester
William Rose Benét
Monarch Butterfly
Duties of a Secretary
Samurai
Tin
Faith Has Conquered (religious)
Introduction to Fractions
Tide-Pool Life
Nellie Was a Lady (Stephen Foster)
The Story of Omolo

To this list the reader can apply his own bias. To explain my own point of view: a recent grass-roots poll of elementary and secondary teachers indicated an urgent need for films, a great many films, in a course which I pragmatically classify as essential—arithmetic. After the twenty-five years of active production cited by Professor Dale, practically no film is available in this area. The list above includes sixteen films, with one and only one (and by a new producer, at that) on arithmetic.

Britannica's most-reviewed recent ed-

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ucational release has to do with "Painting a Mural." At the risk of being tagged a fundamentalist, I want my youngster to learn to add as well as to appreciate a mural.

Professor Dale seems to construe my "nice-to-see" into "bad-to-see." I don't mean that at all. I want my youngster to see all the films cited above; but I want her to see, also, some others of more fundamental and direct utility. My personal yardstick is something like this: if my child is forced to leave school before her "education" is complete, what basic things must she know and understand in order to get along in a rugged world? To me, these are the "got-to-see" subjects. The infinity of other things that I want her to know and understand and feel are, though important, "nice-to-see." In the language of a recent help-wanted ad, they are experience which is "essential but not necessary." A study of the catalogues shows that these "got-to-see" areas have been neglected, seriously neglected, and the case I tried to make was that we need both kinds of film. We have lots of one kind, almost none of the other. So let's turn part of our production to the neglected area.

On the second point—the use of film to teach principles rather than fact, the "why" and "how" versus the "what,"—I cheerfully agree that film can teach fact. I would agree also that a bulldozer can fill in a gopher hole; but I'd like to point out that a shovel is cheaper, faster, more readily available, and just as effective. I grant, too, that Claudette Colbert made memorable her hitchhiking technique. But if this particular bit of fact is ever deemed essential to the curriculum, can't it be taught even more effectively, and less expensively, by having our teachers lift their skirts in the classroom? My point is that if fact, especially those bodies of fact which require memorization (such as the multiplication tables), can be taught well enough and more economically by traditional methods, why bother with film? Why not allocate more of our limited production time to items which film, a new medium, can perhaps teach better and more economically than traditional methods—that is, principles, abstractions, and concepts? The conjugation of a verb, for example, can be learned by rote or looked up, but that necessary part of the learning process will be done faster, more surely, and will make more sense to the pupil, if he first knows the "why" of verbs in general. A certain too-typical film on the Great Lakes buried its hearers (*sic*) under such an avalanche of statistics that the residual impression was confusion, net; but had the film used the same footage to expose some principle of communication, the same material would have been significant and rememberable. Again, in my own mind, it is a matter of allocating our limited production time on a basis of first things first.

As for Professor Dale's third point—the desirability of showmanship in educational film,—we find ourselves in complete agreement, shaking our fists at the same enemy from our respective sides of the fence. The apparent conflict rises from the fact that the word "showmanship" *per se* seems semantically inflammatory. Professor Dale defines showmanship as "injected into the picture by a Mae West sequence, unrelated gags, dubious vulgarity . . ." He took off at such speed that he overlooked the whole tone of my approach, which was

typified by the following quotes: "The term 'showman' is used here in its strict sense, and refers to ability and approach, not a plaid suit"; "probing beyond the yuk and boff manifestations of the term, entertainment . . . is that means of presentation which creates and maintains *interest* in the point at issue"; "this interest must be honestly earned, not won with tricks and dragged-in devices which obscure the real point . . . but by the fresh and ingenious use of materials which are *indigenous* to the point being made." We seem to be in full agreement thus far.

But we leave the area of agreement abruptly, to air the old, blind prejudice against that nonexistent morass of "dubious vulgarity" symbolized by the dread word "Hollywood." Not to labor the point, the impression is a dated and mistaken stereotype. The initials S.W.G. do not stand for Sammy W. Glick—the Academy is not the name of a burlesque house. The motion picture industry includes a large number of men whose literacy, taste, background, good will, and—particularly to the point—specialized ability and experience qualify them to help very materially in the creation of truly effective teaching film. As a matter of fact, these men are already experienced in teaching on film, for every good theatrical film—and there are plenty of good ones—opens with a premise, explores and develops it along a straight, logical line, and concludes with its Q.E.D.

Hollywood's talent, facilities, and capital can make enormous contributions to the vital objective of good teaching film, an objective in which all of us have a stake, not as professionals, but as citizens. This potential contribution should not be barred through unjustified prejudice, not be resented as an intrusion on a private preserve.

And now that we have swapped our punches—and some of the Professor's were really haymakers—I hope that some day soon we can get together and split a dubiously vulgar beer. The fact is, we both want the same thing, and in our respective spheres of erudition and pragmatism we both want it very sincerely.

CHARLES PALMER

MR. DICKENS AND MR. PICHEL

MR. PICHEL's discussion of *This Happy Breed* and *Great Expectations* in the July issue of *Hollywood Quarterly* is an excellent one, but I feel that he has made one error in the analysis of *Great Expectations* which is worth commenting on. It is a logical error in a way because it stems directly from the cinema treatment of the book and seems to have by-passed a study of what Dickens was trying to do in the book itself.

Mr. Pichel writes: "Dickens was a teller of tales, recounting what his extraordinary people did, and because the people were extraordinary, he was freed from the obligation of telling why they behaved as they did." The responsibility for this impression rests far more on the shoulders of David Lean than on the author of the book, and Mr. Pichel's examples to substantiate his comment are evidence of it.

In his next paragraph Mr. Pichel says: "Consider the gallery in *Great Expectations:* an escaped convict who becomes rich in Australia and, out of gratitude to young Pip who had helped him, enters secretly upon the project of converting the little blacksmith boy into a gentleman."

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That is exactly the case in the picture; but the book probes deeply into a complex set of motivations far beyond this. Magwitch, the convict, had been used and betrayed by a master criminal: the *gentleman,* Compayson. That was why Magwitch sacrificed his own freedom on the marshes to turn Compayson back to the authorities as he did. When Magwitch was in Australia, he took abuse and scorn from the *gentlemen* there, and the word *gentleman* took on a significance for him far greater than the name of a reward he could give Pip out of gratitude. Magwitch was revenging himself on *gentlemen,* because they had abused him, tricked him, and betrayed him—and now he *owned* one. Out of his own toil and ambition he had created a man equal to any who could ride him down. Far from lacking motivation here, Magwitch shows a set of reasons for his actions which are a rich commingling of gratitude for a very small favor and revenge against those who had made the favor necessary in the first place.

Mr. Pichel's next example is: "... Pip himself, who, not by education, but by dress and tutelage in manners, acquires the earmarks and attitudes of a man of fashion but retains the inherent nobility of his humble source..."

