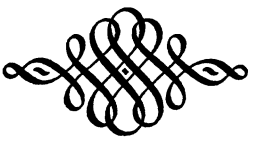
HOLLYWOOD QUARTERLY



Volume III · *Number* 4

UNIVERSITY OF CALIFORNIA PRESS
BERKELEY AND LOS ANGELES

Contents

BOOK REVIEWS

"The Hollywood Picture"*

PETER LYON

PETER LYON, Secretary of the Author's League of America and former president of the Radio Writers Guild, has written broadcasts for Studio One Cavalcade, the CIO show, and the Theater Guild.

[THE HOLLYWOOD PICTURE was broadcast Wednesday, November 3, 1948, from 10 to 11 P.M., E.S.T., by the Columbia Broadcasting System's Documentary Unit. The program was directed by John Dietz and produced by Werner Michel. The editors of the *Hollywood Quarterly* welcome the opportunity to publish in full a script that illuminates both the craft of radio and the motion picture industry.—THE EDITORS.]

(MUSIC: *Big, feature opening.*)

ANNOUNCER: The Hollywood Picture!

(MUSIC: *One tinny, beat-up piano of the nickelodeon era, playing something easily identifiable as the music which would have been played in the earliest days of movies. Register and carry under. As the voices in the following montage continue, the music should change appropriately: "In My Harem," some bars from William Tell Overture, maybe some "Hearts and Flowers" . . . and the piano should be reinforced by a scratchy fiddle or two. Only with the mention of Jolson in "The Jazz Singer" should we hear from more than four or five pieces; then build swiftly to the entire orchestra. In brief, music should help the words create the impression of the growth of the movies from the days of* The Great Train Robbery *down to the present day. At the end, the music should be lush and fruity.*)

NARRATOR: It was born in a penny arcade, and its early names are all but forgotten . . .

VOICE: Méliès, Porter . . .

MOTHER: Johnny, come away from that dirty nickelodeon!

JOHNNY: Aw, ma!

NARRATOR: Its growth was compounded of melodrama and slapstick . . .

VOICE II: Take that, you cad!

NARRATOR: . . . and its audience had to be patient . . .

VOICE III: One minute please while the operator repairs the broken film.

NARRATOR: . . . but its names were becoming world-famous already . . . Griffith, Charlie Chaplin, Mary Pickford. . . . It quickly demonstrated that vicarious romance was its greatest strength . . . Rudolf Valentino, Greta Garbo . . .

VOICE: Come away with me, under a desert moon, we two alone.

NARRATOR: By 1927 it had learned how to talk and sing:

(MUSIC: *À la Jolson: "Mammy."*)

NARRATOR: What had once been an apricot-and-citrus ranch, placid under the sun, had become a thriving community. More: a concept. More: a synonym for glamour and fabulous extravagance and beauty and tinsel. More: a factory grinding out dreams for a whole world to buy. Its name is Hollywood.

(MUSIC: *Up big and down for:*)

ANNOUNCER: The CBS Documentary Unit presents *The Hollywood Picture, an account of the movie industry; producer, distributor, and exhibitor of one of the liveliest of the seven lively arts.*

(MUSIC: *Up and down and out.*)

NARRATOR: The Hollywood Picture is more than a story of entertainment. It is a story of a moral force that reaches out to color the lives and influence the minds of nearly everyone in America. And to millions of people throughout the world it *represents* America.

NARRATOR: Whether you, the moviegoer, think of motion pictures in broad social terms, or only as a distraction to take you out of your daily life, you do a lot of thinking about them. And what you think, what you say, and how you act plays a major part in the kind of pictures you see. In bringing The Hollywood Picture to you, we want, primarily, to tell you the problems of the industry and how they are being solved in the making of movies. And we shall tell our story through the making of a single movie.

(MUSIC: *Sneak.*)

NARRATOR: So many of you have seen it. The picture is the Academy Award winner, *The Best Years of Our Lives.* In choosing *The Best Years of Our Lives,* produced by Samuel Goldwyn, we show you the Hollywood product at its best. The story of how it was made serves well to illustrate the important factors in the making of almost every picture.

(MUSIC: *Up strongly and under.*)

NARRATOR: We asked a man on Goldwyn's staff to tell us the story of how *The Best Years of Our Lives* was produced—from the very beginning, we told him.

GOLDWYN STAFF MAN: From the very beginning. Well, let's see: That was in the summer of 1944.

NARRATOR: While the war was still on . . .

STAFF MAN: Yes. A year before the atom bomb. Goldwyn has been in this business since its early days, and was busy doing what he does whenever he's awake: he was trying to figure what would make a good picture; a picture, remember, that you won't get to see for at least two, maybe three, years. On this night, in August, 1944, he was sitting at home with his wife, and he was reading *Time* magazine.

(MUSIC: *Out.*)

(SOUND: *Snap of fingers.*)

GOLDWYN: Say, what about that!

WIFE: What did you say, dear?

GOLDWYN: A great idea for a picture. Did you read this?

WIFE: No . . .

GOLDWYN: There's a story here about a trainload of marines coming home on furlough—

WIFE: (*Doubtful*) Another war picture? But so many—

GOLDWN: No, no: a *post*-war picture! Returning soldiers! Every family in America is part of this story. When they come home, what do they find? They don't remember their wives, they've never seen their babies, some are wounded—they have to readjust . . . Well?

WIFE: It's an important story, Sam. But can you make it come off?

GOLDWYN: Why not? The first thing, now, is to . . .

WIFE: Get a good writer.

GOLDWYN: (*Slowly*) Yes. Figure out who to get to write it.

(MUSIC: *In and carry down and out under:*)

STAFF MAN: Now there's one thing you gotta give Goldwyn credit for: he's got respect for writers.

NARRATOR: Well, obviously, you've got to have a good writer to get a good picture. Anybody knows . . .

STAFF MAN: (*Over*) I know it seems ob-

vious. But it's taken Hollywood a long time to realize it. I don't wanna give you the idea that Hollywood is exactly a writer's paradise; but it's the fact that more and more producers today know that their pictures, first, depend on the writer. Next day in his office Goldwyn talked over his idea with one of his assistants. They went over several names.

GOLDWYN: I don't want just any writer. This needs somebody who has proved that he has insight into people, and that people understand and like what he writers.

STORY EDITOR: Well how about . . .

GOLDWYN: (*Over*) Ideally, somebody who knows the problem from experience . . .

STORY EDITOR: Someone who has been overseas and who . . .

GOLDWYN: Seems to me I heard somewhere that MacKinlay Kantor was back in this country.

STORY EDITOR: MacKinlay Kantor. But he's over in England with the air force. He's living and flying with them. I've been reading his pieces in the *Saturday Evening Post.*

GOLDWYN: I'm sure I saw in the papers or somewhere that he'd come back for a visit.

STORY EDITOR: He'd be just the man, if we can get him.

(SOUND: *Click of interoffice talk-back.*)

GIRL: (*Filter*) Yes, sir?

GOLDWYN: Find out where MacKinlay Kantor is, and get him on the phone for me.

GIRL: (*Filter*) Yes, sir.

(SOUND: *Click off.*)

(MUSIC: *In and carry down and out under:*)

STAFF MAN: Now, in spite of what you may have heard, writers don't always jump and come running when Hollywood whistles. But it just so happened that this time everything worked out. Kantor did want to get back to the war, but Goldwyn's idea intrigued him. Even so, it was a month before Kantor was in Hollywood and Goldwyn could outline the rough idea:

GOLDWYN: So? Like it, Mr. Kantor?

KANTOR: (*Slowly*) I think so. I think it's the only kind of story I *could* write, just now.

GOLDWYN: I want you to write the story in your own way—the story you have to tell from your own knowledge.

KANTOR: (*To himself*) A story about the guys I flew with, when they come home from overseas.

GOLDWYN: That's it. How soon do you think you could finish it?

KANTOR: Don't worry about that. I'll finish it as fast as I can. Don't forget: I want to get back to England.

GOLDWYN: Fine. Work anywhere you want. Here, at home, New York, I don't care. Just bring me a good story.

KANTOR: Right. You'll have your people prepare the contract and send it to my agent.

(MUSIC: *Figure, carry down and under:*)

NARRATOR: Now wait. Just a second. Before you go on, I'd better explain what an agent is, and how he gets into this.

(MUSIC: *Out.*)

STAFF MAN: Well, there are some pretty rude definitions of what an agent is.

NARRATOR: I know . . .

STAFF MAN: Like the fellow says, "I kicked my agent in the heart—and broke my toe!"

NARRATOR: But the fact is, the agent is pretty important to Hollywood. He is the business manager for the artists. Sometimes he's big business, grossing thirty to forty million dollars a year, a company with hundreds of people

working for him, with offices in New York and London as well as Hollywood, representing up to a thousand clients, writers and actors and directors. An agent works on a commission, usually ten per cent.

STAFF MAN: In this case, MacKinlay Kantor's agent was Donald Friede, and under the arrangement that was worked out Goldwyn paid Kantor twenty thousand dollars, for an original story. Friede earned his commission. Goldwyn can be pretty impatient on the telephone.

GOLDWYN: (*Filter*) How's his work coming?

FRIEDE: Fine, Mr. Goldwyn, fine. There's northing to worry about.

GOLDWYN: (*Dubious*) Mmm. Has he told you how much longer he'll be?

FRIEDE: Well, no, not exactly. He . . .

GOLDWYN: Where is he?

FRIEDE: Well, he's *been* in Mexico . . .

GOLDWYN: Mexico!

FRIEDE: But right now he's in Florida.

GOLDWYN: Florida!

FRIEDE: Now don't worry. It's coming along fine. You'll be proud when you see it.

(MUSIC: *A brief bridge.*)

STAFF MAN: Kantor was working as hard as he ever worked before, and for him it was a labor of love. What he had seen of the war over Europe was enough to make him want to write his best story. It was January, 1945, when he sent his manuscript to Goldwyn—a big, bulky bundle of four hundred and fifty typed pages *of poetry* was dumped on Goldwyn's desk.

NARRATOR: Poetry?

STAFF MAN: Yes. MacKinlay Kantor's manuscript was written in blank verse. It was called *Glory for Me,* and after his first shock Goldwyn found that things weren't as black as they had seemed. The poem told a good solid story about the return to their home town of three men, back from the wars to the women they loved, or thought they loved. So—Goldwyn's first step had been successful. And now came another important step, the choice of the director.

(SOUND: *Buzz of interoffice phone. Click.*)

GOLDWYN: Yes?

GIRL: (*Filter*) Mr. Wyl—excuse me! "Colonel" Wyler is here, sir.

GOLDWYN: Tell him to come right in!

STAFF MAN: (*Aside, over shoulder*) That was one part luck, one part canny foresight. Before William Wyler went with the air force, he had signed a contract with Goldwyn, and under its terms he still had to direct one more picture for him. Fresh from overseas himself, Wyler was anxious to tackle Kantor's story. And so, about two weeks later, there was a little item on the front page of the *Hollywood Reporter,* an industry trade paper:

REPORTER: William Wyler assigned to direct Samuel Goldwyn's next. Budgeted at two million dollars, picture will be based on MacKinlay Kantor's original, *Glory for Me.*

NARRATOR: Everybody reads the trade papers in Hollywood and ferrets out these little paragraphs; for of such is compounded their daily conversation. Hollywood is a very small-town small town, self-sufficient, inbred, snob-ridden, and alive with fears and jealousies as befits a community where happiness and success are most often measured by the size of the weekly pay check. Thus, that day at lunch at Romanoff's,

one of the smart restaurants where people go principally to be seen:

(SOUND: *A hum of voices, mostly feminine, together with a clatter of dishes, occasional trills of laughter in background. Keep under following:*)

ONE: *Glory for Me.* What kind of a title is that?

TWO: It's a war picture. About veterans.

ONE: (*Incredulous*) No! Is Goldwyn crazy? Everybody knows the people are sick of war pictures!

THREE: Oooh, look! There's Louella!

ONE: I'll take a bet right now, he'll junk it. Want to bet?

(MUSIC: *A quick bridge, carry down and out under:*)

NARRATOR: To get back to the story of *The Best Years of Our Lives* . . .

STAFF MAN: Well, let's see: it's eight months since Goldwyn first had the idea. What he has to show for it is a story and a director. Now he needs a screenplay. Somebody has to adapt the story into, *you* know, visual scenes and dialogue, for the camera. Goldwyn talked it over with the men in his story department, and then announced:

GOLDWYN: Robert Sherwood. I insist on Bob Sherwood.

NARRATOR: There are perhaps one thousand competent screen writers living in Hollywood, and in 1945 half of them were under contract to the big studios. Goldwyn had his choice of the rest, the free lances. Or, he could always indulge in the typical Hollywood credo that says what is three thousand miles away is better than what's under your nose, and hire a writer who was in New York or New Orleans or New Caledonia.

STAFF MAN: Sherwood was in New York. He is a Pulitzer Prize winner as a playwright, and he'd written for pictures before, too. But this time when Goldwyn got him on the phone:

SHERWOOD: No, Sam. I'm sorry. I'm too busy.

GOLDWYN: (*Winning guile: on filter*) Just your kind of a story, Bob. Why should I phone you all the way from Hollywood: I wouldn't think of asking anybody else to . . .

SHERWOOD: (*Over*) No. No. No. My play is going into rehearsal in a month or so, I hope, and I just can't do it.

GOLDWYN: But, listen! This is a . . .

SHERWOOD: Save your money, Sam. It's out of the question.

GOLDWYN: What if I wait until after your play has opened?

SHERWOOD: Well, now. That's another matter. It's possible that . . .

GOLDWYN: I'll wait.

(SOUND: *Click of phone off.*)

(MUSIC: *In and carry down and out under:*)

STAFF MAN: Now, this was one of those decisions. Goldwyn figured that it would be better to wait six months, if he could end up with the writer he wanted. It was December, 1945, before Sherwood reached Hollywood. Goldwyn put him up at his home, sharpened a pencil for him, gave him a typewriter and some nice clean paper—and sat back to wait again. Sherwood's writing didn't come easy.

SHERWOOD: What we thought was a sequence here which would deal with how these GI's want housing. They get together, demand decent housing from the town; the politicians ignore 'em; they end up by rioting, and . . .

GOLDWYN: I don't like it.

SHERWOOD: But . . .

GOLDWYN: Bob, listen; you said to yourself, "Now I'm in Hollywood, writing a Hollywood picture, I'll have riots, that's Hollywood." But I don't want what you think is a Hollywood picture. I want something simple and believable.

(MUSIC: *Quick bridge.*)

SHERWOOD: It'll have big values, Sam. This way, the sequence would end with the dam bursting, and when the . . .

GOLDWYN: Please, Bob! I want this picture to be just human experience. No Hollywood nonsense.

(MUSIC: *Bridge and carry down and hold under:*)

NARRATOR: What Goldwyn calls "Hollywood nonsense" covers the whole scale of things that are often criticized in American movies: unreal situations, prettified characters, transparent plots. Abroad, moviegoers are convinced that such dream stuff is the American reality; at home, moviegoers too often try to live their lives according to it.

STAFF MAN: Sherwood told me he gives credit to Goldwyn for keeping melodrama out of the movie. And all the time Goldwyn was worrying about how the script was coming, he had his headaches with other problems, too; for example, distribution.

NARRATOR: Yes, distribution. Only a few pages of the screenplay had been put down on paper, and not a single foot of film had been photographed, but already Goldwyn's worry was how to get his picture into the theaters.

STAFF MAN: I remember I tried to get in to see him one morning.

(MUSIC: *Out.*)

GIRL: Sorry, sir. He's in conference.

STAFF MAN: Busy, hunh? How long will he be held up?

GIRL: Until lunchtime anyway.

STAFF MAN: Mmmm. Who's he got in there?

GIRL: Mr. Depinet.

STAFF MAN: (*Knowing*) Oho! Aha! Well, in *that* case—just tell him I was asking for him.

(MUSIC: *Bridge.*)

STAFF MAN: Mr. Depinet is Ned Depinet, who at the time was executive vice-president of RKO, the company which will distribute this Goldwyn picture when production is finished.

NARRATOR: At this point let me suggest the importance of distribution to a picture. I'll try to explain. The industry's five biggest producers, the manufacturers of motion pictures, are:

STAFF MAN: Paramount, MGM, Twentieth Century–Fox, Warner, and RKO.