Here is a double error created by David Lean's interpretation of the book. First, education *did* play a part in making Pip a gentleman because the real relationship between Pip and Herbert Pocket was not that of mere happenstance. Herbert's *father,* the finest character in the book outside of Joe Gargery, so far as plain decency goes, was hired to tutor Pip. I am not too sure of what the education consisted in, but it certainly was a matter of scholarship and not "tutelage in manners." Matthew Pocket, the tutor, was a scholar and played an important role in making a gentleman out of Pip. Second, Pip did not retain the "inherent nobility of his humble source." He became an outrageous snob and fool, and only when the source of his Great Expectations was made known to him did he revert to the common sense and decency of his childhood.

An example which Mr. Pichel has not used, but which shows to a fault exactly why someone seeing the picture is bound to get a sense of character minus complex and positive motivation, is that of the relationship between Joe Gargery and his wife, Pip's sister. Here is the traditional shrew constantly besetting the traditional sheepish husband, and a fine occasion for mirth it is, according to the picture. But Mr. Pichel will find in the book that the relationship is motivated by one of the most pathetic and tragic passages in Dickens: Joe's explanation of his childhood life in a home where a sensitive mother was abused savagely by a drunken and vicious husband. Says Joe: "I see so much in my poor mother, of a woman drudging and slaving, and breaking her honest heart and never getting no peace in her mortal days, that I'm dead afeerd of going wrong in the way of not doing what's right by a woman, and I'd far rather of the two go wrong the t'other way."

This transforms the purely comic picture of a man taking abuse from his wife out of what is evidently cowardice or stupidity, into the portrait of a man who is so astonishingly sensitive for his time and upbringing that he becomes a veritable hero on the spot.

Dickens was not a perfect writer, but he rarely made the mistake of not motivating every character solidly. If the impression is given that he did not so motivate them, it is David Lean's fault, or the fault of those who adapted the book to the screen. And taking them to task for this would be unjust in the light of the magnificent picture they made despite inevitable small flaws. The mistake Mr. Pichel made was in analyzing Dickens on the basis of a picture he never wrote, instead of the book he did.

STANLEY ELLIN

HOUSEMAN REPLIES TO ASHEIM

MR. ASHEIM accuses me of betraying the Zeitgeist. He feels that in analyzing the neurotic personality of our time as reflected in current movies, I have used "highly selected evidence" to make my point. To support his complaint, he invokes a long list of last year's box-office favorites—Psychological Murder Mysteries, Goofy Comedies, Costume Pictures, Religious-Sentimental Pictures, Musicals, and Westerns. Adding them up, he comes to the conclusion that there was no clear trend in American public taste in the year 1946, or that at most there was a complex of trends so opposite and diversified that they cannot and should not be subjected to the simplified conclusions of my article.

Mr. Asheim's argument is unanswerable. Four hundred and fifty feature pictures are bound to reveal a more elaborate pattern of public reaction and taste than could be indicated in one single brief and captious critique. I firmly believe, however, that my analysis of the prevalent trend was sound and I defy Mr. Asheim to show any other fashion or reflection of public taste comparable in number, or in significance, to the "tough" American movies. Indisputably, *The Best Years of Our Lives* gave a more humane and, probably, a more typical reflection of the returning veteran than *Blue Dahlia*. May I point out that in spite of its enormous success at the box office the Wyler picture remains an almost isolated specimen of its kind, while Marlowe and his sort continue to multiply—the nation's chosen leading man.

Only last night I watched him, this time in the costume of a Professional Hunter, trudging through Darkest Africa with a gun under his arm, an honest, indifferent, submissive victim of the bitter ardor of Mrs. Macomber. He, too, was "neither tarnished nor afraid," to quote from an indignant defender of the species writing last month in *Harper's Magazine*. He, too, was as proud and strange and as ineffectual as an Existentialist hero.

I agree with Mr. Asheim that a proper and elaborate diagnosis of public taste on the basis of box-office returns could and should be attempted. Such an analysis might be sociologically valuable, but critically it would be negligible. How strange a spectacle the statisticians can make of themselves when they venture into the art world is clearly demonstrated by the grotesque, if lucrative, antics of the ubiquitous Dr. Gallup.

On one point I do take a strong issue with Mr. Asheim. I believe that a comparison between *Open City* and *Big Sleep* was quite proper. Both pictures were made in the same year and reflected, to my mind, the true reaction of two very different societies to acts of

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tragic violence. In defiance of Mr. Asheim I give you for this year's comparison, *Shoe Shine* versus *Brute Force*. The conclusions are inescapable.

JOHN HOUSEMAN

SUGGESTION FOR A NEW FILM ANTHOLOGY

REVIEWING *Best Film Plays, 1945,* in your April, 1947, volume, John Paxton has stressed the importance of these anthologies in establishing screen standards.

The same issue contains, too, an arresting and valuable essay by Robert Rahtz on the traveling camera. He cites three splendid examples wherein camera movements are used as "functional, expressive elements of film making" and another of "sheer filmic exhibitionism."

A third article, by Herbert F. Margolis, details a variety of experiences and responses in an attempt to help students to "comprehend the technique and the aesthetic qualities peculiar to the film medium."

Correlating the observations contained in these three discussions, it appears logical that what is most needed to further develop standards and possibly raise artistic taste is an annual anthology, "Best Screen IDIOMS of 19—," etc.

How often have we encountered, in an otherwise disappointing movie, one or two brief cinematic devices or "touches" that remain in the memory as brilliant functional expressions! And, conversely, how many pages of purely literary, static dialogue are to be found in even the "best" screen plays! As Paxton's review suggests, your annoyance or satisfaction concerning the ten screen plays selected by Gassner and Nichols will depend, to a great extent, on personally developed critical standards. But the examples offered by Rahtz, to illustrate that the ambulatory camera can achieve a result which edited shots cannot, leaves a very slight margin for appreciative disagreement.

Accordingly, in pursuit of Margolis' aim to introduce and develop a knowledge of those elements which distinguish the motion picture's way of conveying a story or idea, a seasonal appraisal geared to incidental structural form, rather than over-all theatrical merit, would offer a firmer foundation for the establishment of real critical standards for the screen.

One is reminded of the recent *Collier's* cartoon: The scene occurs in the office of a Hollywood studio chief; a production conference is in progress, and the executives are in a quandary about the treatment of a projected screen play. Suddenly, one of the writers cries in disgust; "Why don't we just discard our version and do it exactly as Shakespeare wrote the thing? It isn't half bad."

The cartoonist's gag is rather superficial; his error and ignorance of what constitutes a good movie, however, are abysmal.

WILLIAM SERIL

BIRTH OF A STEREOTYPE

THOSE who are seriously concerned with the communication media are well aware of the harm which stereotypes do to the ethnic minorities and the fuel which they provide in explosive tensional situations. These facts lose dramatic impact simply because they are so well known. The writer and the public lose the sense of urgency

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and come to take the existence of stereotyped characters and situations in radio and film for granted.

It is not often that we may observe the birth of an ethnic stereotype. Our culture at the present time is in the process of elaborating and absorbing a Mexican-American stereotype. The places in which this stereotype is originating, and the situations in which it is spreading most rapidly deserve our attention.