NARRATOR: And the five biggest distributors, that is, wholesalers, of motion pictures, are:

STAFF MAN: Paramount, MGM, Twentieth Century–Fox, Warner, and RKO.

NARRATOR: While the five biggest exhibitors, owners of motion picture theaters, are:

STAFF MAN: Paramount, MGM, Twentieth Century–Fox, Warner, and RKO.

NARRATOR: That's why these five companies, called the majors, face relatively few problems today in getting their product to the audience; after all, they own or control more than three-quarters of all the first-run theaters, big and strategically located, getting the cream of the box-office receipts.

STAFF MAN: But an independent, who doesn't control any theaters, has got to arrange for his picture's release through the distribution apparatus of a big competitor. For Goldwyn and a few of the other independents who

have a record of successful picture making it's not so difficult to get a good distribution deal . . .

NARRATOR: But if they want exhibition in the big cities where the bulk of the profits come from, they have to make distribution deals with the majors.

STAFF MAN: And remember, a distribution contract with one of the five big distributors guarantees a producer that he will gross at least half a million even with a poor picture. The terms of this distribution contract are what decides how the income will be divided, and you can bet your life that Goldwyn, in a deal like this, isn't going to come off second best.

(MUSIC: *Semitag and out.*)

NARRATOR: The conference between Ned Depinet and Goldwyn didn't wind up in ten minutes. While the air in Goldwyn's office is probably blue with phrases like "seventeen and a half per cent" and "approval of all exhibition contracts," let's look a little closer at the difference between the five big major studios and an independent producer like Goldwyn. The first, the big obvious difference is that while the independent producer is usually one man . . .

GOLDWYN: That's me.

NARRATOR: . . . responsible only to himself, with the five majors there is division of responsibility, and division of control between one-two-three departments:

(MUSIC: *To accentuate following:*)

ONE: One, I'm an executive in the exhibition business. I run a chain of theaters. I'm the retailer.

TWO: Two, I'm an executive in the distribution department. I'm the wholesaler.

THREE: Three, I'm an executive in the production end. I'm the manufacturer.

(MUSIC: *Out.*)

NARRATOR: And from a practical standpoint the difference between the independent and the major, as far as the audience is concerned, is who decides what pictures shall be made, what pictures you shall see. As far as the independent is concerned, he says simply:

GOLDWYN: I want to make such-and-such a picture.

NARRATOR: And if he has a record of success in the business of producing pictures, he is more likely to get financing and distribution, and he can go ahead. Or, on the other hand, the independent producer can say:

GOLDWYN: I don't want to make any pictures this year.

NARRATOR: And again, he has only himself to answer to. But with the five majors the situation is quite different. With the majors there is first a conference between the exhibition and distribution departments, and they say to each other things like:

(MUSIC: *In.*)

EXECUTIVE TWO: Now, let's see. Which of our pictures did the best business last year? You got those figures?

EXECUTIVE ONE: Right here.

EXECUTIVE TWO: Ummm. And we have so much money available for production next year.

EXECUTIVE ONE: We can figure it out from these charts. (*Fade*) Give me a pencil . . .

(MUSIC: *Up.*)

NARRATOR: (*Over fade*) And when their conference is over, they call in the production executive and tell him:

EXECUTIVE ONE: We'd like to make this number of pictures this year. We will

have this much money available. This percentage we think should be "A" features, this percentage should be "B" pictures. Here is the tentative release schedule.

EXECUTIVE THREE: Wait a minute, fellas . . . Hold everything! Don't I have anything to say about this?

NARRATOR: The producer has his own ideas. The argument will probably go far into the night in search of a compromise.

(MUSIC: *Out.*)

NARRATOR: And a compromise will eventually be arrived at. But the exhibitor, the man who must worry about the box office, can always resort to his last-ditch argument—the kind of argument that begins: "The public won't go for . . ."

(MUSIC: *In.*)

EXECUTIVE ONE: The public won't go for a hero with a beard.

EXECUTIVE ONE: The public won't go for a picture with no girls.

EXECUTIVE ONE: The public won't go for fantasy.

EXECUTIVE ONE: The public won't go for a message.

EXECUTIVE ONE: The public won't go. Period.

(MUSIC: *Period.*)

NARRATOR: But the production executive is jealous of his domain. Obviously, whether he is an independent or works for a major studio, the producer's principal motivation is to make pictures which will be good and successful at the box office; but at the major studio the production executive has an added responsibility. His company's investment in theaters, in real estate, in brick and mortar, will be profitable only as long as the moviegoers continue to fill the theaters. This means that there must be more new pictures all the time.

(MUSIC: *A bridge.*)

NARRATOR: The conference between Goldwyn and Depinet is over now. So, let's go on with the story of *The Best Years of Our Lives.*

STAFF MAN: Okay. About this time, Goldwyn sent a memorandum to his production chief, Leon Fromkess:

GOLDWYN: SG to LF. Please prepare a breakdown of the Sherwood script.

NARRATOR: A breakdown? You'd better explain.

STAFF MAN: That's the estimate of costs involved in doing what the script calls for: a breakdown is how the producer figures out his budget. From here on in, the work on the picture spreads out all over the studio. Up till now, it's just been Sherwood and Wyler and Goldwyn. But now, a dozen departments get involved:

VOICES: Sound . . .
Wardrobe . . .
Music . . .
Property . . .

STAFF MAN: None of these men and women are Hollywood glamorpusses, you understand; just skilled workers in a nine-to-five rhythm, living average lives . . .

VOICES: Construction . . .
Location . . .
Make-up . . .
Hairdressing . . .

STAFF MAN: Skills and training of dozens and hundreds of men and women who don't live in fancy Bel Air mansions with swimming pools or along the canyons of Beverly Hills.

VOICES: Special effects . . .
Camera . . .
Art . . .
Drapery . . .

STAFF MAN: Of course, a lot of the studio's departments have already been at work all along, on a regular full-time basis . . .

VOICES: Story . . .
Legal . . .
Accounting . . .
Mimeograph . . .
Fire and police . . .
Janitor . . .

STAFF MAN: Now get the picture. The head of each of these departments has to set down an estimate for Fromkess: how much will the filming of Sherwood's script cost them? And the total cost, when Fromkess figures it up . . .

NARRATOR: Comes to how much?

STAFF MAN: You'll never know. It's a secret. Trade secret. But it's no secret that one of the most expensive items is a little thing called casting—stars.

(MUSIC: *Sneak.*)

STAFF MAN: Hollywood elevates its stars to the status of demi-gods and -goddesses; and you and I have accepted the star system so that by now we demand stars; and Goldwyn must therefore find names that attract us and actors who will be right in the parts for which they are cast.

(MUSIC: *Up and out.*)

NARRATOR: Naturally, as soon as casting starts, the tongues get to wagging again. This time they're lunching at the Cock 'n' Bull:

(SOUND: *Hum of voices and clatter of dishes as before:*)

ONE: I hear it's definite that Freddy March has been signed.

TWO: For the Goldwyn picture? I don't believe it.

THREE: Why not? March is a good actor . . .

TWO: (*Definitive*) March is no name!

ONE: Not to the bobbysoxer in Omaha. She wasn't born yet, when March won that Oscar for *Jekyll and Hyde.*

TWO: (*Locking his lips*) I hear they hadda take Sherwood off the picture. Fact. Wyler said he'd quit if Goldwyn didn't get another writer.

ONE: Broadway talents!

TWO: Bet they never make that picture!

THREE: Ooooh, look! There's Louella!

(MUSIC: *Sneak fast under:*)

ONE: (*Musing*) I think I'll give my agent a ring—see if Goldwyn's really looking for a new writer—fresh slant . . .

(MUSIC: *Up and out.*)

NARRATOR: How about that? Any of that gossip on base?

STAFF MAN: Well, there comes a time in the making of every picture when the producer starts doubting his own decisions.

NARRATOR: Was Goldwyn afraid he'd have a flop?

STAFF MAN: Well, *you* know. People do get worried. It's very normal. Maybe his audience won't want to see a picture about returning vets. Maybe by the time the picture is shown people will be sick of the war and everything about it. These are questions that haunt a producer. And because he can't go on without knowing the answers . . . because he's really on the hook, because he must *know,* he orders an ARI test.

NARRATOR: Yes, nearly all motion picture studies subscribe to the Audience Research Institute reports, from which they believe they can measure in advance mass tastes—your tastes. The producer who dares to experiment—to lead the public's taste, rather than follow it—is in the minority. And so, in the spring of 1946, Goldwyn had a test made, to find out what you thought.

And there's a name for you. They call you the Audience. Well, what's known about you? Suppose we ask a statistician. First, how big is the audience?

STATISTICIAN: I have all the estimates right here. Ninety-five million people go to the movies in America once a week.

NARRATOR: What? Where'd you get that figure?

STATISTICIAN: (*Prim*) That statistic is from the *Hollywood Reporter,* a trade journal.

NARRATOR: Ninety-five million. Sounds awfully high.

STATISTICIAN: (*Prim*) It does.

NARRATOR: Let's start again. How big is the audience?

STATISTICIAN: Ninety million people go to the movies in America once a week.

NARRATOR: Where'd you get *that* figure?

STATISTICIAN: (*Prim*) That estimate is from the *Film-Daily Year Book,* a trade publication.

NARRATOR: Ninety million!

STATISTICIAN: And here are Gallup's ARI figures . . . around seventy million movie tickets were sold in a single week.

NARRATOR: *Seventy* million . . .

STATISTICIAN: But wait, that means tickets, not people. Some people go more than once a week. Those seventy million tickets represent about fifty million *different* people, according to Gallup.

NARRATOR: I see. Now *who* goes to the movies?

STATISTICIAN: Oh, we know a great deal about *that* . . . To quote Dr. Gallup: The nineteen-year-olds contribute more to the box office than any other age group. Regular movie attendance seems to begin around the age of twelve. It goes up steadily through the age of nineteen. After that it falls off sharply. Relatively few persons attend the movies with any regularity after the age of thirty-five.

NARRATOR: So, the chances are, if you ask somebody over thirty-five did he go to the movies last week, he'll answer:

MAN: (*Briefly*) Nah.

(MUSIC: *Bridge.*)

NARRATOR: That being the case, it becomes easier to understand why motion picture producers aim to meet the tastes and standards of a predominantly youthful audience. Perhaps this is not deliberate; but at least three simple statements can be set down:

VOICE: One:

NARRATOR: The producers read statistical reports carefully enough to know that forty-one out of a hundred American moviegoers are between the ages of fifteen and twenty-four; that *two-thirds* of the entire movie audience is below thirty-five.

VOICE: Two:

NARRATOR: The industry is aware of the fact that the movies have been, over all, highly profitable.

VOICE: Three:

NARRATOR: Since that's the case, why change—why worry too much about the tastes and standards of older moviegoers?

(MUSIC: *A bridge.*)

NARRATOR: Let's see how profitable it is to aim principally at a young audience. Our statistician can answer that question:

STATISTICIAN: The latest authoritative estimate is that the major companies will show a net profit—that is, after taxes—of more than sixty million dollars for this current year, from their movies and their real estate . . .

NARRATOR: Sixty million dollars! And

that would mean a slump of about thirty-five per cent from the profits of 1947. But the movie business, on the whole, is a profitable business.

(MUSIC: *Up and out.*)

STAFF MAN: His ARI test told Goldwyn that his audience would *like* to see a picture about homecoming soldiers and their problems. And so he went ahead. Oh; the picture had a name now.

NARRATOR: Not until then?

STAFF MAN: Well, you see, part of the test was to find out what title people liked. Enough to make it count said they liked *The Best Years of Our Lives.*

NARRATOR: What were some of the other choices?

STAFF MAN: Ah, let's see. There was *Love without Tears, Your Hand in Mine* . . .

NARRATOR: (*Hurriedly*) Yes, yes. That's enough. Go on with the story.

STAFF MAN: Well, all the time while the tests were being made, Sherwood was working on the script and talking it over as he went along with Goldwyn and also with Wyler. And then one day Wyler reported to Goldwyn:

WYLER: We'll have to call in another writer, Sam. I think Bob's licked.

GOLDWYN: If Sherwood can't write this story, no one can. But I'm sure he can.

WYLER: He's stumped now. You know how, the first night the Lieutenant comes home and finds his wife with another man? It should be a big scene. But Bob just doesn't seem to get it.

GOLDWYN: I'll call a conference. We'll talk it over.

(MUSIC: *In and hold briefly, then carry down and out under:*)

STAFF MAN: That meant they had a story conference.

NARRATOR: They?

STAFF MAN: Well, there was Goldwyn and Wyler and Sherwood. And there was Max Wilkinson.

NARRATOR: Who's he?

STAFF MAN: He's from the story department. He's sort of a buffer state between Goldwyn and the writers. So they go into their story conference. Lots of talk. Questions. Answers. Suggestions. Cigarettes. Then, the way I get it, all of a sudden, Sherwood gets up out of his chair, where he's been brooding.

SHERWOOD: What's been bothering us is this scene where Fred comes home and finds another man with Marie. What does he do? Hit him? Walk out? Then what? That would leave us with Virginia Mayo in a part that would only last for fifty feet of film: that's the trouble, isn't it?

OTHERS: (*Ad lib.*)

SHERWOOD: Well, the trouble is, we've been worrying about the wrong thing. He should come home and find nobody there but his wife.

WYLER: But the drama . . .

SHERWOOD: The drama is that he's got to live with Marie. He's stuck with her. That's his problem. She spends all his money, he's got to go back to his job as a soda jerk; they quarrel, all the romance of their war marriage is gone, he discovers he's in love with somebody else. See? The conflict is not that first night when he comes home! The thing is, he's stuck with her. I think *that* should be the conflict.

GOLDWYN: I like it. It's just what the story needs.

OTHERS: (*Ad lib.: It'll work. . . . Sure, it'll work. . . . etc.*)

GOLDWYN: Okay, Bob. You'll stay and work this out?

SHERWOOD: All right, Sam, I'll stay—on

condition that I get no more salary. This isn't because I love you, Sam—or you either, Willy. I just don't want to go back to New York with the feeling that I've been licked.

(MUSIC: *In on an affirmative note. Carry down and out under:*)

STAFF MAN: The worst of these script problems may have been solved, but half the script was left to write. Six weeks of backbreaking work the playwright and the director put in together, wrangling over scenes, over bits of business.

SHERWOOD: The trouble with you, Wyler, is that you're a lousy perfectionist! You won't settle for anything less than a masterpiece.

WYLER: We've got to be right, Bob. Everything's got to be right, before we start production. It's the only way to do a picture.

(MUSIC: *In briefly and carry down and out.*)

NARRATOR: If the citizens of the tight little community of Hollywood knew about the problems of getting this picture going, they weren't too concerned . . .

(SOUND: *Sneak in hum of voices; laughter; glasses, etc.*)

NARRATOR: . . . rather they took it for granted. Their fangs were sunk in something juicier:

ONE: They're crazy.

TWO: Who?

ONE: Didn't you hear? They've cast an amateur, some kid named Russell, for one of the leads on that Goldwyn picture.

THREE: (*Brays*) No wonder Wyler's got a hundred-day shooting schedule!

TWO: It's a great sympathy gag, that Russell.

ONE: Aaaagh. Just because the kid looked good in some army short.

TWO: It smells from publicity. A mile away.

(MUSIC: *Sneak fast under:*)

ONE: Picture must be a dog, if they have to use stunts like that . . .

(MUSIC: *Quick up and out.*)

STAFF MAN: Now, with the script almost finished, Goldwyn was really beginning to fret. His actors were under contract, on the pay roll; his crew of grips, carpenters, electricians, technicians, were all hired. His daily expenses, believe me, were a pretty penny; and besides, he figured he had to hurry with this picture now, or maybe it wouldn't be timely. But finally the day on the calendar arrived.

NARRATOR: This day arrives, for Hollywood, hundreds of times a year, but it never fails to hold excitement. In this case, it is the moment toward which everything has been building ever since, twenty months before, Sam Goldwyn read a few paragraphs in a magazine. Everything: the creative sweat of two writers and a director, the minus of an expensive cast, the intricate negotiation of involved contracts and commitments, the employment of an army of technicians; the aspirations, the dreams, the bickering; the hopes and the compromises; the doubts—they are culminating now.