When the orchestra leader cries "Olé!" as the climax to the last crescendo of the orchestra, he is building the stereotype. Many actual Spanish words, exclamations, and phrases are used in connection with the increasingly popular Latin-American music. But such words and phrases are also used in connection with music that is not specifically Latin-American. "Amigo, 'migo," the disk jockey may call, "the next record, please." These Spanish words evoke a picture for the listener. At an earlier date, the picture might have been one of a toreador or a Spanish grandee. Both of these characters are now becoming as remote in imagination as they are geographically. The context in which the performer uses the phrase, and in which the listener hears it, compounded with other experiences, creates neither of these two romantic images, but a stereotype of a Mexican-American.

This process is hastened by the occasional practice of some performers of announcing Latin-American selections in accented English mimicking what they believe is the accent of Mexican-Americans. Or it is not unusual to find the radio M.C., when the ladies at the breakfast clubs need a lift, crying "Arriba, 'riba!" before introducing a musical interlude, as well as the "Olé!" after it. The ladies love it. But with their breakfast they and the radio audience have begun to assimilate a new stereotype.

The Mexican-American speech has an intonation pattern slightly reminiscent of the Russian stereotype and some pronunciations which are reminiscent of the Yiddish stereotypes. This past winter a network comedy show under the aegis of Judy Canova derived a large part of its humor from a character called Pedro. His speech was so exaggerated that at times he sounded like a bad imitation of Akim Tamiroff.

Another attempt to imitate the pattern is found in the recent widely played song which supposedly mimicked the Calypso style. The performing artists sing, "I dawn't like mehn. . . . Weemehn I dawn't like toooo. . . .Bot I dooo, dooo, dooo . . ." etc. The style of the song, whatever it was intended to be, comes out in exaggerated "Mexican-Americanese."

Of course, not every use of the Mexican-American speech pattern contributes to the stereotype. If it is used in context, or where it is a necessary part of the story (situation), it may be a valid dramatic device. The distinction between this and its use as a sterotype is clarified by contrasting two motion pictures: *The Ox-Bow Incident* and *A Medal for Benny*. In *The Ox-Bow Incident* the false identification of the lynchees as villains is made by a trailman who is more gross, greasier, and less pleasant than any of the other members of the cast. He speaks with a Mexican-American accent, heavily exaggerated. On the other hand, *A Medal for Benny* recognizes that Mexican-American speech does have its own

rhythm and pitch patterns, even when grammar and pronunciation are themselves typically American. This fact is an essential part of the living picture of this Mexican-American family, and the realistic use of the speech pattern with all its variations makes it an indicator of the group's integration with our culture; it is not used as a source of fun, and it is not obtrusive.

This brings up the matter of availability of the stereotype as a vehicle for gags. In *A Medal for Benny* the very fact that the dialogue is so clearly a part of the action prevents it from standing out as joke vocabulary. But such items as the previously described "Calypso" song provide an isolated model, out of any context, for professional and amateur comics everywhere to mimic.

Extensive dialogue to fit all sorts of situations is provided by the syndicated comic strip, *Gordo,* in which almost all the characters talk with as much of the Mexican-American speech pattern as can be put on paper in ordinary type. An essential part of the Mexican-American speech pattern cannot be conveyed by the strip, since it must leave out the intonation and pitch patterns and the comic strip characters lack the dimension of sound. The reader, already prepared by radio and films, however, superimposes the necessary speech patterns on the comic strip speech. He thus builds up a wide vocabulary of exaggerated "Mexican-Americanese."

The process has reached the point where the Mexican-American emerges as a stereotype which is conjured up by the mere speech pattern or by a single phrase or even an exclamation. He is pictured as a person with one of a very few occupations, with no or low income, with certain drinking, eating, and lovemaking habits. The picture sets the Mexican-Americans apart as a group, all of whom presumably behave in a fixed way. It robs them of their individuality and of their identity as Americans.

Who is affected by this sort of thing, and how?

Everyone is affected—both children and adults. When children play, they utilize all the materials of their daily experience in their play. They play at what they hear on the radio. "Hey," I have heard them shout, "let's play. I'll be Pancho." Then, calling loudly: "Hahlo-o-o! Ceesco!" And off they go, intoning about the "pretty gorls" they capture on the way. This sort of play is frequent in California. It is likely to be increasingly frequent all over the country. I have chosen the Pancho-Cisco combination especially because this is a network program, broadcast three times a week. Children listen to *The Cisco Kid.* It is the only children's program broadcast at that time of night. They can scarcely avoid absorbing the stereotype.

As for adults, the most widespread indicator of the impact of this pattern is the joke-telling behavior of everyday people—people who are not professional comedians. In California, it is a familiar technic to make a bad joke "fonnier" by employing the Mexican-American idiom. This is done either by the subtle device of Mexican-American intonation, or the not-so-subtle device of mispronunciation or inverted word order. The technique is not limited to joke telling. In order to make comments seem gay and piquant, a dash of inflection and mispronunciation may be added. Instead

of simply saying, "Where are we going?" the life of the party will query "*Where* we are gaw-*eeng*?" (with equal emphasis and equal pitch on the italicized syllables) and almost everybody laughs, except Mexican-Americans.

These are but a few of the cues which indicate the birth of a new stereotype. It will be interesting to watch the elaboration of this stereotype and its increasingly frequent appearance.

LUELYNE DOSCHER

CONCERNING VON STROHEIM

I AM preparing for publication at an early date a book called *The Man You Love To Hate,* a biography of Erich von Stroheim, now acting in French films. I should be grateful if you would publish this letter in order that any of your readers who possess cuttings, articles, or photographs of Von Stroheim, or of films directed and written by him, might lend me their material for use in my book. All such material will be acknowledged and returned immediately to the persons concerned.

I hope you are able to help me in this matter since, although books on Von Stroheim have been published in French and also in Italian, there has been as yet no published appreciation in English of the work and influence of one of the most remarkable personalities in the history of the cinema.

PETER NOBLE
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15 Arnos Grove Court,
London, N. 11, England.

COÖPERATIVE PRODUCTION

THE Student Film Group, which announced in the April issue of the *Hollywood Quarterly* its project for study and production, has demonstrated the soundness of its conception and the abilities of its members in its first production, *Home for the Brave.* The film is a clear and well-organized attack on the housing situation that faces the returning veteran who has the money to rent a decent home and even the credit to build and own one, but who cannot rent or build the home he should have. It is not so clear or well organized in its incidental attack upon the plight of the "third of a nation" which is ill housed largely because it hasn't the money for proper housing without government aid.

Home for the Brave shows what good and useful work can be done by amateurs and semiprofessionals working as a coöperative unit. Though Steve Fleischman was primarily responsible for the directing and writing, Ross Lowell for the camera work, and Charles H. Powell for the editing, they found their best method of work in an interchange of jobs and keen mutual criticism.

Home for the Brave is distributed by the Los Angeles Housing Caravan Committee, 659 N. Western Avenue, Los Angeles.