VOICE II: Call!

VOICE III: Weather permitting.

VOICE II: Location.

VOICE III: Set number eighteen-o-one. Interior Welburn Air Terminal. Day. Sound. Long Beach Airport. Scenes one, two, three, four, and five shooting at nine A.M.

VOICE II: Cast:

VOICE III: Dana Andrews, make-up at seven-thiry, leave studio at eight, on location set at nine. Stand-in for Mr. Andrews. Four bit players. One hundred extras: passengers, porters, ticket sellers, airline stewardesses, pilots, ground crews, officers.
VOICE II: Production:
VOICE III: Prepare with two hundred and ten lunches ready at eleven A.M.
VOICE II: Sound department:
VOICE III: Prepare with portable public address system and operator.
VOICE II: First aid:
VOICE III: Ready to leave at six-thirty.
VOICE II: Prop department:
VOICE III: Prepare with dressing room and props as discussed. Also make-up tables for extra people.
VOICE II: Police department:
VOICE III: Will need wardrobe watchmen in men's dressing room; matron in women's dressing room at seven A.M.
(MUSIC: *In and under:*)
NARRATOR: What Hollywood is justly famous for is now at work: the slick, smooth production process—combining a myriad of techniques into a high art.
STAFF MAN: From now on, the efforts of all the others depend on Wyler and Goldwyn. From now on, after the sets, set dressings, lights, camera angles, make-up, hairdressing, actors' rehearsals have been approved, Wyler must take the responsibility for saying:
(MUSIC: *Out.*)
WYLER: Okay. Print that.
STAFF MAN: The first day's shooting had begun.
(MUSIC: *In and under:*)
STAFF MAN: Twenty-first day of shooting, a day scene on Stage Four. Wyler and ace cameraman, the late Gregg Toland, fussing with camera angles. The scene is Peggy's bedroom, which she has given up so that Dana Andrews, as Fred, may spend the night. Now it's the morning after. Willy Wyler scratches his head; the scene needs something. He turns to his assistant.
(MUSIC: *Out.*)
WYLER: We need some piece of business here. Something.
ASSISTANT: How about his reaction to the lace ruffles on her bed?
WYLER: (*Unsatisfied*) Yeah . . .
ASSISTANT: Or the sunlight, hitting his eyes. You know, his hangover, all that bright light . . .
WYLER: (*Grunts*)
A VOICE: (*Little off*) You know what a guy like Dana would do when he first woke up? He'd look to make sure he still had his bank roll.
OTHERS: (*Laugh off mike.*)
WYLER: (*Over the laugh*) That's it! That's just the piece of business we need. Dana (*X*), did you hear that? Now look . . .
(MUSIC: *Sneak at* (X); *quiet bridge—out.*)
STAFF MAN: Who suggested that? A man who was standing around; fellow called Clarence Marks, a friend of Wyler's who happened to be visiting on the set that day. Wyler was able to pick up his remark and add a sure laugh to the picture. But the director's problem, Wyler's problem, was far more than just grabbing onto somebody else's ideas; it was to be creative himself. For instance, on the forty-first day's shooting, Wyler's attention is focussed on the drunk scene, played by Fredric March:
(SOUND: *Shower bath on mike.*)
WYLER: (*Calling from off*) Wait a minute! Hold it! (*On mike*) Turn that shower off a minute.

(SOUND: *Shower off.*)

WYLER: Where's Freddy? Freddy March!

ASSISTANT: He's getting ready for the shower scene, Willy.

WYLER: I've got an idea. Listen: Why couldn't he get in his pajamas?

ASSISTANT: (*Blankly*)Take a shower in his pajamas?

WYLER: Sure. He comes home, he's high, he starts to go to bed, we hear the shower going, hold the camera on the shower curtain, and when he steps out . . .

ASSISTANT: (*A cheerful laugh.*)

WYLER: Good?

ASSISTANT: Sure!

WYLER: We'll try it, anyway.

(MUSIC: *In and out under:*)

STAFF MAN: They tried it, and it was good. Another sure laugh in the picture. Another touch, director's touch, which added a note of believability, of naturalness, the kind of thing which—from a good director—makes a moment in a picture which you will remember.

(MUSIC: *Sneak.*)

STAFF MAN: But now, on the forty-fifth day of shooting, the cast had come to the scene where Peggy (Teresa Wright) tells her parents (March and Myrna Loy) that she is in love with Fred (Dana Andrews), despite the fact that he is already married. Maybe you remember the scene. Peggy comes into her parents' room. It is late at night, and she is just returned from an evening at a night club with Fred and his wife Marie.

(MUSIC: *Out.*)

NARRATOR: We'll run the scene over for you, to refresh your memory.

(*From sound track of the film, with theater perspective:*)

PEGGY: I'm glad I went out with them—even though it was a pretty disagreeable experience.

AL: It took guts, Peggy; but you've got plenty.

PEGGY: I'll need 'em. I've made up my mind.

AL: Good girl!

MILLY: (*Worried*) To do what?

PEGGY: I'm going to break that marriage up. I can't stand it, seeing Fred tied to a woman he doesn't love and who doesn't love him.

MILLY: You're sure he doesn't love her?

PEGGY: Of course I am! He doesn't love her! He hates her! I *know* it!

AL: And who are you—God? How did you get this power to interfere in other people's lives. So you're going to break this marriage up? And have you decided yet how you're going to do it? Are you going to do it with an ax?

(LIVE MUSIC: *Sneak in and build quickly over:*)

PEGGY: It's none of your business what I'm going to do! You—you've forgotten . . . (*cover*) what it's like to be in love?

(MUSIC: *Up and over and out.*)

(*End of sound track*)

STAFF MAN: Wyler rehearsed and directed that scene, and it was filmed by Gregg Toland, but . . .

NARRATOR: Yes?

STAFF MAN: The thing was, at that time, the scene hadn't been approved by the Breen Office.

NARRATOR: Oh, yes; and that could be serious.

STAFF MAN: Serious? Are you kidding?

NARRATOR: Very serious indeed. You see, approval by the Breen Office is an absolute must, for the Breen Office is a department of the Motion Picture Association, the industry's trade associ-

ation, and the seal of approval by the Breen Office must be on a film if it is to have regular exhibition in theaters. First, let's see what the Breen Office had to say about that scene.

BREEN OFFICE: Dear Mr. Goldwyn: the several scenes in your picture having to do with the break-up of the marriage between Fred and Marie should be . . . possibly rewritten in order to get away from any suggestion of a condonation of this tragedy. This . . . is . . . important.

NARRATOR: That was on April 1st. In a later letter, it said:

BREEN OFFICE: Peggy should not indicate that her purpose is "to break that marriage up." The line, "I can't stand it, seeing Fred tied to a woman he doesn't love," should be eliminated. Al's line, "So you're going to break this marriage up? . . . Are you going to do it with an ax?" should be entirely eliminated.

NARRATOR: There were other criticisms by the Breen Office. At one point, the script called for a "passionate" kiss between Al and Milly Stephenson. The Breen Office hoped that this would not be "lustful." Goldwyn's Story Editor sighed and told his secretary:

STORY EDITOR: Let's cut out the description of a kiss as "passionate" and send it back to the Breen Office.

SECRETARY: Yes, sir.

NARRATOR: At another point, the script called for Fredric March to drink Bromo-Seltzer and then belch. The Breen Office suggested that a belch was vulgar.

STORY EDITOR: Let's make that a "hiccup" and send it back.

SECRETARY: Yes, sir.

NARRATOR: The Breen Office asked that scenes of drinking be eliminated entirely.

STORY EDITOR: Tell them in a letter that the scenes of drinking are important to the plot motivation and will not violate standards of good taste but will be confined only to necessary plot development.

SECRETARY: Yes, sir.

NARRATOR: The Breen Office objected to the scene portraying a seventeen-year-old daughter preparing and shaking cocktails.

STORY EDITOR: Write them that Teresa plays the part of a twenty-year-old daughter.

SECRETARY: Yes, sir.

STORY EDITOR: As far as that complaint about Peggy breaking up the marriage between Fred and Marie is concerned, we can't handle that in a letter. I think Mr. Wyler and Sherwood should see Joe Breen in person and talk it out. They can explain exactly how it fits into the structure of the story.

SECRETARY: Yes, sir.

NARRATOR: Well, now, what is the Breen Office, and how did it get where it is in the first place? To give the Breen Office its formal title, what does it say on that letterhead?

SECRETARY: The Production Code Administration, Joseph I. Breen, director.

NARRATOR: The Code's principal author is Father Daniel Lord, a Jesuit priest, but as a method of self-regulation the Code meant very little until, in 1934, the Catholic Legion of Decency got eleven million names signed to a threat of boycott unless pictures were cleaned up. Since then, it's supporters have called the Code:

VOICE II: Voluntary self-regulation, to prevent those producers who would trade upon the cheap or the lewd from profiting at the expense of those who want to maintain a higher standard.

NARRATOR: While some of its critics call the Code:

VOICE II: A codified admission on the part of the producers that they have not the good taste necessary to produce films without being told what they may and may not do.

NARRATOR: To other critics who put it more succinctly, the Code is:

VOICE II: Plain censorship.

NARRATOR: For, although every letter the Breen Office sends to a producer ends with the stock sentence:

BREEN OFFICE: You are of course free to accept or disregard any observations or suggestions we make . . .

NARRATOR: Nevertheless, the Motion Picture Association has promulgated as a ruling:

VOICE II: A twenty-five thousand dollar fine shall be the penalty for producing or distributing any picture lacking the seal of approval of the Production Code Administration.

NARRATOR: So when they crack the whip with the twenty-five thousand dollar fine attached, every producer jumps. Now, what does the Code say? Its general principles number three. First:

VOICE II: No picture shall be produced which will lower the moral standards of those who see it. The sympathy of the audience shall never be thrown to the side of crime, wrongdoing, evil, or sin.

NARRATOR: Second:

VOICE II: Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

NARRATOR: And third:

VOICE II: Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

NARRATOR: Such principles are, of course, rather vague. The difficulty is in their application to the movies. What are the "correct standards of life"? In practice, to quote one of the Code's administrators:

PCA: All important decisions have been codified. These prior decisions serve as guides for subsequent rulings relating to similar circumstances and are important in the matter of uniform interpretation.

NARRATOR: Times change, customs change, and fashions and morals change too. But the Code drags after it its old rulings as a guide for what you will see next year.

(MUSIC: *A bridge.*)

NARRATOR: On June 21, when *The Best Years of Our Lives* was already sixty days in production, the Breen Office wrote in part:

BREEN OFFICE: The break-up of the marriage between Fred and Marie cannot avoid the flavor of being justifiable. We feel that the present ending is a definite indication and justification of the break-up of a marriage. We ask that such indication be eliminated.

NARRATOR: To which Sam Goldwyn replied:

GOLDWYN: We cannot find another ending, since we believe this ending is honest, true, and within the bounds of decency and good behavior.

NARRATOR: Both men were thinking and acting on behalf of the audience. Goldwyn stuck by his guns. The Breen Office retired its objections. The ending of the picture remained as written.

STAFF MAN: And on the hundredth day of production the cameras stopped rolling. The film was shot.

(MUSIC: *A bridge. As it fades out:*)

(SOUND: *Bring in hum of voices and clink of glasses as before.*)

ONE: I hear the rushes of Freddy's drunk scene are sensational!
TWO: (*Confidential*) Who d'you think suggested him to Wyler?
THREE: (*Breaks in*) I hear the picture has a fine message too.
ONE: (*A sneer*) When I want a message delivered, I use Western Union.
TWO: (*Ecstatic*) But what about that kid Russell? He's terrific. Tears your heart out.
(MUSIC: *Sneak fast under:*)
ONE: Didn't I tell you he'd be great? It's documentary, that's what: docu*men*tary!
(MUSIC: *Up and out.*)
NARRATOR: Now that the camera work was completed, what remained to be done?
STAFF MAN: Now Wyler moved from the set to the cutting room, and started the long hours of peering at film, cutting, editing, assembling, splicing. Danny Mandell, the film editor, had cut the film as it was shot; putting together the best footage of the 400,000 feet of negative, now he and Wyler worked together to select the 16,000 feet which they figured made up the best beginning, middle, and end. You would see only 5 per cent of the film that had been shot. Now we had what we call the rough cut. Next step was scoring the special music and recording it on sound track, then dubbing it in.
NARRATOR: The picture is ready now to be shown at a sneak preview, in a small neighborhood house, the United Artists Theater in Long Beach.
(MUSIC: *Sneak.*)
STAFF MAN: I remember it was an October night in 1946, over two years from the time Goldwyn came up with the original idea. For those of us from the studio—there were a couple of dozen of us—it was like sitting on eggs. What we were all trying to do was *sense* what the audience would think when they saw it.
(SOUND: *An echo chamber: many people laugh, as an audience laughs. Indication of film running in background.*)
STAFF MAN: (*Over shoulder*) We jotted down a note whenever there was a laugh. Somebody with a stopwatch was timing those sequences when the audience just sat there, silent, rapt, too concentrated even to cough. We knew what was coming up in a moment: we all sat there, waiting, wary, watchful for the reaction.
(SOUND: *Another big laugh, as before.*)
STAFF MAN: (*Over shoulder*) That's what we'd hoped. Picture ran its full two and a half hours; we knew that one of our jobs was to figure out where were the slow stretches, which sequences didn't come off; where could we find an hour to cut out of the picture. In the darkness of that theater, we hunched up, trying to figure where to cut.
(MUSIC: *Out, as:*)
(SOUND: *An echo chamber again: big applause.*)
STAFF MAN: And with that applause still in our ears, we gathered outside the theater, on the sidewalk—Mr. and Mrs. Goldwyn, Wyler, Fromkess, Mandell—about twenty of us.
(SOUND: *A big sigh of relief.*)
WYLER: That audience told us.
GOLDWYN: (*Great satisfaction*) You could feel it, Willy! Feel it in the air!
WYLER: Can we let it run that long?
GOLDWYN: Where would you make a cut? Maybe a hundred feet over the whole picture. That's all.
WYLER: It held 'em . . .

GOLDWYN: Every minute. Don't you think, Frances?

WIFE: I wouldn't cut it.

WYLER: Well, Sam?

GOLDWYN: It's a tremendous picture, Willy.

WIFE: It's a fine picture.

(MUSIC: *In strongly. Down and hold under:*)

WOMAN: Hello to you all, from Hollywood. Exclusive: *The Best Years of Our Lives* is certainly the BEST picture Samuel Goldwyn ever made . . . and that really is superlative praise.

(MUSIC: *Quick up and down.*)

MAN: *The Best Years of Our Lives* is a rare once-in-a-blue-moon picture. I take pleasure in giving it Five Bells.

(MUSIC: *Quick up and down. Under following illustrations of:*)

STAFF MAN: And now—exploitation—

NARRATOR: Yes, exploitation, publicity, another process that Hollywood accomplishes superlatively well. With a roll of drums and a fanfare of bugles, Goldwyn's offices in Hollywood and New York began the process of working you up into a lather.

VOICE III: The *Reader's Digest* announces a symposium: Which Are the Best Years of Our Lives?

NARRATOR: The message of the drums and the bugles is that you must see this picture and must see it fast. Drop everything else! The millennium is here! In Washington, in the House of Representatives . . .

SPEAKER: (*On echo*) Chair recognizes the gentleman from Louisiana.

CONGRESSMAN: Mr. Chairman, *The Best Years of Our Lives* should be required seeing for every American. It is a credit to the United States, and I should like this made a matter of record in Congress.

(MUSIC: *Quick up and down.*)

STAFF MAN: And this first barrage of publicity is very important. We must convince the audience that this new picture is greater than all other pictures which have ever been made, and we must convince them that if they don't see this picture as soon as possible they will be doing themselves a lot of harm.

NARRATOR: The reason for this is very simple: If you see the picture quickly, you will necessarily see it at a first-run house, where the prices are higher, which means a bigger profit for the producer, and that's why he wants to get *you* to spend the extra money to see his picture in the first-run theater.

(SOUND: *Add the effect of a clatter of typewriters to the music under:*)

VOICE I: Dana Andrews will interrupt a Vermont vacation to attend the world premiere of Samuel Goldwyn's new picture, *The Best* [Fade fast] *Years of Our Lives* . . .