K. M.

"SIGHT AND SOUND'S" MOTION PICTURE INDEX

THE SAME aliveness to the importance of film which has set Great Britain far ahead of the United States in documentary and educational motion pictures is all too evident in the English magazine *Sight and Sound,* and particularly in the special supplements issued since 1943 by that admirable periodical. The first ten numbers of this *Index Series* deal with the work of

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such pioneer directors as Griffith, Von Stroheim, Lang, Chaplin, Flaherty, and Richter. The *Index Series* lists the films in which the men appeared as actors and those that they directed, and gives all pertinent facts available concerning cast, writers, cameramen, and plot. This veritable treasury of the film is to be published in book form; meantime, it is available to subscribers to *Sight and Sound*. The presence of American names among its editors—Herman G. Weinberg, Theodore Huff, and Seymour Stern—makes us wish that the *Hollywood Quarterly* had been in existence in 1943 and had been able to initiate or participate in this series of indexes.

THE EDITORS

Book Reviews

Book Review Editor, FRANKLIN FEARING

TECHNICIANS IN SENTIMENT

Mass Persuasion: The Social Psychology of a War Bond Drive. By ROBERT K. MERTON, with the assistance of MARJORIE FISKE and ALBERTA CURTIS. New York: Harpers. 1946

ON September 21, 1943, Kate Smith broadcast sixty-five separate one- to two-minute appeals in the course of eighteen hours, to stimulate the purchase of war bonds. The result was *thirty-nine million dollars'* worth of bond pledges. This is the instance of mass persuasion which is the subject of investigation in this book.

Why make such a study?

This question, always disconcerting to the professional scientist, is almost always asked by the layman, particularly about studies of this sort. There are many answers, but three will suffice. In the first place, there are relatively few occasions when the social psychologist may study collective behavior on the hoof, so to speak. The number is increasing, but in general he has had to rely on synthetic situations in the laboratory or classroom to supply him his data. These have many advantages, of course, chief of which is a high degree of control; but many subtle distortions may creep in, too. The Kate Smith broadcast is a "real life" situation of heroic proportions and with peculiarly significant social implications.

In the second place, we know very little about the dynamics and structure of mass persuasion in our society—this in spite of the fact that mass persuasion, or at least an attempt at it, occupies a central place in American culture. The fact that our knowledge of it is slight may come as a shock to many of those who plan publicity campaigns and think they know "what the public wants" and how to satisfy it. The shock may be the more severe since their campaigns, based on impeccable armchair psychology, are frequently successful.

In the third place, the layman, the social scientist, and the technicians themselves, disturbed perhaps by the fact that a single personality, a mere *voice,* could, through the medium of radio, elicit such a response, are bound to speculate regarding the social portents and moral implications of such an event. What is the nature of the social forces here unleashed? Whose responsibility is it to use them?

Categorical answers are not given to these questions, of course. But the author does not evade any of them. The fact that they are dealt with, and that the author has had the scientific imagination to see in the Kate Smith radio marathon an occasion for studying them, makes this book a unique and exciting contribution to the social psychology of collective behavior.

It is impossible to summarize here the specific results, let alone the mass of shrewd psychological and social interpretations which make up this valuable and interesting social research document. Of special interest to those concerned with the factors which

underlie audience response on so colossal a scale is Merton's analysis of the significance of Kate Smith as a social symbol. Recognizing that this evocative image did not emerge on the day of the marathon, but has been developed over a long period, he asks this question: "Can we discover its bases in certain aspects of American culture and social structure?" What social function does Kate Smith fulfill, as a symbol, in American life? The answer is found in the overwhelming identification, by respondents in interviews, of Kate Smith as a symbol of sincerity and honesty. "It is significant," says Merton, "that often this intense belief is expressed by informants who go on to contrast her integrity with the pretenses, deceptions, and dissembling which they observe in their daily experience." They live in a world in which they constantly feel that they are subjects of manipulation, the "target for ingenious methods of control, through advertising which cajoles, promises, terrorizes; through propagandas that, utilizing available techniques, guide the unwitting audience into opinions which may or may not coincide with the best interests of themselves." In such a world there is overwhelming need for affirmation, for reassurance, a "flight into faith." Kate Smith, as an image, fulfills this need. It was to this image that the audience made overwhelming response.

The skillful utilization of this image for purposes of mass persuasion raises, of course, a moral problem, which the author does not evade. In the final chapter he deals with the moral dilemma of the "technicians in sentiment." The technician is very skillful in his manipulation of the psychocultural components in the situation. He knows how to seek out the sources of guilt and inner conflict in the mass audience, and how to direct his thrusts toward these areas of vulnerability. But he must face—or escape into a meaningless and neurotic cynicism—his responsibilities, and decide "whether or not to use certain techniques which, though possibly 'effective,' violate his own sentiments and moral codes." One wonders to what extent this moral conflict haunts the dreams of those who write and speak radio commercials. There is, says Merton, an intimate relation between technique and morality which, presumably, even radio announcers may not evade.

These problems are rarely faced by the technicians in any field. The honored tradition is that of the value-free scientist—or technician. Traditionally, as Merton points out, "he merely reports his findings, and these, if they are valid, can be used by any interested group, liberal or reactionary, democratic or fascistic, idealistic or power-hungry." The technician in sentiment is merely hired to plan the campaign, to write the scripts or to speak the lines.

As I have said, these problems and the meaning of the culture out of which they arise, are rarely faced, let alone discussed, in a research report. It is perhaps a sign that social science is approaching maturity to find them discussed in a research treatise. It is one of the reasons why every individual seriously interested in the problems of mass communication should read this book.

FRANKLIN FEARING

RADIO GROWING UP

The Eternal Light. By MORTON WISHENGRAD. New York: Crown. 1947

Untitled and Other Radio Dramas. By NORMAN CORWIN. New York: Holt. 1945, 1947

WITH the release of *Crossfire,* many people cheer a turning point in motion picture history. The films are growing up, these people hope. The films have matured. They are willing to look the facts of life in the face, and a grateful public looks toward a new day.

But maturity is not altogether new in the field of the mass media. For a number of years, radio's sustaining programs have championed freedom of speech and thought, freedom to live a decent life. Over the air we have heard the fight against anti-Semitism more dramatically than we have ever seen it on the screen. This achievement of intellectual integrity has quietly developed within the framework of an industry that has peddled some of the most infantile and unrealistic literature that the human mind can conceive; where escapism sells soap; and where, as in the motion picture, sadism passes for comedy.

Representative of the best in radio output are these two collections by Morton Wishengrad and Norman Corwin. No matter what one's reservations about radio writing may be, a reading of these scripts leaves no doubt that at its highest level radio has reached a maturity of expression and outlook quite foreign to its sister art. Indeed, their average grade is above that of the writing one finds in the annual motion picture anthologies edited by Nichols and Gassner.

Morton Wishengrad's *The Eternal Light* is a collection of twenty-six of the best plays he has written for the NBC program of that name, broadcast on Sundays under the auspices of the Jewish Theological Seminary. During a period of three years Wishengrad wrote two-thirds of the scripts. He has consistently emphasized one idea: that the Jewish people are human beings, that theirs is a rich and wide culture that has steadily enriched the world. One might think that such a program would inevitably sink to the level of the didactic and doctrinaire. It doesn't. Wishengrad's scripts are beautifully written, and the level of writing is consistently high. They are tightly packed, objective, completely lacking in the tricks and flourishes of the grand style (radio manner), or of hackneyed phrases. There is no attitudinizing, no intrusion of self. Both the highly informative preface on radio writing and the scripts illustrate perfectly Wishengrad's concept of his craft:

> When radio offends, it offends twice, because the offence is committed in the home.
>
> This intimacy of radio is the bane of every ministerial voice in a frock coat. You do not enter the home of a friend with a hortatory strut. You do not make stump speeches to your brother.
>
> Good radio drama is always modest.