VOICE II: Samuel Goldwyn announced today that the Duke and Duchess of Windsor will attend the world premiere showing of his now (*Fade*) picture, *The Best Years* . . .

VOICE III: Special to all fashion editors: The gown which Myrna Loy will wear to the premiere of Samuel Goldwyn's new (*Fade*) picture cost $300 at Hattie Carnegie's . . .

(MUSIC: *Up and wipe out.*)

STAFF MAN: We opened in New York and it was a smash. The critics ate it up. Box office? It has been the greatest moneymaker in the history of the movie business, except for Griffith's *Birth of a Nation* and Selznick's *Gone with the Wind.* After all, why not? This is Hollywood. We have to have a happy ending, too. Next March—that was in

1947—*Best Years* just ran away with the Motion Picture Academy Awards, nine Oscars. Made us all pretty happy, I can tell you.

NARRATOR: And at Chasen's Restaurant, the night of the Motion Picture Academy Award dinner.

(SOUND: *Habble gabble, laughter, etc., hold under:*)

ONE: Well, what'd I tell you?

TWO: Oh, I knew from the very beginning that Sam had hold of something terrific.

THREE: Well, it's just like I was telling you. A picture about veterans. It was bound to succeed.

ONE: Why, I said all along that this kid Russell—

TWO: (*Over*) I tried to sell the very same idea to Metro.

(MUSIC: *Fast sneak under:*)

THREE: I told Willy, I said: "It's a picture we can all be proud of."

(MUSIC: *Up and down and under:*)

NARRATOR: Yes, all Hollywood was proud of *The Best Years of Our Lives.* There had been others before and there will be others in the future. And that raises a question. Robert Sherwood, the man who wrote the screenplay, asked the same question:

(MUSIC: *Out.*)

SHERWOOD: If good pictures can be made, why can't they be made more often?

NARRATOR: There can be no complete answer to this question, for the nature of show business involves a gamble, and you can't guarantee in advance that a picture will be good. But there's a partial answer; there are some basic factors that affect the production of every movie. Let's take a look at them, because they have a direct and important bearing on the product which Hollywood turns out. Factor Number One:

VOICE: The economic structure of the industry.

NARRATOR: We have reported how the big motion picture companies own theaters and must keep them supplied with a constant stream of movies. Those theaters represent a tremendous investment, and it takes carloads of your dimes and quarters to make that investment profitable. Movie production for the most part is mass production, and to produce in quantity, efficiently and profitably, there's a temptation to depend on sure-fire formulas. So, a prominent movie investor has said:

INVESTOR: In Hollywood, businessmen have made an industry out of an art.

NARRATOR: But where there is so much industry, how much art is left? Last month, Brooks Atkinson, dramatic critic of the *New York Times,* insisted:

ATKINSON: Big industry carries with it one crushing and destructive liability—the dead weight of controls. Long-term investment likes safety and security and feels uncomfortable in the presence of ideas.

NARRATOR: Does this mean that one way to improve movies would be for the big companies to give up their theaters, get out of the exhibition business and so divorce the influence of large-scale real-estate investment from picture producing? The Supreme Court a few months ago handed down a tough-talking antimonopoly decision which opens to question the right of the five major companies to own or control theaters—some 3,000 of them throughout the country. One producer greeted this decision:

PRODUCER: When producers no longer own theaters, their pictures will have

to compete in the open market. That means their pictures will have to be better if they are going to make money.

NARRATOR: But Adolph Zukor, chairman of the board of directors of Paramount, one of the five majors, has pointed out:

ZUKOR: If I don't own theaters, I can't secure an outlet for my pictures—I can't build an organization which will develop better pictures, better stars, better techniques.

NARRATOR: The question of divorcing production from exhibition can be answered only by the federal courts, which are still examining the extent of monopoly. Whether such separation of theaters from studios would actually improve the quality of movies must wait on the court decision, if that's the decision finally made. Now let's look at Factor Number Two:

VOICE: Availability of creative talent.

NARRATOR: A picture cannot be good unless men of talent, taste, and imagination are working on it. Last year, four hundred and eighty-six feature pictures were released by the industry, a staggering demand on the artistry and imagination of writers, directors, and producers. This leads many thoughtful show-business experts to say:

PRODUCER: There just isn't enough talent to go 'round, even when you spread it thin. And that's why there are not more good pictures.

NARRATOR: But there is another side to this question. Does Hollywood use wisely the talent at its disposal? There are some first-rate writers who, having worked in Hollywood, are not precisely desperate to go back again. Playwright Elmer Rice, for instance, says:

RICE: Established novelists and dramatists write what they please and do not permit publishers and producers to alter arbitrarily what they write. This independence is a matter of paramount importance to writers; and until motion picture and radio executives recognize this fact, they can hardly expect to get these authors to write for them.

NARRATOR: Of late, a new element has complicated creative work in Hollywood. The investigations by the Congressional Committee on Un-American Activities have wrought a profound change in the political climate of Hollywood. Ten writers and directors were blacklisted from their profession because of alleged communism—they were fired from their jobs, a disturbing precedent for America. Has this handicapped the making of pictures? William Wyler said:

WYLER: I wouldn't be allowed to make *The Best Years of Our Lives* in Hollywood today.

NARRATOR: Two basic factors affecting the quality of pictures, then, are the economic structure of the industry and the availability of creative talent. But there is a third basic factor:

VOICE: The audience.

NARRATOR: Yes, *you*—the audience. For Hollywood, like any business, needs the consumer. As we have reported, a distribution contract with one of the big five distributors automatically guarantees for a movie a gross of several hundred thousand dollars . . . no matter whether it's good or bad. Why?

MAN: What's at the Bijou?

GIRL: I forget the name. Mary told me it was pretty bad.

MAN: What's the difference? Let's go. I'm bored, sitting at home.

NARRATOR: For millions of Americans

movies are a habit, an easy and convenient way to get relaxation. For the stars?

BOBBY-SOXER: I saw Tyrone Power in *Captain from Castile* six times.

NARRATOR: So there are star pictures. Do you seek glamour?

GIRL: And then, Mabel, off she goes and marries that rich tycoon with the yacht.

NARRATOR: All the daydreaming you can wish for. Do you want to laugh?

MAN: Didja catch the Abbott and Costello picture? A scream.

NARRATOR: Nothing wrong with laughs . . . and gangster films, zombie pictures, westerns . . . it's all there. *But:*

VOICE: What I wait for is a picture where the characters have real problems, where the people are people I can recognize from my own experience.

NARRATOR: How many times a year do you find such a picture? Whatever kind of movie you prefer, remember that every movie that is made is made for you. And the millions who enter the nation's theaters each week have made the movies part of our cultural life. Movies have become our responsibility as much as they are the responsibility of the scientists who created them, the artists who fashioned them, and the businessman who organized them—whether you go to the movies or whether you are one of those who, when asked to go, simply answer:

MAN: Nah.

NARRATOR: If you are satisfied with what Hollywood gives you, the argument ends right here. But if you are not, then it's your responsibility to play your part in the Hollywood picture and do something about it. You can ask for more good pictures, pictures you want, and you can and should voice your disapproval of those you don't like. Channels do exist by which you can make your voice heard. There is, for instance, the National Board of Review of Motion Pictures, whose executive director, Richard Griffith, said this week:

GRIFFITH: The National Board of Review has organized community motion picture councils in cities and towns across the country. These councils work with their local theater manager, urging him to book the best pictures as selected by the Board's reviewers and then organize support for them through the local press, radio, and civic organizations.

NARRATOR: Of all the factors brought to bear upon producers, you, the moviegoer, are the most influential, the most important. Hollywood caters to your taste; the more tickets sold for good pictures, the more good pictures will be made.

(MUSIC: *To a semiclimax, and under:*)

NARRATOR: Sixty minutes is a short time to look at The Hollywood Picture, but we hope that we have brought some insight into an industry which plays such a vital role in American life. We have tried to show something of the workings of that industry, the complex problems of production, distribution, and exhibition, and some of the basic factors which affect the quality of the product. The making of any motion picture is an accomplishment; the making of a good motion picture is an achievement. The more constructive critics you are, the better will be the movies that you get. That's why we have presented tonight The Hollywood Picture.

(MUSIC: *Up for curtain.*)

The British Way of Radio

DOROTHEEN INGHAM ALLAN

DOROTHEEN INGHAM ALLAN spent six months in the United States observing American broadcasting. With her husband, Elkan Allan, who accompanied her, she is the author of *Good Listening*, a book discussing broadcasting in general on the basis of British radio, soon to be published in England by Messrs. Hutchinson & Co., Ltd.

A THRILLING serial called "Dick Barton, Special Agent" is a program of some popularity on the English radio. When it originated, it had the usual characteristics of the cliff-hanger, and was much in the American style. A large part of the listening public accepted it and enjoyed it; but there were other thoughtful people who considered the program overexciting to children and a bad influence because of its license to violence—the same kind of criticism that is sometimes expressed about such programs in America. But in England this dissatisfaction was brought to the notice of Parliament, the members of which discussed the program from all aspects, not as party members, but as representative, responsible citizens. As a result of this discussion the Governors of the British Broadcasting Corporation issued twelve rules to Dick Barton's script writers, which have since limited his adventures. Barton is now intelligent as well as hard-hitting, he uses force only when normal peaceful means have failed, he may deceive but never lies, his violence is restricted to "clean socks on the jaw," and even Barton's enemies may not inflict any injury or punishment that is basically sadistic. Horror effects such as night-prowling gorillas and vampires are to be avoided. And Barton himself never drinks, flirts, or swears.

This incident, although rare in British life, illustrates the difference between English and American attitudes to radio, and also the difference between the English and American versions of democracy. In England, control of the content of our noncommercial radio is part of the democratic process; whereas in the United States a major weapon used against the FCC's small Mayflower control is that such interference with the industry is undemocratic. From two so very different attitudes toward government, naturally, quite different ways of radio arose—in America an industry, in England a public utility.

The wave-length question was obvious in England from the beginning of broadcasting, and this put responsibility for radio into parliamentary hands early in radio history. Temporarily, the British Broadcasting Company was formed, and John Reith became its general manager. A little later, a special committee was appointed by the Prime Minister to consider the best way of using the available wave lengths. John Reith's recommendation to the committee was that the British Broadcasting Company become a public utility; and this was the organization later approved by Parliament. Broadcasting was given into the care of a board of governors appointed by the Prime Minister and answerable to him through the Assistant Postmaster General (an early statute vested all telegraphic rights in the Post Office). The revenue of the corporation is derived

from license fees collected by the Postmaster General from all owners (or all traceable owners) of receiving sets. Having satisfied itself that this was the proper authority to have charge of broadcasting, Parliament gave it complete permission to carry on radio broadcasting as a public service.

The weakness of this arrangement is that whereas the Minister of Health is completely responsible—to the point of resigning his office—for his department, the Assistant Postmaster General is merely the parliamentary representative of the BBC, called upon to do no more than refer questions or criticism to the board of governors, or read out answers as formulated by the public relations department.[1] Consequently, there is no satisfactory contact between the corporation and the public; what happened to Dick Barton is encouraging, however, and shows that the route to the corporation is open when enough feeling is aroused. The terms of reference of the corporation—"as a public service"—are the essence of its attitude and its perpetual problem. The early solution expressed the influence of John Reith, director general until 1938, an idealist, perhaps an egoist, but the key personality in the development of the educational fervor of British radio: public service to so religious a man meant giving people what would be good for them; adult-education programs of serious topical and nontopical talks, music programs to encourage appreciation, and austere Sabbath radio represent his policy.

Since Reith's graduation to higher public office, subsequent directors general have been more conciliatory in their interpretation of "public service": they have tried more and more in recent years to persuade people to desire what is "good" for them—and have even been criticized for pandering to public taste.

This is corroborated by the establishment of a large machine for discovering what people do enjoy on the radio. The BBC's form of Hooper organization, the Listener Research Division, has two lines of investigation, of which the first estimates the size of a program's listening audience and the second attempts to assess listeners' reactions to broadcasts by analyzing detailed comments received from representative listening panels, each consisting of a few hundred regular listeners.

In England, as in the United States, the highest rating is invariably commanded by a comedy show, and the BBC carries a number of programs on the pattern of the American star show. As a public corporation, however, the BBC is not a slave to the Hooperatings, although it must take them into account, and acknowledges as much responsibility to its minority groups of listeners, who want serious talks, high-quality music, and drama, as to its majorities, who enjoy comedy and light music. The wave lengths in operation domestically carry three distinct types of service:

1. The Light Program carries mostly comedy, simple light music, easy short dramas (or serials) and documentaries, and brief news bulletins. It is heard regularly by rather more than half of the radio audience. The service is comparable to an enlightened American network with daylight programs other than soap operas.

2. The Home Service carries some comedy, light music of all kinds (from Kern to Mozart), and some heavier

music, more drama than the Light Program, more documentary programs, serious topical and nontopical talks, and longer news bulletins. This service also carries daily educational broadcasts to schools, and the daily Children's Hour: it aims, as it says, at meeting the needs of the family unit.

3. The Third Program (no better name having been suggested) is a service for the mature and educated person, carrying complex music and drama, the latter in foreign and dead languages at times, long series of erudite nontopical talks and discussions, and no news bulletins. Programs sometimes last a whole evening, and they are as eagerly awaited, tasted, and enjoyed as a visit to the theater. There is also a modicum of sophisticated comedy.

The distribution of programs is not rigid, however: with the aim of assisting public taste and development, the policy of the present director general, Sir William Haley, is to repeat, occasionally, items from the Third Program on the Home Service, and some items from the Home Service on the Light Program. Public service is now interpreted apparently as providing what people want, but also helping them to develop—from Light Program listeners to Home, and even from Home Service listeners to Third, as it were.

There is supposed to be enough competition among the three services to act as a stimulus to an organization which could, and often does, have the lethargy of the civil service. The corporation is still nervous of suggestions that a little healthy competition, in the form of another corporation or a parallel commercial radio setup in England, would provide the public with better radio.

However, when viewed from America, the British public enjoys, perhaps not the opulence of Bob Hope, followed by Mr. and Mrs. North, followed by a string of other million-dollar-a-year comedians and entertainers, but the real wealth of a much wider range of choice, owing to careful planning among available wave lengths in order to serve the widely differing levels of taste among its audience.

It is significant that Sidney Webb, when completely paralyzed at the end of his life, looked forward all day to the hours between 6 P.M. and midnight, when the Third Program was on the air; and in listening to it he found satisfaction. His radio gave him enough. Indeed, the level of thought with which the Third is concerned is very high. For instance, here is just any program schedule (it happens to be Thursday, May 13, 1948):

6:00 P.M. Bach, played live by violin and harpsichord.

6:35 P.M. Weekly talk on international affairs.

6:50 P.M. *An Opera in the Making.* Michael Tippett talks about the composition of his new opera. Excerpts are sung live.

7:30 P.M. Verdi's *Requiem,* Part I, broadcast from the Royal Albert Hall.

8:20 P.M. Bernard Wall talks about Manzoni, in whose honor Verdi composed his *Requiem.*

8:35 P.M. Verdi's *Requiem,* Part II.

9:20 P.M. Philip Hope-Wallace comments on recent dramatic productions in the Third Program.

9:35 P.M. Chopin, Twenty-four Preludes, played live on the piano by Cortot.

10:15 P.M. *Life History of a Delusion,* dramatic study of the development of a persecution complex, with specially composed music, etc., material supplied by Alexander Kennedy, Professor of Psychological Medicine in the University of Durham, who speaks at the end of the program.

11:15 P.M. *Russian Readings,* poems.
11:30 P.M. Hindemith on gramophone records.
12 MIDNIGHT. Close down.

And so it goes on, evening after evening, heard only by a small number of listeners usually, but available to all listeners whose homes are in the gradually increasing area covered by the Third's wave length. It is to be the first British FM program.

The same evening, the Home Service, trying to provide something for everyone, has still some serious listening and some light relief. The same hours of the same evening:

6:00 P.M. News.
6:30 P.M. *This Week's Composers:* Fauré and Chausson, gramophone records.
7:00 P.M. *Oliver's Twists,* comedy show.
7:30 P.M. Thursday Concert performed live (Haydn and Brahms).
8:30 P.M. *Itma (It's That Man Again),* weekly comedy show.
9:00 P.M. News.
9:15 P.M. *Questions of the Hour,* Managers and Men (2), discussion of the problem.
9:35 P.M. *Through the Looking Glass,* Episode 3, adapted from Lewis Carroll.
10:05 P.M. *Bridge on the Air.*
10:30 P.M. *Weekly Science Survey,* Professor Munro Fox talks about Red, Green, and Blue Bloods.
10:45 P.M. *Today in Parliament.*
11:00 P.M. News.
12 MIDNIGHT. Close down.