Norman Corwin's *Untitled and Other Radio Dramas* is much more perplexing to the reviewer. Corwin is a man who commands our respect, because he has been an articulate spokesman on the side of the right, because he has forced people to listen to new ideas. I do not doubt that, if he had chosen to speak on behalf of the less progressive forces in radio, we should hear the beating of drums and the blare of trumpets whenever his name was mentioned. So

one must say: All honor to him as a man who has spoken without hesitation in support of his beliefs.

The seventeen scripts that comprise the present Corwin collection were written in the war years. A number of people will toss them aside as dated; for they are unremitting in their call for One World. Now that we have turned toward a Two-World concept, Corwin's pages have an alien, even a nostalgic ring. Many readers will put down the book with a feeling of deep sadness that in so short a time we have moved so far from the doctrine of the Brotherhood of Man.

Corwin's writing offers an interesting contrast with Wishengrad's methods. Wishengrad moves on a consistently high plateau. Much less experimental than Corwin, he is never mawkish, never sentimental, and there is a selfless quality throughout. Corwin, on the other hand, writes in a much looser form. What strikes the reader almost immediately is his enormous unevenness. One minute he can be superb, and the next minute he can roll in flagrant sentimentality. From the magnificent Himalayas of "Untitled" and "On a Note of Triumph" he slithers effortlessly to the Salton Sea of the mawkish "El Capitan and the Corporal" or the sentimental "Tel Aviv."

What is inescapable is the projection of the man's personality into his scripts. He is always personal. We cannot hear or read him without the feeling of "Corwin presents! Corwin presents!" He comes at us with the "hortatory strut," uttering stump speeches. He must always be out of the mike or out of the page, plucking at our elbows. And in order to make sure that we don't miss him, he has appended a series of notes—an informal confessional—to each script. Some of the notes are factual, some are merely cute. But, cute or factual, I can't see that they add a thing to one's reading pleasure. They merely sound as if he had hurriedly dictated them to his secretary.

Corwin is a man of stylistic pretensions. If I am not mistaken, his literary style has brought him a number of admirers among the blue-stocking class of radio listeners. I can't help thinking, however, that they rally to his support not because of the originality of his manner but because he titillates the high-brow. Flipping through his pages has something of the quality of a literary Baedecker; one detects Walt Whitman, Gilbert and Sullivan, Edgar Lee Masters, T. S. Eliot, Carl Sandburg, and Shakespeare, to name a few. I thought I perceived Herman Melville, too.

These remarks have, I hope, shown how stimulating is a comparison of these two men with their different techniques. To sum up, I am forced to conclude that Wishengrad is a radio *writer,* exercising a knowledge of his craft and a gift of imagination that makes him a pleasure to read. Sensitive and articulate, he writes with poetic feeling, with variety, and with insight. On the other hand, Corwin, with his immense sense of the theatrical, his keen instinct for the timely, and his enormous bag of tricks, is a radio *personality,* a virtuoso, a producer who puts what he wants to say into words that are sometimes deeply moving, often colorful, and exceedingly effective, but sometimes hollow and bathetic.

Both men grapple with abstruse ideas, and they are not afraid to disguise the fact. Like so many of their fellow writers, they have proved that it

is possible to write scripts without the inevitable boy-meets-girl treacle that sparks the action of most of our films. When we point with despair to the perpetrations of daytime radio, we can quickly turn with hope and pride to radio's potentialities, the skillful writing and the mature outlook that have been so ably foreshadowed by these two men.

HELENE MAXWELL HOOKER

THE RADIO DIRECTOR AS MAGICIAN

Radio Drama Production. By Rome and Walter Krulevitch. Rinehart Radio Series. New York: Rinehart. 1946

THE ADVENT of FM, the recent liberality of the Federal Communications Commission in granting new AM and FM licenses, and the "get-in-there-Jackson-and-make-your-stake" promises of the purported lush industry have combined to blanket and reblanket the nation with radio waves. (We have yet to hear the first community boast that it is located in the only extant radio "dead spot.") If all these stations are to operate, it follows that personnel will be required to man them. Thus, there may yet be some justification for the "radio training" supplied to thousands of applicants and hopefuls by hundreds of private and public schools. I sometimes wonder, however, if the country isn't evolving toward an ultimate census of a hundred and fifty million radio announcers, actors, and directors.

The error which too many colleges, universities, and private schools have made in all branches of learning, from English literature to electrical engineering, applies to radio instruction: too frequently they have failed to prepare the student for the shock of ultimately being forced to start *sans* glamour, *sans* authority, *sans* upper financial bracket, and *sans* name on an office door.

I wish Rome and Walter Krulevitch had led off with a bit of that sort of indoctrination in an otherwise first-rate manual, *Radio Drama Production.* I cannot help wondering how many years of hoping and trying, defeat and encouragement, will intervene, for most of the students who employ this handbook, between the reading of it and their first assignment.

The handbook will go far in adding some luster to the hitherto drab quality of radio instruction. Too often the instructors or faculty of the radio school are those who have existed on the fringe or in the imagined glamour of the industry. The expert, the authority in radio art, has had neither time nor inclination to undertake the task of imparting his "know-how" to others. Somehow, I cannot quite imagine that combination of expertness and just plain love of teaching in a radio instructor; or am I asking the impossible? Are law professors the slag of the legal profession?

Rome and Walter Krulevitch know what radio production is all about. I dare say they, too, have been horrified at the textbooks they have found in some radio schools; maybe that helped prompt them to prepare their handbook. It would appear to me that this manual, diligently studied and combined with some native talent and imagination, should provide the student with a set of tools which he can apply when opportunity is outwaited, discovered, or created.

The Krulevitches are to be congratu-

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lated for their realization that their handbook is not going to be applied in physical surroundings duplicating laboratories and workshops. But they do not recognize any limitations to the art of radio drama. Rome and Walter and I are all convinced that there are some, but we are unbigoted and do not discountenance the possibility that someone, some day, may find the method of communicating the subtle nuance which we dismiss with a board fade or write in the narrator's next speech.

The handbook is a valuable addition to radio literature. It is intelligently contrived. It plants the idea that the director, even after digesting *Radio Drama Production* by Rome and Walter Krulevitch, will find himself on his own, feeling his way toward creative achievement wherein the subtle sense of sound must take command of all the others. The Krulevitchs, I believe, are aware that the radio director is like the magician. Practice, work, and diligent study will polish the performance; but after all, before the magician can pull a rabbit from the hat, he has to put a rabbit in the hat.

CHET HUNTLEY

OUR SWEDISH CONTEMPORARY

Biografbladet, a Swedish journal devoted to the motion pictures, was founded in 1920 and is now in its 28th volume. The magazine is published four times a year and costs ten Swedish crowns (about $2.50) for a year's subscription. The editor is Gösta Werner, Döbelnsgatan 1, Stockholm.