The Light Program carries, on the same evening:

6:00 P.M. Live light music.
6:15 P.M. *Music While You Work,* played live.
6:30 P.M. *The Island of Peril,* adventure play.
7:00 P.M. News and Radio Newsreel.
7:25 P.M. Sport, news.
7:30 P.M. Merry-Go-Round, comedy show.
8:30 P.M. *Music in Miniature,* live chamber music.
9:00 P.M. Bing Crosby on records.
9:15 P.M. Variety, comedy show.
10:00 P.M. News.
10:15 P.M. Competitive storytelling program.
10:35 P.M. Dance orchestra, live.
11:15 P.M. Algernon Blackwood tells a strange story.
11:20 P.M. *Sweet and Lovely*—music.
11:56 P.M. News Summary.
12 MIDNIGHT. Close down.

Radio is taken quite seriously all the time. To an American, even the gayest of English radio shows would seem restrained: the announcers who set the tone of the broadcasting seem to bear out the usual conception—outside England—of typical Englishmen, pompous, reserved, speaking carefully, and, on the rare occasions when they make an effort to be friendly, achieving little more than a strained heartiness. To ordinary people living in England they are as unrepresentative of their countrymen as are the boys on the American radio who gurgle about soup and candy bars. English as spoken by radio announcers is not used by any of the ordinary people of England: it is generally associated with class, educational, or regional (London) snobbery, and although clear and not unpleasant, is the language of a minority. The BBC uses it not only for clarity, but as part of its personality as a benevolent monopoly, which is all-providing but wishes to inspire complete trust without getting too friendly.

With this attitude, it is not surprising that the kind of program which needs to establish a sort of laughing intimacy is not achieved in England as naturally, as casually, or as vigorously as it seems to be in America. Nor is the BBC particularly worried that this should be so, for its public-service attitude, since Reith's idealism, tends to

draw away from too much popular entertainment, in spite of its other aim of giving the public everything possible.

Perhaps the most valuable element that this idealistic monopoly has managed to rear without permanent suffocation has been the artistic exploration of the medium. In early days there was lively experiment, but in the 'thirties this almost died away; then, in the long years of wartime blackouts, people had to turn to their radios for a large part of their entertainment. They came also to trust the BBC's news service more than almost any newspaper, and to have "heard it on the wireless" became a common seal of accuracy. As the BBC responded to its new responsibilities it had to use all its resources.

The feature program or documentary, until the war a rather pale imitation of the documentary film (as it still mostly is in America), was developed as a means of presenting the background to events in an interesting and often propagandist way, and what may be called the factual feature[1] was sharpened as a radio form; *Harbour Called Mulberry, Salute to Josef Stalin, An American in England,* and *Hiroshima* provided a service. A variation on this pattern, the fictional feature, in which actors take the place of real people, and imaginary events are used instead of facts, has taken the form closer to radio art and away from documentary film, which can present a factual picture much more vividly than blind radio. In straightforward features like *It's Your Money They're After* a number of illustrative incidents put one wise to confidence tricksters. In a series, *This Is the Law,* each particular imaginary episode (such as an accident in domestic employment) explains how the law applies: dramatic form is used, so far as various characters follow through their actions, but a narrator slips between them and the microphone from time to time with comments for the listener such as: "H'm, that was foolish of her. Her legal position, . . . , is not strong enough for her to be so bold. He has the right to sue."

But the fictional feature has been taken further still, to become a pure radio satire, often highly sophisticated. In the *How* program by Stephen Potter and Joyce Grenfell (sample titles: *How to Give a Party, How to Blow Your Own Trumpet, How to Woo, How to Listen to Radio*), a number of witty vignettes, maybe fifty or so, some consisting of only a single phrase, illuminate a particular aspect of life, often brilliantly. In others, *Salute John Bullock,* and *Hurrah for Womanhood,* the technique provoked a similar bitter amusement. This kind of use of the medium is leading at least a few people to believe that television cannot fully supplant radio.

In this respect the field of drama has paralleled that of features in its development toward a pure radio form. There were early experiments with radio drama in England, as in America, but the 'thirties saw a loss of vigor and an increased reliance on adapting novels, stories, and stage plays to the microphone. Again the impact of the war on broadcasting, through the listener, broke the lethargy and created an opportunity for discovering anew the power of the radio medium. Employment directives, also, helped during the war by bringing poets into the BBC;

[1] This term, and "fictional feature" also, were evolved in the writing of *Good Listening* and are not in general use.

and it is from the poets who have worked in the medium that the greatest dramatic work has come. Louis Macneice in particular has written and produced some very fine radio dramas, outstandingly *The Dark Tower* and *Christopher Columbus.* Making full use of the medium's focus on words and its power to express and stimulate generalized thought, the poetry play is in all respects an excellent use of radio.

On a simpler plane, English radio, like American, has discovered its power to excite the listener by fantasies impossible in any visual medium, quick-fire thrillers and chillers that invade the listener and his home with horror. And sometimes an exceptional play is thrown up out of the mass. Straightforward drama, either original or adapted from the stage, forms a larger part of English listening than American, but a delightful absentee is the soap-opera type of drama. Serials have made their way onto the English air—a domestic story has a daily fifteen minutes,—but the violent emotional wrangles of the soapier opera are unknown, there being no soap-sellers in a position to give this to us.

A use of radio almost unknown in America, however, is the broadcasting of "talks"—which are quite different from the Kaltenborn type of ponderous comment, being closer to spoken articles, or, one might say, essays or lectures, depending on the speaker. Some series are on topical subjects all the time, for example, *This Week in Westminster,* by a different M.P. each week, and *In Your Garden,* top Hooperating while Mr. C. H. Middleton was alive.

Also there are strictly nontopical talks: a speaker might come to the microphone to describe the effect of sunspots on our lives, or someone might talk about Chinese art. A current series has used numerous speakers, each giving an account of some aspect of Victorian life. Another recent collection of talks, entitled *The Challenge of Our Time,* gave the listener a chance to hear the views of many important contemporary personalities. This use of radio seems to have no place in the United States, and English influence must be negligible, whereas in certain parts of English radio the American influence is strong—that is, in the smaller section more intensively explored in America, the comedy show. This part of British radio has followed the star pattern, and perhaps it is the livelier for it and more efficient. Quizzes and audience-participation shows, first popular in America, have recently enjoyed a large-scale boom in England, though without the spice of freely given away washing machines.

But the greater part of British radio has tried to develop radio art and has used radio's power of communication to relay other arts. American industry might be said to have used radio to make it a parallel of the newspaper; the BBC's use of it has tried to make radio the equivalent of the printed word.

The Palette and the Revenuer

LOUIS M. BROWN AND MORRIS E. COHN

LOUIS M. BROWN, a member of the law firm of Berger and Irell, Los Angeles, specializing in taxation, is editor of *Proceedings of the Institute on Federal Taxation of the University of Southern California Law School,* to be published by Prentice-Hall. MORRIS E. COHN is counsel for the Screen Writers Guild. Two of his studies of the legal problems of writers have appeared in earlier numbers of the *Hollywood Quarterly.*

NOW THAT it is an open secret that artists no longer live in garrets, you will not affront a writer, actor, or director by talking about income taxes. A north window is perhaps a painter's first concern, but if he produces marketable canvases his second is surely his net after taxes. And even if he is not at home with the Treasury regulations—that opaque mixture of speech and symbol—he is aware that he floats or sinks in a sea of taxes and that he drifts with currents of capital gain and tides of taxable net. He feels that, as one whose income depends wholly on his personal services, he is not dealt with as kindly by the tax laws as are his corporate employers or his brethren who take a lucky fling in real estate or in common stocks. The fact is that the income tax laws justify his discomfort.

It is not the purpose of this piece merely to join in the artist's justified complaint, but to point to some current suggestions for remedy. Accredited students have put forward several plans for relieving the unfair tax burden now imposed on earned income, that is to say, income derived from services. One of these suggestions, the Silverson Plan, is under consideration by the Tax Section of the American Bar Association and the Treasury Department; it will be discussed here.

It could be argued with some force that special consideration is warranted for those who get their income from personal services on the ground that such income arises from spending the irreplaceable stuff of life—time. Yet the fact is that when money is received for time, that is, for services rendered, it is taxed at the highest possible rate; but a profit made on a sale of property may be taxed at the lowest possible rate. Merely to level the present inequality would be a great advance for those whose income comes directly from their work.

For example, the highest tax on the income of a motion picture or broadcasting studio (with exceptions not worth noting here) is 38 per cent; this is the maximum rate for corporate income. But on the income of the actors, announcers, directors, and other personnel of the studio the tax can be as high as 77 per cent, and on the highest brackets it can be more than 82 per cent. Thus corporations can have more money left after taxes and can build up a tidy sum for ordinary corporate purposes.

The fluctuations of income in the talent and professional fields aggravate the inequity. A typical graph of the incomes of an actor, for example, over several years in succession, would show a few magnificent peaks and a number of sorry troughs, with very little stretch of level income. For him, income taxes are computed on an an-

nual basis, and last year's tax on high income ignores this year's unemployment. Furthermore, for individuals the tax *rate* goes up with the amount of the income, so that the number of tax dollars payable increases geometrically; if you have $50,000 taxable income during one year you will, at current rates, pay about $5,000 more in taxes than you would if you made $25,000 during each of two consecutive years. This means that in the good years the tax bite is acute indeed, with no compensating relief in bad years. That is, if your income is from personal services. But anybody engaged in a business, who may or may not himself be at work in the business, can make use of various provisions of the tax laws to help level off peak income. If as a businessman you have a net operating loss in 1948, you can deduct this loss from income during the preceding or succeeding two years, and thus save some of the high taxes for those years.

It is true that authors, composers, and artists whose labors on a single work span at least thirty-six months are permitted to compute taxes on the income from that work as though it were received during the total time worked if they receive most (at least 80 per cent) of the income from that work in a single year. But this is merely an isolated attempt to cut the economic accident of income to fit the facts of time worked; it has the effect of spreading some income over more than a single year, but it ignores income from other sources and it cannot be considered an averaging provision in any real sense.

Of course, if it were practical to average an individual's earnings over his lifetime, mathematical equality, at least so far as annual fluctuations are concerned, would result, because all the ups and downs of income would be taken into consideration. But the accounting problems would be monumental; and it is right that governmental spending should be related to current popular earnings rather than to a time in the past computed by an actuary, as would happen if income taxes were collected after the taxpayer's death. Nevertheless, it has been suggested that individual incomes be averaged for periods of from five to ten years, with payments made each year; and unless the purpose of averaging is accomplished in another manner, as by the Silverson Plan, some such suggestions should be pressed for adoption.

Then there is the capital gains provision. If, for investment purposes, you buy a bond or real estate or winter wheat, hold it for at least six months, and sell it at a gain, you will be taxed at most 25 per cent of the profit, no matter how high it is. Say you are an agent and buy a screenplay for $25,000 as an investment and then sell it for $50,000; you may be taxed a maximum of $6,250 on your $25,000 profit, but the man who wrote the screenplay may be taxed, in an extreme case, more than $20,000 on the $25,000 you paid him for it.

An actor or director whose estate is accumulated by personal services has paid an income tax (with what disparity in rates we have seen) on every dollar's worth. But this does not necessarily happen to a broker, for example, whose estate has been accumulated by dealing in property. He may have put $60,000 into securities; if when he dies they are worth $100,000, he never pays any income tax on the $40,000 increase in value.

The result of these inequities and others that could be mentioned is that even high incomes in the talent and professional fields do not weather the wind from the Treasury Department as well as do other kinds of income; and it is difficult to provide, from income earned by work, the shelter for old age, for that sabbatical, or for the unexcused laziness in which the banker, the broker, and your agent's agent can sometimes indulge.

There is inequality between the earner through property and the earner through profession or talent, and between the salaried earner and the independent artist. No single remedy can provide a complete cure, of course. But Harry Silverson, a New York lawyer who has been recognized as an outstanding tax authority, has put forward a well-considered proposal which deserves careful thought and, it is submitted, approval in principle even if details require modification. In essence the plan is this: out of earned income the individual is permitted to buy during each year up to $10,000 worth (15 per cent of his income during that year, whichever is smaller) of a United States Government bond issued particularly for this purpose. The money put into these bonds is deducted from the income for that year, and is tax-free during that year. Since the primary purpose of these bonds is to defer the payment of taxes, rather than to provide a means of investment, it is proposed that these bonds shall pay interest at 1 per cent. The bonds may not be sold or traded in; but on death they would be transferred by inheritance or by will, unless cashed before that time. The bonds may be cashed at any time, but would mature in any event ten years after the taxpayer's death. When cashed, the amount received would be taxable as income.

An illustration may best explain how the plan would work. During peak earning years, a director may lay aside $10,000 each year, on which no tax is paid. Say he builds up $40,000 worth of bonds. In a lean year, he may choose to cash one of the bonds; he will in that year pay income tax on the amount he receives, but since it is by assumption a lean year it will be taxable at a low rate. The writer who sells a story for $60,000, $40,000 of which is taxable net income, can buy a $9,000 bond. This would reduce his taxable income to $31,000. He can cash the bond in the next year when he has no other income; thus, to a small extent, he spreads his income over a two-year period. Further, since the bonds may be cashed in during a period of ten years or more, not all the proceeds will be received during one year; it will be possible to spread the income from the bonds over a number of years and so pay taxes at the lower rates applicable to smaller amounts of income. This plan would also provide a method by which cash could be accumulated to provide funds for estate taxes and other emergencies arising on death of the taxpayer.

Although the Silverson Plan is not beyond criticism, and indeed it has been criticized, it provides at least a method of enabling the individual with a fluctuating income to level off the peaks and a method of enabling the worker in the professional and the talent fields to lay aside monies to take care of his unproductive years. Other suggestions have been made at various times. Spreading compensation for

services beyond the period when the services are rendered is sometimes used; independent producing corporations may sometimes be able to offer tax advantages; and we have already referred to a suggestion for averaging income over a period of five to ten years. It seems to us that to delay remedy until the perfect solution can be found, or until the perfect combination of various solutions is discovered, is a mistake, because in the meantime the inequity goes on. Tax remedies when enacted do not often reach into the past to repair wrongs already committed. It is suggested that professional societies, particularly in the entertainment industry, give serious consideration to the Silverson Plan and bring the weight of their recommendations before the Treasury Department at the earliest possible moment.

Aspects of War and Revolution in the Theater and Film of the Weimar Republic

WILLIAM W. MELNITZ

WILLIAM W. MELNITZ, now assistant professor in the Department of Theater Arts at the University of California, Los Angeles, was active in the German and Austrian theater during the years of the Weimar Republic as director of such theaters as the Neue Theater at Frankfurt am Main, the Bremer Schauspielhaus, and the Deutsches Volkstheater in Vienna. The material of his article is adapted from the book he has just completed on war and revolution on the stages of the Weimar Republic.

THEATER and film, usually considered to be very important means of mass communication, often disappoint us as gauges of public opinion. For instance, our American film hardly allows us to draw conclusions with regard to the social structure or the political aims of the country, and our present Broadway theater is even less a mirror of our times. Although the theater through the ages would probably confirm this general impression, there have been periods in which the theater did reflect political developments. Shakespeare's histories and Beaumarchais's *Marriage of Figaro,* foreshadowing the French Revolution, are famous examples.

It seems to me that the theater and film of the short-lived Weimar Republic also at times registered the mood of the German people. We shall have to keep in mind that the conditions of the theater were then, as they are now, different from the conditions of the motion picture and that plays always reflect and affect the mood of the mass audience less than films do. It is all the more revealing, then, to study the slight percentage of both theater and film production in the Weimar Republic as distinguished by an articulate expression of mass feelings. Above all, we can trace this expression in those productions which concerned themselves with the two main political topics of the age—war and revolution.

At its outbreak in 1914, the First World War found expression on the German stage and screen in a spate of trashy patriotics and only occasionally in serious works of drama. The motion picture industry, still in its technical infancy, could offer nothing to compare with the few serious plays, such as Carl Hauptmann's *Krieg* (*War,* 1914), Hanns Johst's *Die Stunde der Sterbenden* (*The Hour of the Dying,* 1914), and Rene Schickele's *Hanns im Schnakenloch* (*Hans in the Den of Gnats,* 1915). Twice again the war became a prominent subject of literary and filmic interpretation: once in the early days of the Weimar Republic, from 1919 to 1925; and again briefly from about 1928 to its last days in 1933. It is primarily the first period, from 1919 to 1925, that we shall examine here. These first years of the Weimar Republic saw a radical renovation of the whole German theater and, owing to new and revolutionary camera techniques, of the motion picture as well, out of which, with only a few signifi-

cant exceptions, came all those achievements of stage and screen which for a short time gave a vanquished and politically unstable Germany the leadership of the theatrical world.

From the beginning of the period there were two main trends in the field of serious drama, which may here for convenience be referred to as the Unruh School and the Goering School. Neither Fritz von Unruh nor Reinhard Goering gave a rational picture of the war such as was attempted by Ernst Toller in *Hinkemann* (1924) or Berthold Brecht in *Trommeln in der Nacht* (*Drums in the Night,* 1923). This was reserved on the screen for the documentary *Der Weltkrieg* (*World War,* 1927) and for the later period, after 1929, when Erich Maria Remarque's *Im Westen Nichts Neues* (*All Quiet on the Western Front,* 1932) was filmed with "new objectivity." There was nothing in the theater in the later period, however, to approach the objectivity of the English war play *Journey's End* by R. C. Sherriff.

Unruh was an officer, and in *Vor der Entscheidung* (*Before the Decision,* 1915) he was still dealing with the Prussian-Kleistian conception of duty, a theme that Goering and his followers, including Hermann von Boetticher, Joachim von der Goltz, or Wolfgang Goetz, never deviated from. In *Ein Geschlecht* (*A Clan,* 1918), however, Unruh emancipated himself from the narrowing bonds of nationalism, and from then on he upheld humanity against tribalism and the mutual understanding of peoples against national isolation. The Unruh School, which included such writers as Fritz Droop, Rudolf Leonhard, and the French author Paul Raynal, and also, so far as one may conclude from their specific choice of subjects, Otto Flake, Heinrich Lilienfein, Wilhelm Schmidtbonn, and Karl Zuchmayer, adopted a pronouncedly antiwar and antimilitaristic attitude.

The writers of the Goering School, in the closing words of Goering's *Seeschlacht* (*The Sea Fight,* 1917), "like shooting better than mutiny,"[1] but did not have the chauvinistic spirit that became characteristic of German war plays shortly before and after 1933. They accepted war as something fated and inevitable, and saw even in defeat an occasion for exercising manly virtues—courage, self-control, and self-denial. They did not glorify war, and neither did they condemn it; with the heroes of Goering's *Scapa Flow* (1919) and the many Prusso-patriotic soldier plays the question is not of Leagues of Nations but of self-possession and poise and dedication to the national ideal. Manifestly, the Goering School forms the bridge from outspoken antiwar plays to war plays like *Die endlose Strasse* (*The Endless Road,* Sigmund Graff and Carl Ernst Hintze, 1930), which capitalized on the comradeship of the trenches and thus, in the last analysis, laid the foundation for the later propagandistic view of the trenches as the source of National Socialism.

In the time of the Republic, the preponderant influence of one or the other trend was due sometimes to entirely external, truly nonpolitical reasons. Thus Raynal's antiwar *Tombeau sous l'Arc de Triomphe* (*The Tomb beneath the Arch of Triumph;* German première, Berlin, 1926: *Das Grabmal*

[1] "Aber schiessen lag uns wohl näher [als meutern]."

des unbekannten Soldaten, The Tomb of the Unknown Soldier) was widely influential primarily because as a three-character play it could be put on even in the smallest of the more than three hundred theaters giving regular performances in Germany.

Even though Unruh's *Ein Geschlecht* and Goering's *Seeschlacht* were not so widely performed as Raynal's play, their comparatively modest requirements constituted a condition favorable to wide production. On the other hand, a play like Unruh's *Vor der Entscheidung* (*Before the Decision*) remained unperformed, even after the lifting of the censorship that had prevented performances during the war, because it seemed to demand too much in the way of scenery and personnel. Similarly, Brecht's *Trommeln in der Nacht,* one of the most original creations of the Unruh School, was by virtue of its elaborate staging restricted to the larger cities; and although a far larger number of theaters exerted themselves to obtain an adequate presentation of Wolfgang Goetz's Prussian-heroic *Gneisenau* (1922; first performance, significantly, not until 1925, after "the Weimar Republic changed into the republic of Herr von Hindenburg"),[2] here also a too elaborate stage apparatus impeded the full effectiveness of the reactionaries' first great success.

Thus one may say that the general audience explored the two attitudes toward the war principally through the works of Unruh, Goering, Raynal, and Sherriff, and only to a limited extent through those of Brecht and Wolfgang Goetz. Staging requirements remained a major factor in German theatrical production after 1929. Both the antiwar plays of the later years of the Republic, such as Hans Chlumberg's *Wunder um Verdun* (*Miracle at Verdun,* 1931), Arnold Zweig's *Der Streit um den Sergeanten Grischa* (*The Case of Sergeant Grischa,* 1932), and Karl Zuckmayer's *Rivalen* (1929, a free translation of the American play *What Price Glory?* by Maxwell Anderson and Laurence Stallings), and the new battlefront plays such as *Die endlose Strasse* or Friedrich Bethge's *Reims* (1930), were suitable only for large theaters. The great mass of German playgoers therefore saw the following war plays: Unruh's *Ein Geschlecht* and Goering's *Seeschlacht* from 1918 to 1923, Raynal's *Das Grabmal des unbekannten Soldaten* from 1925 to about 1928, and Sherriff's *Die andere Seite* (*Journey's End*) from 1929 on—and were thus very little prepared for the trend of militant National Socialism that started about 1933. Accordingly, their reception of the war plays of the Third Reich was distinctly cool.

In the films, the Unruh trend is, properly speaking, to be found in only two productions, both of them, strangely enough, appearing only shortly before the collapse of the Weimar order: *Westfront 1918* (*The Western Front in 1918,* 1930) and *Niemandsland* (*Hell on Earth,* 1931). The tenor of both films is a demand—in the former distinctly voiced—for "No more war!" ("Nie wieder Krieg!").

Goering's characteristic background, war at sea, appeared twice in films: *Emden* (*The Emden,* 1926) and *U-9 Weddingen* (1927)—also with admirable objectivity.

Far greater than the influence of the

[2] Quoted from *The German People,* by Veit Valentin (New York: Alfred A. Knopf, 1946).

stage, and incomparably more important because it really penetrated to the masses, was the influence of the filmed close-ups of Prussian history. *Fridericus Rex* (1922), *Das Flötenkonzert von Sanssouci* (*The Flute Concert at Sans Souci,* 1930), and *Der Choral von Leuthen* (*The Anthem of Leuthen,* 1933), in which the actor Otto Gebühr, in astonishingly successful make-up, impersonates the youthful Frederick and "der alte Fritz," were supplemented in the same spirit by *Königin Luise* (*Queen Louise,* 1927), and *Luise, Königin von Preussen* (*Louise, Queen of Prussia,* 1931). Beyond question, films, with their increasing popularity, were far more efficacious in promoting the idea of reëstablishing the monarchy in Germany and every kind of reactionism than were plays built around the same themes; the intensely nationalistic films *Blücher* (*Waterloo,* 1929), *York* (1931), or *Trenck* (1932) gave the pioneers of the New Germany far more powerful aid on the screen than did Goetz's *Gneisenau* on the stage. The often inordinate nationalism of these ultra-Prussian films confirms Siegfried Kracauer's fascinating theory (expressed in his thorough and penetrating study, *From Caligari to Hitler*) that the German film of the 'twenties and early 'thirties foreshadows the doctrines of National Socialism.

Whereas war plays and, to a less extent, war films in their various forms run like a red thread through the repertory of the German playhouses, the revolution plays—here defined as plays in which revolutionary action takes place on the stage (or screen)—appeared in one single eruption. The height of the eruption came, more noticeably on the stage than on the screen, between 1919 and 1923, was immediately influenced by the November Revolution, and gradually subsided with the general disillusionment at economic reverses. In Berlin and a few large cities, especially Hamburg and Leipzig, in the hands of the highly talented Erwin Piscator and other political-minded writers, the revolution play took on around 1924 a more radical complexion which can be traced on into the early 'thirties.

National Socialism encouraged the revolution play even less than it encouraged the motion picture about revolutionary action. A few initial attempts to stage the events of the spring of 1933, such as Paul Beyer's *Düsseldorfer Passion* (*Düsseldorf Passion Play,* 1933) or Dietrich Loder's *Konjunktur* (*Opportunity,* 1933), were, in fact, not welcomed by the Propaganda Ministry. Thus it was really only the experience of the revolution of 1918 that had so far received form on the stage. On the screen there were early attempts, in the great historical spectacles like *Madame Du Barry* (1919), to show revolution as a reign of terror and glorify the authority of the state in the background. Later, too, the directors of the Propaganda Ministry of the Third Reich felt safer in portraying their own revolution of 1933 on the screen than on the stage. The film, *Hitler-Junge Quex* (*Hitler-Youth Quex,* 1933), is an example.

Among the revolution plays, it was Ernst Toller's *Die Wandlung* (*Transformation,* 1919) that set the tone for the new topical political plays. The necessity of a change, which the war had brought home and which had already been emphasized in expressionistic literature before the First World

War by Georg Kaiser, Reinhard Johannes Sorge, and Franz Werfel, Toller now raised to the level of a moral demand. The transformation was to be practical as well as spiritual. The Christian idea of brotherly love, with which the poetry of the day resounded, and the ideal of education looking toward the "new man," hinted at in Unruh's war plays and first formulated in Georg Kaiser's *Die Bürger von Calais* (*The Burghers of Calais,* 1914), awakened enthusiasm in Germans of all classes after the end of the war. And these ideas were alive, not only in the heads of writers, but also in the people, especially in the youth, who were earnestly striving to embody their new ideals in the edifice of their young republic. There were probably never better prospects for the realization of the democratic ideal in Germany than in the first years of the Weimar Republic; yet the transformation, which Toller and a whole generation with him longed for, could not be accomplished, because of the insuperable difficulties in the way: the harsh terms of the peace, economic distress, and above all the ruinous inflation, all too soon gave the lie to the poets' hopes.

Thus it came about that the great dramas of the past, which indeed had never been lost sight of in the German repertory system, and which had taken their stand in a more objective manner on the eternal conflicts of state and individual, might and right, were now able to offer more than Toller's or Unruh's insistent plays. Especially the plays of Schiller aroused in this period a longing for political freedom. With the new *mise-en-scène* developed in the theater of the day under the leadership of Leopold Jessner, dramas like *Wilhelm Tell, Fiesco,* and *Don Carlos* were enthusiastically performed, apart from other reasons, because their dramatic compactness and simplified scenery made them easier (and cheaper) to put on than plays in the luxuriant Reinhardt style of prewar days. In addition, the parallels with modern problems were often so striking that the spirit of the times seemed to speak through the classical words even in the most provincial productions.

The sympathy with which the republic received Georg Büchner and Gerhart Hauptmann can be explained by exasperation with the radical groups and the growing factiousness of the political parties, for the public seemed to find comfort in the merciless criticism of revolution in *Dantons Tod* and the scourging of the eternal German spirit of dissension in *Florian Geyer.* And in *Die Weber* (*The Weavers*) Hauptmann had depicted the beginning of the great industrial revolution of the nineteenth century with so sensitive a social conscience that he foreshadowed ideas which the revolution twenty-five years later made familiar to the man on the street. The consummate realism of this great compassion-inspired drama made it less at home on the simplified stage than *Dantons Tod* or *Florian Geyer,* and accounts for its being so rarely performed in the smaller cities and towns.

The same fate attended plays that required a large number of actors, like Paul Gurk's *Thomas Münzer* (1922), the urgent warning of which that "revolt must bring improvement"[3] deserved a wider audience. Criticism of the revolution comparable to Gurk's is repeated in all the serious plays that deal with its problems. Not only is this

[3] "Aufstand muss auch Erhebung sein."

true of definitely antirevolutionary plays such as *Der Revolutionär* (*The Revolutionary,* 1919), by Wilhelm Speyer, whose aim is to warn against an imminent "second" revolution; a consciously critical attitude can be discerned also in Moritz Heimann's sensitive play *Armand Carrel* (1920), and Toller's principal works, *Die Maschinenstürmer* (*The Machine-Wreckers,* 1922), *Hinkemann,* and *Masse Mensch* (*Man and the Masses,* 1920), and very clearly in Unruh's *Platz* (*Plaza,* 1920). All these plays are based on a democratic-individualistic philosophy and are of a definitely constructive character; their aim is the ideal republic.

The motion pictures always treated the social revolution with the greatest caution, for by 1920 they were again subjected to censorship, from which the theater remained free for the duration of the Weimar Republic. Two films about Danton, *All for a Woman* (1921) and *Danton* (1931), concentrated on personal details and did not by any means do justice to the spirit of the French Revolution or the hopes of the German social-democratic revolution. A later film of the same period, *Kameradschaft* (*Comradeship,* 1931), is permeated with social thought, but radical leftism is really found only in a still later film, *Kuhle Wampe* (1931; American title: *Whither Germany?*).

A closer examination of the repertories reveals that plays of a democratic-individualistic character, partly because of their elaborate requirements and partly because of loose construction, did not find their way into every theater, but were in the main confined to the large cities and a few of the more ambitious lesser cities such as Darmstadt, Erfurt, or Gera. Another group of revolution plays, based on a collectivist philosophy, had an incomparably smaller radius of action. The actual influence of the few presentations that were given of Erwin Piscator's radical *mise-en-scène* of *Die Räuber* (*The Robbers*) in the Berlin State Theater is in no sort of proportion to the literature it gave rise to. And neither Alfons Paquet's *Fahnen* (*Flags,* 1923) nor his *Sturmflut* (*Storm Tide,* 1926), nor the political review *Russlands Tag* (*Russia's Day,* 1920), nor Herbert Kranz's *Freiheit* (*Freedom,* 1924)—which as far as its quality was concerned did not deserve to be banned from the German stage—succeeded in reaching the great mass of people.

Topical political plays under the influence of Russian theories, as exemplified in Platon Kerschenzew's book *Das schöpferische Theater* (*The Creative Theater,* published in German translation in 1922), were in a position to exert influence only in Berlin and a few industrial and port cities (Hamburg, Leipzig, Chemnitz), but even there they got but small space in the daily programs. Altogether, the position of the political play was by no means as prominent as the volume of the literature concerned with it would suggest. The characteristic features of the repertory of those years were variety, desire to experiment, and interest in international thought. The lines from the prologue to Goethe's *Faust:*

Upon our German stage, you know it,
Each tries his hand at what he will[4]

can be applied in a new and nobler sense to the theater of the Weimar Republic.

[4] "Ihr wisst, auf unsern deutschen Bühnen
Probiert ein jeder, was er mag."

However, what particularly impresses an observer today when he turns his attention to the political aspects of the theater of that time, is the strong devotion to the republican idea, to a democratic form of government, that is evident in most of the revolution plays and many of the war plays. Far more convincingly than from the films of the period, one gains from the plays the impression that, particularly in the early years of the Weimar Republic, the realization of democracy was very earnestly striven for.

Movies' Role in Hitler's Conquest of German Youth

JOHN ALTMANN

DR. JOHN ALTMANN lectured on the ideology and technique of Nazi film propaganda in Paris at the Sorbonne-sponsored Free German University, 1936 to 1939. His book, *Nazi Film Propaganda*, which grew out of research done from 1935 to 1943, is to be published by the Syracuse University Press, New York. The article published here contains excerpts from chapter vi, "Nazi Film Conquers the German Youth."

ON JUNE 9, 1945, a delegation of Belgian teachers and government officials arrived in London on a special mission. It submitted to an assembled group of educators of the allied nations a sensational report.

Headed by Auguste Buisseret, then Belgian Minister of Education, the delegation asked the pedagogues of other nations for both advice and material aid to enable Belgium to counteract the effects of Nazi propaganda in Belgian schools.