THE ARTICLES are written in Swedish and Dano-Norwegian and are, for the most part, by Swedish authors. In its subject matter, however, the journal in no sense confines itself to matters of local interest. Thus, for example, the spring number for 1947 (Vol. 28, No. 1) contains two articles on the French director, Julian Duvivier; one each on Danish films, possible policy changes as a result of Eric Johnston's directorship of the "Hays Office," and recent developments in the Polish film industry; a study of style in Soviet motion pictures ("From Revolutionary Expressionism to Modern Realism"); and a statement by James Cain on the plight of the author and the proposed American Authors' Authority.

This variety of subject matter is not unique to this issue. A register of articles for 1945–1947, found on the back pages (unnumbered) of Volume 28, No. 1, reveals a similarly broad dispersion. Fifty-six articles are listed as essays, film analyses, and film critiques. These include Lars Almquist's *Esthetics and Social Tendencies* (1945, III: 26),[1] Stig Almquist's *Modern Russian Films: A Study of Russian Film Style* (1946, II: 62), Per Gunvall's *The Cowboy Tradition in American and Swedish Films* (1946, III: 157), Bengt Idestam-Almquist's *Classicism and Romance—New Ways* (1946, II: 83), Gert Landin's *Where Are Film Manuscripts to Be Found? Economic and Social Aspects* (1946, IV: 260), Emanuel Lillieroth's *Where Are American Films Going?* (1945, I: 3), André Malraux's *An Attempt at a Film Psychology* (1946, I: 3), Björn Schildknecht's *Chaplin's Music in "The Dictator"* (1946, I: 58), Rune Waldekranz's *Chaplin as a Social Satirist* (1946, I: 55), Rune Waldekranz's *Is There a Swedish Film Style?* (1945, III:

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Finally, ten articles deal with film studios and technical developments. Examples are an article by Ingemar Holmström on problems of weather in the filming of exteriors (1945, IV: 23), Gunnar Lidholm's *Films in Language Teaching* (1946, III: 193), Bjorn Nilsson and Hans Werthen's *Modern Television* (1946, I: 37), and Jan Thomaeus' *The History of a Swedish Film Studio for Students* (1946, III: 174).

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From this rather brief description, it is evident that *Biografbladet* is a serious film journal which should be of considerable interest to readers in the United States. In the reviewer's opinion, this interest should be the greater for the fact that Sweden is a small country, not ordinarily considered very important as a film center. Recent Swedish films released in the United States have done much to dispel this illusion. *Biografbladet* does more. Where in the United States do we find a serious film magazine that is twenty-seven years old? Moreover, where do we find one with the same broad coverage, in terms of the number and quality of the productions reviewed, analyzed, and criticized? *Biografbladet* is certainly far in advance of similar journals in the United States in these respects and deserves the serious attention of those whose interest in the motion pictures goes beyond the trivial.

HARRY HOIJER

FILM MUSIC IN THE MAINSTREAM

Composers in America. By CLAIRE R. REIS. Revised and enlarged edition. New York: Macmillan. 1947

SHORTLY after World War I, American music began such a healthy and vigorous growth that by 1930 there was already a need for a summary of the new musical resources in terms of composers

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and their works. It was then that Mrs. Reis began to compile the data for *Composers in America.* It appeared in small editions in 1930 and 1932; and the comprehensive edition of 1938 has been since its publication a standard reference work in its field. The newly revised and enlarged edition brings the material up to date—that is, to July, 1946, when the author delivered her manuscript to the publishers.

A comparison of the two editions is a good measure of the extraordinary musical creativeness in America during the past decade. In 1938 the book contained brief (100- to 500-word) biographies of 200 composers, each biography followed by a catalogue of works; and there was a supplementary list of 258 composers whose achievements were not yet significant enough for inclusion in the main body of the text. By 1946 the number of biographies had been increased to 332, some of them, like Aaron Copland's, lengthened to a full page; and the supplementary list had grown to 424. This is an over-all increase of about 65 per cent in the number of professional composers.

Added now are composers in two categories not included in the earlier edition. First are the émigrés—Bartok, Hindemith, Schoenberg, and Stravinsky, to name only the giants—who have come to America since the upheavals of the 1930's in Europe and are now recognized as an integral part of the American scene.

The other category, and the one of greatest interest to readers of the *Hollywood Quarterly,* is that of film composers. Heretofore, film music has been regarded less as a legitimate field of musical activity than as a pasture where "serious" composers occasionally graze for fattening. Standard reference works completely ignore it. There are no articles on film music in *Grove's Dictionary,* in the *International Cyclopedia* (new edition), or even in the *Britannica,* where, however, nearly every other aspect of film making is discussed. Tasker Howard's *Our American Music* omits the subject. Apel's *Harvard Dictionary of Music* allots four lines to it, just enough to refer the reader to a chapter in Copland's *Our New Music* and to a pair of articles in the British *Music and Letters.* But nowhere can one find the names of even the most prominent and successful of the film composers unless they have also made their mark as composers of symphonies or Broadway successes, as conductors or virtuosos—or as owners of swimming pools, in which case they may have merited a line from the Levants and Heinsheimers. On the whole, they are disembodied voices even though their song is heard by millions weekly. And their profession is ignored while jazz, folk music, radio, and the instruments of Eastern Turkestan come in for scholarly dissertations.

Mrs. Reis is thus the first encyclopedist to include film music in the musical mainstream of America. In her 1938 edition, a few film scores sneaked into the text by virtue of having been composed by Antheil, Janssen, and Levant. In all, 23 films by 11 composers were listed, but of these only 14 by 6 composers were commercial Hollywood products; the others were documentary or "art" films—9 of them by 5 composers. In the new edition, however, there are 352 films by 75 composers; and of these, 261 by 42 composers are in the Hollywood category. Besides, there are 14 Hollywood composers listed in the

supplement (and there may be more whose names this reviewer did not recognize). Some of these—Hugo Friedhofer, for instance, with *The Best Years of Our Lives* to his credit—should have been in the main body of the text; one must assume that they were among those whom, as Mrs. Reis says in her introduction, she "could not reach for detailed information."

Obviously, room could not be found for complete lists of films, not even in a book of 400 pages. Max Steiner, for example, whose output approaches 200 scores, is represented by a list of only 11, while Victor Young names 17, Alfred Newman 11, Adolph Deutsch 10, Franz Waxman 10. This may seem inadequate in view of the 400 scores composed annually, but the composers themselves would hardly contend that more than a fraction of these are worth mentioning. In the same way, songs and small instrumental pieces are omitted from lists of concert works by all composers. The men who work only part time in films, however, have all their scores enumerated: Antheil 5, Copland 3, Eisler 5, Herrmann 6, Toch 8, etc.; and the same is true of the younger Hollywood men, such as David Raksin, who names his total output of 10 scores. The documentary field is well represented; the author lists 91 by 38 composers, and the biographies frequently refer to activity here without naming specific works. Here again one is struck by the sharp line of demarcation between the Hollywood men and their colleagues. The line is geographical, between east and west. "Art" is east and fees are west; and only a few men—Applebaum, Copland, Eisler and Gould, for instance—have been able to adapt themselves to both climates.