Especially in the northeastern section of his country, Buisseret stated, there was evidence that the youth had been "strongly infected with the Nazi virus during five years of Nazi occupation." To London the delegation of four Belgian educational leaders carried an exhibit—Nazi Films, used in Belgian schools. Three hundred such motion pictures—they reported—covering various subjects, notably history, biology, geography, and botany, had been available to teachers from a central film exchange in Germany, and at least 8,000 lantern slides, all attractively designed to capture the imagination and stimulate the loyalty of the youngsters to Hitler's ideology and practices. The films were mostly ten-minute shorts. They were run in conjunction with printed forty-minute lectures, given in advance of the showing. After the lecture and film, the pupils took an examination on each topic to impress the theme more firmly on their minds. The lantern slides likewise applied visual education as a shortcut to an understanding of political as well as general themes.

After five years of occupation, Germany's school-film propaganda had infected many children with Nazi ideas. Buisseret's memorandum did not tell how long it would take Belgium to denazify its youth.

This was done to the children of an occupied country. What Hitlerism, however, in the more than ten years of its political power, did to the youth of Germany, how a carefully planned and thoroughly prepared propaganda helped to mold that youth known simply as "Hitler Youth," cannot often enough be underlined.

Here and there, alarming reports of responsibile persons who visit the American zone of occupied Germany and study the different aspects of the so-called denazification process focus the interest of the American public on this rather disagreeable subject—disagreeable, because it reveals the fact that American denazification, at least as far as the young are concerned, seems to have failed.

In this year's February issue, *Har-*

per's Magazine published an alarming report by Fred M. Hechinger, education columnist for the *Washington Post,* with the title "The Battle for German Youth." It was more a desperate outcry than a report. In substance Hechinger stated, after having toured the American occupation zone of Germany, that the German youth of today is still Hitler's—body and soul. And a recently published report of Lawrence E. Morrie, chief of the group-activities branch of the United States Office of Military Government in Berlin, underlined Hechinger's statement dramatically: "It is still a question as to whether the majority of youth in Germany will choose the road back to their 'yesterday,' where they 'never had it so good' as under Hitler, or whether they will continue seeking a different and better 'tomorrow.' " (Excerpt from the report of the Education and Cultural Relations Division, covering the period April 1, 1947–April 30, 1948.)

A question at once arises: Have those who are in charge of denazification studied well enough the reasons for Hitler's success in the ranks of the German youth? To such a question, of course, one hears always the dismissing answer, accompanied by a distasteful shrug of the shoulders: "Propaganda did it." Indeed, propaganda did it! But as long as Americans underestimate propaganda and the decisive role it played in molding this Hitler Youth there will be more reports like Hechinger's.

It might therefore be illuminating to look back at Hitler's conquest of the German youth, at the methods he used to overwhelm this youth and bring it to him. It is known that at his disposal was a huge arsenal of propaganda weapons. For the youth he preferred the film as the most powerful and efficient weapon.

Taking advantage of a youngster's love for the movies, Nazism, as soon as it came to power, carefully wove an organizational web from which a child, once he was caught, had no possibility of escape. Three organizations served to transmit Nazi thought to the German youth: the *Hitlerjugend,* the Propaganda Ministry, and the Ministry of Education.

Already in the period of the Weimar Republic, Hitlerism had not had much trouble in gaining access to the young. The German youth after World War I was almost completely neglected by the leadership of the Weimar Republic. It was given no outlook and no hope, as far as its future position in the nation was concerned. Germany's youth after World War I was aimless, pseudo-romantic, skeptical, cynical. It was waiting for something or somebody amidst the emptiness of its life in an impoverished state with no political or economic future, a state with the aggressive pressure of the defeated but artificially regenerated forces of yesterday at the right and a strong pressure from the mighty working class, the best organized in Europe, at the left. The German youth as a political factor was left behind amidst all this; it was forgotten and alone.

Above all, no one gave the German youth what it wanted most—importance and emotional experience. So Hitler's salesmen found an easy prey. Going to the German youth, they offered it adventure and excitement and action.

With an unlimited appeal to emotions, with a merciless exploitation of

youth's readiness to believe and follow, Hitler's agitators won the German youth long before National Socialism had politically taken over Germany. In the years before 1933 the main attraction for the young had been Hitlerism's parades and uniforms, and the enchantment of a "new comradeship" in the SA and the *Hitlerjugend*. The ideological training of the conquered youngsters with the help of movies began effectively one year after the death of the Weimar Republic.

Film propaganda was considered most important. It started in schools and in the *Hitlerjugend* with official fanfare in 1934. In April of that year the *Hitlerjugend* opened the attack, inaugurating the first "Film Hour for the Young" in the city of Köln. It was the first step toward organized film propaganda for Germany's youth. Two months later the Minister of Education, Dr. Bernhard Rust, ordered the showing of propaganda films in all German schools. This marked the beginning of official film propaganda and was the decisive step. Immediately, Goebbels followed with an order to organize for the schoolchildren of Germany showings of "politically valuable" films.

Hitlerism's program for the German youth and the role of movies in it was outlined by Dr. Rust with these words: "The leadership of Germany more and more comes to believe that schools have to be open for the dissemination of our ideology. To do this job we know of no better means than the film. The film is necessary, above all, for the youngest of our citizens—the school children. The film has to bring near to them all political problems of today, knowledge about Germany's great past, and understanding for the development of the Third Reich. The National Socialist State definitely and deliberately makes the film the transmitter of its ideology."

And so the Nazi propaganda film invaded Germany's grammar schools and high schools on June 22, 1934, the day of Rust's Edict RK 5020 U-11. It made the screening of "special films" in classrooms obligatory, a new course in the German school curriculum. A special Nazi agency, the "Office of Educational Films" (*Reichstelle für den Unterrichtsfilm*), supplemented the Weimar Republic's National Institute for Schoolfilms.

Rust immediately organized thirty State Pictorial Offices (*Landesbildstellen*) and 1,007 District Pictorial Offices. In about two years he equipped 70,000 German schools with motion picture projectors and ordered the production of 227 films for schools and 330 for universities, with more than 10,000 prints. Only 60 of these productions were destined for vocational training in trade schools, and a mere 19 for schools of agriculture. The remaining school and university films were propaganda. They dealt with the "great problems of our epoch"—the great problems being nothing else than the emotional and mental preparedness of the German youth for war.

The leitmotif or content, therefore, of most of these special films was the so-called *Wehrerziehung* (military education). As in every other domain of war propaganda, the German general staff gladly worked hand in hand with Nazism. As usual too, Nazism saw to it that, with all due respect to the military, ideological control did not escape its hands.

Under Rust's regime, the two types

of so-called educational films for the schools, the *Kultur-Film* and the *Unterrichtsfilm,* became instruments of ideological indoctrination. The Goebbels ministry's contribution to Rust's educational program was the organization of special performances of propaganda films, four times a year, in German schools. The attendance grew from 650,000 school children in 1934 to 3,000,000 in 1939.

Where the schools' and Goebbels' efforts ended, there began the most important emotional attack, the "Film Hour for the Young" (*Jugendfilmstunde*), arranged by the *Hitlerjugend* for its members. The training schedule of the *Hitlerjugend* had many "musts," and attending the Film Hour was one of them.

With reports of the effectiveness of the Film Hour, the leadership of the *Hitlerjugend* soon decided that as much use as possible be made of films for ideological indoctrination. In 1934 only a monthly event, the Film Hour became during the years 1936 to 1939 a weekly occurrence, every Sunday, in thousands of gatherings of the *Hitlerjugend.* It was considered so important that Goebbels intervened personally in World War II when the army had taken over some clubhouses of Berlin's *Hitlerjugend* and deprived it of facilities for film showings.

In 1937 the *Hitlerjugend* leadership was authorized by the Nazi Party to discuss all questions of movie propaganda for the young in a special yearly "Hitler Youth's Film Congress" (*Reichsfilmtage der Hitlerjugend*). At the second of these congresses, in Vienna, Dr. Fritz Lapper, the *Hitlerjugend*'s specialist on film propaganda and principal speaker of the session, warned the German movie industry to produce more war-propaganda films for Germany's youth: "Ours is the task to educate politically with films. *We want hero movies,* and of course films of National Socialist content." Dr. Lapper was emphasizing, not introducing, the need for "hero movies." Degeto, a small film-producing firm, had released for both commercial and school use as far back as 1936 these movies for children: (1) *Bobby Becomes an Air Commander,* (2) *General Bill and His Gang,* (3) *Who Wants to Be a Soldier?*

In the person of Karl Ritter, UFA producer and director, Nazism found an able war propagandist, an uncompromising and unscrupulous personality, just the right man to help mold the Hitler Youth. Acclaimed by the leadership of the *Hitlerjugend,* praised to high heaven by Hitler's Elite Guard, the dreaded SS, as "our dear friend, a political soldier, a political artist . . . a National Socialist," Karl Ritter created films which became "must" performances in the Schirach organization and influenced millions of German youngsters.

Karl Ritter's career as a Nazi propagandist began soon after the end of World War I. When National Socialism came to power many years later, it started a search for its party members in radio and movies. Ritter was discovered. Between 1934 and 1938 he advanced to become, finally, the leading director of UFA's war-propaganda series of "pure" Nazi films. A safe estimate of how many young boys—the future soldiers of Adolf Hitler in World War II—had seen Ritter's films between 1936 and 1939 is about 6,000,000.

The first two UFA films produced by Adolf Hitler's personal friend and most

favored movie director, Ritter, were *Traitors* and *Patriots*. The first one, an espionage film, was intended to warn Germans against "foreign spies"; the second promoted fifth-column ideas: a French girl is shown being converted in World War I to a pro-German viewpoint, coming to "understand" a German officer's strange code of honor in an affair of intrigue which leads to his trial before a French military court, a trial in which the girl testifies for the German. (In 1937 the film was exported to countries all over Europe; only Czechoslovakia took official steps against its public showing.)

With *Operation Michael,* however, Ritter left the production of special propaganda films to present Nazism's destructive philosophy to the German youth. In this film, as in *Patriots,* he chose again an episode of World War I to make his point: The commander of a German infantry column, hopelessly encircled by superior British forces in a French village, decides to surrender his unit. He is violently opposed by some fanatics who propose *Heldentod* and "vengeance." Full of self-destructiveness and cold hate, they advocate that a quasi cease-fire order be given to induce the British to make an all-out assault on their position, and that the real order given to the German artillery be to shell the occupied village, "destroying us and them." When the military soundness of this propaganda was questioned by some army brass, Ritter answered: "I want to show the German youth that senseless, sacrificial death has its moral value."

The history of World War II knows many examples of *Operation Michael* fanatics among small-fry German commanding officers; there were even similar incidents—for instance, the story of the German major, defender of St. Lô, who could be persuaded by Americans to give up only after being half starved, and who came out of his concrete dugout shabby-looking and broken, avoiding only at the last minute Ritter's "senseless death."

Karl Ritter introduced in 1938 another characteristic film, *A Pass on a Promise.* For the third time he used the background of World War I to speak of the war to come and preached self-sacrifice beyond human bounds and the giving up of all personal happiness. In *A Pass on a Promise,* a young composer prefers to die in battle for an already defeated Germany rather than live for the première of his symphony, success, and a career; a young, lonely soldier, entangled in his first love affair with an equally lonely girl, gives up fulfillment and a bright future in love to die for this defeated Germany; finally, a "left-wing intellectual" rejects the comradeship of fellow revolutionists and his affair with a "red" girl friend for the "real comradeship of fighting men." All these soldiers have a chance to desert defeated Germany while en route to the western front late in October, 1918. The men prefer, however, to return to their unit; they choose to renounce happiness, career, and political beliefs; they want to die—uselessly—for Germany.

Ritter summed up the basic philosophy of this Nazi product by saying: "My movies deal with the unimportance of the individual. . . . all that is personal must be given up for our cause." The same Hitler Youth that was herded to this film by the hundreds of thousands testified during World War II to the success of film-propa-

gandist Ritter. Cold and arrogant as conquerors, silent and unperturbed as prisoners, they underlined their unimportance as individuals and their role as mere instruments.

Self-sacrifice and useless death being advocated sufficiently, Ritter turned to a new theme and gave his war propaganda series a final, decisive touch: hate and contempt for democratic ideas, praise of Nazi adventurism and ruthlessness. In his film *Pour le Mérite,* Nazi conspirators, Nazi saboteurs, illegal Nazi organizers, and even assassins are the heroes; the Weimar Republic is the defied democratic state, its loyal citizens are the enemies and villains. Treachery, conspiracy, intrigue, murder are things lauded, and hate is the only emotion extolled. It was the "purest" of all Nazi films.

To supplement such feature films, Rust and Goebbels made use of the documentary. Hitler's documentary experts understood well how to mix an apparently cool presentation of facts and the stirring up of emotions. The world did not know very much of the technique of the Nazi documentary (with the exception of the Riefenstahl films) before 1940, when the two famous filmed war documents on the Polish Campaign and the West-front Blitz were released. The overwhelming, destructive aggressiveness of these films was much discussed among propaganda specialists and documentary men all over the world.

The German youth was nourished abundantly in the years preceding World War II on this brand of documentaries. Mentioned before all should be the "film for schools," *March into Ethiopia,* which hailed Mussolini's bombing of native villages and put the strongest accent on the destructive potentialities of the Italian war machinery. Of the same tendency was Karl Ritter's documentary, *Fighting the World's Arch-Enemy,* extolling the murderous deeds of Legion Condor's Nazi airmen against the Spanish republicans.

Other documentaries, produced by the Propaganda Ministry, served the purpose of what Goebbels called political education; they sounded either an anti-British or an anti-Russian note. Mostly shown in the Ministry's special performances or in *Hitlerjugend* meetings, they pictured the "new, strong, National Socialist Germany" against the "old, corrupt, Jewish-Bolshevized Weimar Republic." They sang hymns to the "reborn strength of the Germany of Adolf Hitler," sneered at the "decay of the Jewish-democratic world," and assailed passionately "murderous Bolshevist Russia."

One of the most important political documentaries was *Europe Awake,* released in 1937. It propagandized the "New Order" of Hitler and Mussolini, attacked the political concept of collective security, and defamed the League of Nations. At the very end of this film, a commentary in "poetry," calling for a united anti-Bolshevist Europe under Nazi leadership, ended with the words: "Europe, awake to the Terror of Moscow—a Jewish creation!"

Goebbels devoted himself, a year later, to the production of two more incitive, solely anti-Semitic documentaries, *The Eternal Jew Disturbs the Peace of the World* and *Jews without Mask.*

All these and similar features and documentaries made the rounds through the *Hitlerjugend.* They were

the films which deeply and definitely influenced their behavior and their thinking. The fruits? When, in 1939, Dr. Rust ordered a contest in German schools, he asked the contest question: "Why is Karl Ritter's *Pour le Mérite* of value to the youth of Germany?" First prize went to Franz Hartwig of Kolberg. Young Hartwig had pointed out that the decisive value of the film was in the scene in which the accused Nazi shouts in the face of the judges of the Weimar Republic's court: "I hate this democracy! I hate all democracies like the plague!"

In 1942, this letter was found in the pocket of a captured German, young Captain Hoffman, of the SS-Police Division in Moravska-Ostrava: ". . . Tonight I saw the film *Expulsion of the Jews from the Lublin Ghetto.* The Jews should really be classified as subhuman. As you view these proceedings, which are indispensable for the self-preservation of the German Reich, you involuntarily think of your family and from this thought derive the strength of your conviction. For what should be in store for us if Jehovah were victorious, can be gleaned from those knavish eyes on the screen. . . ."[1]

Yes, the young Hartwigs and Hoffmans from all over Germany, millions of them, had in their minds the lessons of the films they had seen.

Today, years after the war's end, the occupying powers in Germany are face to face with the Hartwigs and Hoffmans. The Hartwigs and Hoffmans still remember Hitler and Hitler's films. Let there be no mistake; the emotional campaign of Paul Joseph Goebbels and his skilled propagandists has left a decisive imprint on the minds of Germany's young. Speeches, fanfare, parades, gripping broadcasts—and the film, the most impressive medium.