Radio appears as a significant activity for creative talent on both coasts. About 35 men have held more or less regular jobs as radio composers, although none of them admit such compositions into their catalogues unless they can also qualify as concert pieces. Russell Bennett, for instance, mentions his "Notebook" series in his biography, but the works written for the show are listed under orchestral works. Bernard Herrmann has dropped 4 radio works from his 1938 list, but this may be the result of a general revision of his official catalogue since he has also dropped several items from among his orchestral and chamber-music compositions. But he does not mention his scores for the Norman Corwin shows, even such a distinguished one as *On a Note of Triumph*. In spite of the fierce competition for paying jobs on the radio, there is still the usual stigma attached to commercial work unless it be in the form of the commissions and prizes awarded by the major networks for such compositions as the radio operas by Cadman, Gruenberg, and Manotti, or straight orchestral pieces by Harris, Kubik, and others. Such commissions, by the way, appear to be much less frequent now than they were in the late 1930's; nevertheless the networks, in their publicity, try to appear as modern princes of the Renaissance. But radio has been of the greatest importance as an avenue of communication. Even without compiling statistics, one may be certain that radio has provided the contemporary composer with more performances, and incalculably larger audiences, than the concert halls which pretend to be the very nerve centers of musical culture.

Mrs. Reis's book is thus much more

than a catalogue. Implicit throughout its pages (and explicit, though brief, in her Introduction) is an informative account of the growth of an art from small and imitative beginnings to mature creativity. Every biography records its own little drama of struggle and achievement. In the end, the effect is somewhat saddening: one notes that the nation has not yet come to value the creativity that it has engendered. Hundreds upon hundreds of compositions are still seeking publishers and performers, and their creators need jobs and recognition. They are blocked by commercialism, by timidity, by the cult of masterpiece-worship. Without rhetoric or eloquence, Mrs. Reis's simple presentation of factual material—of summaries and lists—is a potent attack upon complacency and reaction on the part of audiences and the industrialists of music. And it is a final authoritative answer to those foolish people who are still asking the too-simple question, "What is American music?"

LAWRENCE MORTON

HINTS FOR THE RADIO ACTOR

How to Audition for Radio. By TED COTT. New York: Greenberg. 1946

THE NEOPHYTE who will become a great radio actor after reading the 142 pages which Mr. Cott has assembled under the heading, "How to Audition for Radio," will become great because of some reason other than the book.

The author, in his first chapter, repeats that conflict "resolves itself into three over-all situations: (1) man vs. man; (2) man vs. self; (3) man vs. his environment." It is difficult to determine in which category Mr. Cott finds *himself,* for the book is a conflict of direction that is never quite clarified.

If the book is directed at those who are already proficient in the craft of acting but for whom radio acting is a new thing, then Mr. Cott has at least a few good hints. If it is directed at the young hopeful who wants a "career" as a radio actor without any previous training, the book is sadly inadequate.

The author has overlooked the fact that acting *per se* is a sensitive, specialized craft, whether it is acting for the theater, the screen, or radio. Radio is merely a medium. To be a good radio actor one must first be a good actor.

Mr. Cott, in his approach to the subject, has waddled along both banks of the river, and the water is muddy indeed.

His comments on "conflict" are not fundamentally an actor's problem, but that of the script writer. His comments on "riding levels," that is, control of the speaker's volume, are fundamentally not the actor's problem but that of the director or the engineer.

The actor who is new to radio will find that Mr. Cott's glossary of radio terms, and his list of director's visual signals, are good, as also are the suggestions of such radio-wise experts as Eleanor Kilgallen, Lee Bland, Jack Grogan, and Marge Morrow. They have contributed some solid-citizen sense.

It is unfortunate that the author's own contribution is far too sketchy. And one wonders if some of the criticism which has been levied at radio itself is not provoked by the kind of "writing down" of which the author is guilty. As witness:

"The power of a radio station is judged by its watts, but its popularity with listeners is measured by its 'what-

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STUART NOVINS

FOR THE AMATEUR

Pictorial Continuity—How to Shoot a Movie Story. By ARTHUR L. GASKILL and DAVID A. ENGLANDER. New York: Duell, Sloan & Pearce. 1947

THIS book has a certain limited usefulness to the owners of a 16-mm. movie camera. The authors assume that the reader knows how to load his film camera and what stops and focus to use. They explain the uses of long, medium, and close shots, angles, pan shots, overlap and reëstablishing shots.

Apparently the book resembles a course given by the Signal Corps Photographers' Center for cameramen. The Army photographers needed certain rules in order to cover and make sense out of the very exciting material they worked with. To teach them to lay a foundation for their big action shots was very necessary, but the authors are forced to translate this into how to make exciting "little Johnnie running to meet Aunt Sallie." Because the authors do not think in terms of the content of what they shoot, but of certain constant rules, they seem naïve.

For myself, I prefer close-ups of baby Michael to the routine establishing shots, medium shot and close-up, including extreme close-up of Michael's toy. I rather think the field of family movie is more archive than art.... Anyone who has suffered through 2,000 feet of a friend's trip to Yosemite knows that it is far more interesting to watch a six-weeks-old baby's face as he's given his bath.... But this relates to content again and so has no place in the book. It seems rather like a cookbook that tells how to *prepare* to cook an egg. I suppose there is a place for such a book—how to grease a pan, how to boil water, how to heat the oven. But even at that, Escoffier is more interesting reading. For Escoffier deals with the eggs themselves and what to do with them. I recommend a quote on cold eggs: "The preparation of cold eggs is not limited by rigid rules: it rests with the skill and artistic imagination of the cook, and since fancifulness and originality are always closely allied to artistic imagination, it follows that the varieties evolved may be infinite." For cold eggs substitute a film, for cook substitute creator.

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To those who may wish to learn how radio developed and how it works, *Radio's Conquest of Space* is recommended. A high school physics background without mathematics is sufficient for understanding. For the technician this volume is an excellent thumbnail reference book and should readily find its place in any technical library.

LEON BECKER

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His book is an admirable reflection of his dual experience as practitioner and teacher of the radio arts, and is well designed to serve as a practical textbook. The amount and variety of practical and technical detail exceeds, indeed, anything I have ever come across in a comparable work.

The longest section is devoted to a description of existing markets for radio scripts, and analysis of the demands and taboos of these markets, including the market for various types of commercial announcements. Mr. Barnouw gives little indication of his personal tastes in these matters, just as he expresses no objection to radio's taboos and censorships and no concern for the content of radio in general. The business of this book is the business of making an income from radio writing, and the author sticks strictly to business. If it is possible for a book to make a writer out of a nonwriter, this one has as good a chance as any.

S. M.

BRIEFER MENTION

EISENSTEIN'S *The Film Sense* (translated and edited by Jay Leyda) has been reissued by Harcourt, Brace as a "new, revised edition," although it is scarcely that. The earlier edition (1942) brought the bibliography of Eisenstein's writings available in English down to 1942, and the present edition brings it to 1947. This means the addition of seven items. *The Film Sense* is still one of the most interesting discussions of film making ever written.

From Britain.—The number of journals devoted to serious discussion of motion pictures continues to increase. One of the most recent is the *Contemporary Cinema,* subtitled "A Monthly Christian Review of the Film and a Critical Miscellany of the Film World." It is founded and edited by G. L. Wheeler at Thornton le Fylde, Nr. Blackpool, in Lancashire, England. We

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have before us Nos. 1 to 7 (February to August, 1947). It is an independent journal published in association with the Church of England Films Commission and the Film World and costs one shilling a copy. Roger Manvell, Edgar Anstey, and Mark Priestley are among the regular contributors. The articles include reviews of films, discussions of nontheatrical films, book reviews, etc. Each issue contains a number of excellent illustrations.

Also from Britain comes *Stage and Screen* by Frank Shelley, No. 1 in the Film Quarterly Series (Pendulum Publications, Ltd., 10 Old Square, Lincoln's Inn, London, W.C. 2). This is a book on acting for both stage and screen. It includes analyses of the work of such actors as Gielgud, Olivier, Eric Portmen, Sybil Thorndike, and Vivien Leigh, in Britain, and such Americans as Muni, Bogart, Robinson, Bette Davis, and Garbo. In its fifty-five pages the author discusses such topics as "The Theatre and the Cinema," "Psychology of the Actor," "The Film vs. the Play," and "A Classical Cinema?"

Filmgoers' Review: A Pictorial Survey of the Year's Films 1946–1947 (Albyn Press, 42 Frederick Street, Edinburgh 2) is by Forsyth Hardy. In addition to critical analyses of a selected list of British, American, and French films, there are a group of thumbnail sketches of "personalities of the year." These include Fred Astaire, Ingrid Bergman, Marcel Carne, John Ford, Henry Watt, and Orson Welles. The film reviews are well written, interesting, and reflect a high level of critical taste. The following list of films selected for review is interesting for its omissions as well as its inclusions: *Anna and the King of Siam, The Bells of St. Mary's, Beware of Pity, The Captive Heart, The Corn Is Green, Day of Wrath, Les Enfants du Paradis, Frenzy (Hets), Great Expectations, The Green Years, I See a Dark Stranger, Ivan the Terrible, Lady in the Lake, The Last Chance, Leave Her to Heaven, Love Eternal, Make Mine Music, A Matter of Life and Death, Men of Two Worlds, Mildred Pierce, Night and Day, A Night in Casablanca, The Overlanders, Portrait of Maria, The Razor's Edge, Saratoga Trunk, Scarlet Street, School for Secrets, The Searching Wind, Song of the South, Spectre of the Rose, Spellbound, The Spiral Staircase, A Stolen Life, The Strange Love of Martha Ivers, The Stranger, Theirs Is the Glory, 13 rue Madeleine, Tomorrow Is Forever, The Virginian,* and *A Woman Disappeared.*

From the same press also comes *Informational Film Year Book 1947.* This is an authoritative survey of the informational film in all its branches. Approximately a third of the book's 175 pages is devoted to a series of brief articles by such authorities as Norman Wilson ("The Non-theatrical Cinema"), Paul Rotha ("Documentary Is Neither Short Nor Long"), John Grierson ("Report from America"), Basil Wright ("Films and Unesco"), Forsyth Hardy ("Films for Children"), and others. The remainder contains a buyers' guide for the purchase of projection equipment, a listing of important informational films of the year, and a directory of British organizations, film societies, cine societies, informational film producers, studios and cutting rooms, film laboratory services, film libraries and distributors, film periodicals, and cine stock lists. This should be an extremely valuable book for users of informational and educational films.

Bibliographies and directories.—Several useful bibliographies and film directories have recently come to the Book Editor's desk. Cornelius H. Siemens, of the Department of Education, University of California, has issued a *Selected List of Audio-Visual Catalogues and Sources of Equipment and Materials* (University of California Press, Berkeley 4, California, 1946; 40c). The American Educational Theatre Association has issued a *Selected Bibliography on Theatre and Social Scene.* This bibliography is prepared by a research committee consisting of John H. McDowell, chairman, John Gassner, Claude L. Shaver, George Kernodle, and Richard Ceough, and may be obtained from Professor William Halstead, Speech Department, University of Michigan, Ann Arbor, Michigan. The AETA has also issued *16-mm. Films for Use in the Teaching of Dramatics.* This may be obtained from either. of its compilers, Frank Neusbaum, Pennsylvania State College, Pa., or Jacob Foster, Brooklyn College.

The Motion Picture Division of the Library of Congress has compiled a *Guide to United States Government Motion Pictures* (Superintendent of Documents, U. S. Government Printing Office, Washington 25, D.C.; 40c). Under the headings: History, Social Sciences, Agricultural Sciences, and Technical Sciences, are listed 1,330 films.

A comprehensive annotated bibliography on radio and television has been prepared by Oscar Rose. It is entitled *Radio Broadcasting and Television* (H. W. Wilson Company, 950 University Ave., New York 52, N.Y.; $1.50). Nearly 1,000 books, articles, and pamphlets are listed under such subject headings as Publicity and Sales Promotion, Careers in Radio, Radio Announcing, Writing, and Acting, Radio Law, Radio Plays, etc. The explanatory notes for each item are concise and useful. Mr. Rose is program director for CBS and does overseas broadcasting for the State Department. This is a useful bibliography.

China Film Enterprises of America, Inc., 35 Park Ave., New York 16, has issued a catalogue, *Films about China.* The films are listed under the headings: China before the War, China during the War, and Chinese Art and Culture.

A conference on the use of audio-visual materials in international understanding, sponsored jointly by the American Council on Education and the Film Council of America, was held in Washington, D.C., June 14–16, 1946. The report of the proceedings and resolutions of this conference, entitled *Use of Audio-visual Materials toward International Understanding,* and edited by Helen Seaton Preston, has been issued by the American Council on Education (744 Jackson Place, Washington 6, D.C.). The report contains a full record of the prepared talks and discussions. Also included are the recommendations formulated for submission to the Preparatory Commission of UNESCO.

The American Council on Education has also published *Foundations for Teacher Education in Audio-visual Instruction,* by Elizabeth Goudy Noel and J. Paul Leonard. The intent is to "provide a brief, practical, and easily usable manual and guide for those who are initiating, developing, or revising programs designed to prepare teachers competent in the use of audio-visual materials." There is included a twelve-page bibliography.

A noteworthy issue of the *Annals of the American Academy of Political and Social Science* (3457 Walnut St., Philadelphia 4, Pa.) for March, 1947, is devoted to *Communication and Social Action*. Among the subjects treated are "Language Barrier to International Understanding" (Mortimer Graves), "Position of the Press in a Free Society" (Alan Barth), "Social Impact of Radio" (Kenneth G. Bartlett), "Social Uses of the Motion Picture" (Arch A. Mercey), and "The Engineering of Consent" (Edward L. Bernays). Especially important for those interested in the mass media of communication is the authoritative and interesting article by Daniel Katz, "Psychological Barriers to Communication." A forthcoming issue of the *Annals* is to be devoted to the economic, social, and psychological aspects of motion pictures.

F. F.