Can films be of use today, administered as a kind of serum against the still effective Nazi poison? Certainly. Youth is always open to new emotional experience. Hitler won it not by preaching or admonishing it to become Nazi; he won it emotionally. Today, with the "excitement" of Hitler days gone, there is something missing in the lives of Germany's youth. Unsound as the Nazi excitement was, and abused as the stirred-up emotions were by the Hitler leadership, the emotional approach of the propagandists was right.

A *film program for the German youth* should be organized by the occupying powers. Let this German youth have some genuine emotional experience with such movies as Canada's ideological masterpiece, *The Invaders,* and America's *This Land Is Mine,* which unveil the very roots of Nazi cynicism and Nazi hatred and at the same time testify vigorously for democracy. Let this German youth look again and again at Hitlerism's abominable kind of race hatred in the Soviet Union's militant feature against fascist anti-Semitism, *Dr. Mamlock,* written by a German for Germans. Let this German youth see France's stirring documentary *Farrebique.* And let this German youth have the finest in American and British entertainment films, human and moving stories like *Goodbye Mr. Chips* or *Tawny Pippit.*

Let the German youth breathe in the atmosphere of these and similar films. Let it be aroused by these films and by their enduring effects to make a break with its past, to reorient its attitude

[1] *True to Life: Extracts from German Soldiers' Diaries* (London: Hutchinson, 1945).

toward the human being, and gradually to change its entire outlook on life. Let the Hartwigs and Hoffmans in Germany meet—instead of the perverted characters in yesterday's Hitler films, instead of fanatical spokesmen for cynicism, self-destruction, and hate—the heroes of such movies.

The Emergence of a New Film Industry

EGON LARSEN

EGON LARSEN is a writer. A journalist in Germany until 1935, later a newspaper correspondent in Prague, he has lived in London since 1938. In the war years he wrote radio scripts for the BBC European Service and served as a civilian officer with the OSS. Although now working primarily in educational film and radio, he has written several popular technical books, and another book, *Spotlight on Films,* is soon to be published. His "Report on Germany: The Emergence of a New Film Industry," appeared originally in Volume 17, No. 66, of *Sight and Sound* (Summer, 1948), published by the British Film Institute. It is reprinted here, with a supplementary section on the most recent German film production.

YOU CAN still go to the pictures in Berlin for the incredibly low price of one mark, in one of the little flea pits which have provided the Berliners with screen entertainment for the last fifty years. They have survived the bombing and street fighting better than the few large West End cinema palaces, which are mostly in ruins; so are a large proportion of cinemas in the provinces.

Out of that mark only a few *groschen* are returned to the producers, just enough to buy a couple of iron nails on the black market. Everything is still desperately scarce, from canvas and paint to camera parts and film cement. Raw film is a major problem, especially in the Western Zones. Only recently the Americans arranged for some standard stock imports from the United States to be coated in Germany; but emulsions differ so widely that a costly and complex scene for a Russian-licensed film had to be reshot this summer, at a cost of 70,000 marks, because of faulty emulsion. Substandard stock is almost unobtainable.

In 1932–1933, the last pre-Nazi year, Germany produced 140 feature films, supplying all central and northern Europe with screen fare. In 1946, production was down to four features. Apart from a few selected films, there are no sales to foreign countries yet. But the worst thing is that even in Germany itself a German film cannot be shown nationally: Russian-licensed pictures are excluded from the Western Zones, British- and American-licensed ones from the East, except in individual cases in which an exchange of films has been arranged; and with inter-Allied relations being what they are, this is a rare event. Only the Berliners can see films from either side of the Iron Curtain.

Films with a message.—These restrictions and difficulties have not succeeded in choking the German film industry out of existence. On the contrary, production is going on at full speed, and no fewer than forty feature films are being made in 1948–1949. Russians, Americans, and British alike (the French seem to have different opinions), and most of the German film workers themselves, realize that the film can be a powerful factor in shaping a new Germany. It can help, encourage, advise, warn; it can explain the past and show the way to a better future; it can relieve and give a deeper meaning to the bitter present. How have the German film makers set about the task of delivering these messages?

The first, surprising impression, after seeing a number of new German films made under various licenses, is that the Iron Curtain does not, or not yet, di-

vide the German film makers ideologically. There is no Hollywood escapism in American-licensed scripts and no dialectic materialism in those sponsored by the Soviets, but a common denominator of realism in almost every German postwar film. As under the circumstances there is little chance of a get-rich-quick career in film production, the ranks of the German film workers are relatively free from people who regard film production as just another means of making big money. You need considerable enthusiasm to write, direct, or produce films in Germany today, and such enthusiasm usually springs from the conviction that you have to express important ideas in your medium.

Most German film makers seem to be aware of the fact that their compatriots are still extremely ignorant of the crimes committed at home and abroad with the active or passive assent of the German people during the Nazi regime. A substantial proportion of films are, therefore, aimed at showing German audiences what they were unable or unwilling to see while it happened. Some films probe even deeper into German history, explaining the fateful mistakes made by Germans, and laying bare the roots from which a peaceful renaissance of the people could spring in our time. Quite a number of films deal with the theme of present-day life in beaten and occupied Germany, and with the spiritual and material means of overcoming difficulties. In this latter category, screen writers and directors often display a genuine sense of humor reminiscent of the best traditions of pre-Nazi German film making.

Germans want to say "Yes."—Thus it seems almost physically impossible for German film makers to touch anything that does not bear some relation or other to reality, past, present, or future; and the occupying powers on both sides of the Iron Curtain are encouraging the film workers in this attitude.

However, the part to be played by the Allied Film Control Officers was—and to some degree still is—greatly misunderstood by the Germans. The first question they asked was invariably, "What films do you want us to make?" and they were surprised at being told that that would be their own affair. "The Germans at first thought we wanted them to say 'Yes' to everything," I was told by one of the officers at the British Control Commission's Film Branch in Berlin. "Then they got to know us better. The procedure now is that we give our O.K. to the story, and censor the shooting script for policy, that is, from the point of view of general rules laid down for education, instruction, entertainment, and so on, by the Control Commission. What we cannot do is improve on scripts; unfortunately a large number of submitted manuscripts are totally unsuitable as to quality."

Today, Mr. S. C. Haig Brown, head of the Berlin film branch, is on the best of terms with German film workers, who regard him as a sincere friend, not as their taskmaster. He tries to help them get what they need, such as raw film stock, which is partly brought over from Britain; when I was in Berlin, negotiations were just going on with the Russians to get some stock from factories in their zone.

At present, about fifteen production units are licensed by the British. Unfortunately, there are no large studios in the British zone of Germany or the

British sector in Berlin, so these units have to make use of the freely offered American hospitality to shoot in the former EMELKA studios at Geiselgasteig, near Munich—the only German studios which survived the war without a scratch,—and in the former UFA studios in Tempelhof, in Berlin's American sector. Smaller studios exist in Göttingen, Cologne, Oldenburg, and Hamburg, where also most of the dubbing of English films for German audiences is done. New studios are being built in Düsseldorf. The smallest British-licensed studio is one housed in a former school in the Berlin West End, where the visitor can admire the incredible adaptability of German technicians, including the rigging up of an old dentist's chair as a camera stand. Here, shooting goes on at the record rate of four and one-half minutes' screen time a day.

Sense of humor.—When I said that recent German films show a genuine sense of humor, I was thinking of a specifically Berlin type of self-irony which finds an outlet in the, so far, best British-licensed picture, *Film ohne Titel* (*Film without Title*). I discovered only two weak points in this film: one, its disingenuous title; two, its unnecessary introduction of the story proper, showing director, script writer, and oldtime star, Willy Fritsch, discussing the difficulty of finding a suitable subject for a film, until the script writer tells the actual story. It is a good one and could easily have stood on its own legs. A country girl—this was Hildegard Knef's last role in her short German career before she went to America—moves into the overcultured home of an art dealer after the house of his business partner, where she has worked as a maid, is destroyed by bombs. In the course of a new air raid the art dealer's home is also hit, and the two spend the night together on the only remaining couch (no, he does not take his blanket into the bathtub or to the doorstep, as he would have done in an American movie). They lose each other in the turmoil of the last days of the war, until they meet again on the farm of the girl's father. Now the tables are turned: the former housemaid is the much-coveted farmer's daughter, and he the poor "displaced person." In the end he starts a new life by making utility furniture.

Helmut Kautner, who made a name for himself as director of the British-licensed *In jenen Tagen* (*In Those Days*), the story of an old motor car told in seven episodes, wrote the script of *Film ohne Titel,* which was directed by his pupil, Rudolf Jugert. There are numerous "touches" of subtle humor in picture and dialogue, which show that there is something universally human about seeing the funny side of things even in times of catastrophe. Kautner and Jugert poke fun at Allied bombs and the crumbling Nazi war machine, but most of all at the Germans themselves. I was surprised at how well this film, in spite of that risky self-irony, went down with an average audience when I saw it in a Berlin suburb.

At present, Jugert is making a new comedy, *Hallo, Fräulein,* dealing with American-occupied Germany in the days of nonfraternizing; also, one should imagine, a risky subject.

Return of Erich Pommer.—Although the Americans have Geiselgasteig and Tempelhof at their disposal, American-licensed feature production has taken

more time to get into its stride than that sponsored by the British, and it is quantitatively less ambitious. As to quality, their aims are high enough. "Reëstablishment of the motion picture industry is essential to peacetime German economy," declared the Military Government program of August, 1947, "and newly produced German films will be exported.... Films produced must support the reorientation program, and their export to pay for imports of food and critical raw materials will be encouraged.... The film industry in Germany is to be reconstituted on a democratic basis, in an independent, decartelized form under the supervision and control of Military Government.... German governmental action must be in support of Military Government principles. Government-controlled or subsidized film industry would be contrary to these principles.... Policies governing the development of the German film industry within the fused U. S. and British zones will continue to be considered jointly by U. S. and British Military Government officials.... Particularly strict requirements have been established in connection with denazification of the film industry. Thus, Germans permitted to engage in the industry in important positions must possess high political and moral standards in addition to professional qualities."

This, of course, is a formidable problem in post-Hitler Germany, with thousands of technicians banned from the studios because of their Nazi past, and it will take some time before Mr. Eric Johnston, President of the Motion Picture Association, will see the realization of his demand that Germans should again be "competitors in the film markets of the world."

On the administrative side, the American authorities could not have done better than to send Erich Pommer, Germany's "classic" producer from *Caligari* to *Vaudeville,* to Berlin to get German production in their zone on its feet again; it is much regretted in Germany that Pommer is now returning to America. "We are giving technical help, but we are not responsible for the artistic contents of American-licensed films," he told me. He has succeeded in getting the ruined Tempelhof studios in working order; five to six American- and British-licensed films will be made here during 1948–1949, with another dozen to be produced at Geiselgasteig. He is "not very happy" about the different licensing procedures in the British, American, and French zones, and hopes for a trizonal licensing machinery.

"Production is going on with very young and unexperienced technicians," he said. "We aim at making B-class directors into A-class directors as time goes on. But on the whole I am sure that Germany will be a very interesting film country again. So far, these people are used to obeying; they must be taught to take risks. I believe in educating the public through the cinema. The Germans must make films which have some connection with the times and show a way into the future."

The story of the Jews.—So far, there has been only one outstanding film from American-licensed production. It is called *Lang ist der Weg* (*Long Is the Road*), and scripting as well as direction have been carried out by teams each composed of one Jew and one non-Jew to assure appropriate hand-

ling of the difficult story, that of the Polish Jews under Nazi occupation (script: Dr. Kuelb and I. Becker; direction: H. B. Fredersdorf and M. Goldstein). It starts in Warsaw's Jewish quarter in 1939, and shows its inhabitants going through the hell of air raids, occupation, persecution, deportation and, finally, extermination in the gas chambers. A young man and a girl are among the few survivors, but the real heroine is the boy's mother, who returns to the ruins of Warsaw to search for her son, until her mind becomes clouded. She is finally discovered among the liberated prisoners at the Dachau concentration camp, and the film ends with an optimistic scene of the son plowing his own soil.

In contrast to some German politicians, who think the time is not yet ripe to confront the German people with such stories, it is a fact that all over Germany, with the possible exception of Bavaria, this and similar films on the treatment of the Jews under Hitler have made quite an impression on audiences. The feeling of remorse at what has been done by Germans, the feeling of shame and, sometimes, of guilt—emotions considered indispensable for Germany's spiritual recovery,—are known to have been displayed in the cinemas more than on any other occasion.

"Trümmerfilme." — Zwischen Gestern und Morgen (Between Yesterday and Tomorrow) tells the story of a non-Jewish actor and his Jewish wife (a theme which seems to be a favorite one with German film makers). Directed by Harald Braun under American license, it is considerably less effective than it could have been because the story is confused by too many flashbacks. It is centered on the recovery of a piece of jewelry from the ruins of a fashionable Munich hotel. Its most memorable impression is the atmosphere in the basement bar of the hotel during an Allied air raid, but the deaths of the unfortunate actor and his wife leave the spectator cold.

Old-timer Hans Albers, once the favorite UFA screen hero, came out in a *Trümmerfilm,* as the Germans call pictures with ruins as main settings, playing the part of the black-marketeer father of a war-blinded soldier. There is a remarkable sequence in which the soldier, riding through shattered, desolate Berlin in a van, imagines what the town looked like as he remembers it from prewar days: with shining shop windows, gleaming lights, rows of cars and carefree people....

Sponsored documentaries.—Who would have thought that it would be the Americans, of all people, who would now be introducing the documentary film into German cinemas? "The development of a documentary-film industry is regarded as an integral part of the program," says the Military Government. Erich Pommer in particular turns out to be deeply interested in the documentary, and the new ones he showed me should prove useful indeed for the reorientation of German audiences. One of them, *Hunger,* explains—much in the vein of Paul Rotha's *World of Plenty*—the reasons for the world shortage of food; it is mainly aimed at rural audiences, encouraging them to speed up food production. Another one, *Es liegt an Dir (It's Up to You)*, tells the story of Germany's national mentality from 1919 to 1948, setting a potentially peaceful Germany against the Nazi

Third Reich with its burning of the books and its attempt at world conquest. It shows, in brilliant juxtapositions, what German audiences cannot be shown often enough: how Germany prepared for and started the war, and how the war came home to their country, with the consequences only too well known to the German people. This two-reeler was made by Wolfgang Kiepenheuer, son of a prominent German publisher, with excellent music by Wolfgang Zeller.

Stuart Schulberg (the brother of Budd, who wrote *What Makes Sammy Run?*), Chief of the U. S. Documentary Film Unit, is also building up a documentary series, *Zeit im Film (Our Time in the Film)*, on the lines of *March of Time* and *This Modern Age,* to be produced in Stuttgart. The first of this series, *Die Zeitung (The Newspaper)*, has just been completed under the direction of Wilhelm Reglin. In Berlin, H. B. Fredersdorf has begun to make a series of documentaries on psychopathological disturbances as a result of the war, with the ambitious intention of showing neuroses, psychoses, and psychoanalytical treatment on the screen—after all that misrepresentation in psychological thrillers for the last ten years!

There is also some British-sponsored documentary activity, as was to be expected after Arthur Elton's work as Film Adviser to the Control Commission. *Black Market, V.D., Transport, The Rights of Man, Local Government* and several films on art appreciation are completed or in production. They were all "farmed out" to numerous small units of young German film makers, which have sprung up in the last year or two. The Russian-licensed DEFA, too, has embarked on a substantial program of shorts, but they prefer to call them *Kulturfilm;* indeed, they are produced more on the instructional lines of the old UFA *Kulturfilm* school of Dr. N. Kaufmann than on the lines of our own argumentative documentaries.

Sponsored by all four occupation powers, the German Africa explorer, Hans Schomburgk, has been able to complete his documentary on the Dark Continent, *Frauen, Masken und Dämonen (Women, Masks, and Demons)*, which was partly shot by cameraman James Hodgson, F.R.P.S.

UFA into DEFA.—The French have so far been very reluctant in encouraging German production under their auspices. Two or three feature films are in production in American-licensed studios, mostly with French film workers coöperating; one of them is made simultaneously in a German and a French version. But when the new studios at Remagen, with three brilliantly equipped stages, are in working order (presumably this winter), production will start at full speed.

It is little known that Roberto Rossellini's Berlin documentary, *Germany, Year Zero,* was a French-sponsored production which was carried out with the help of Russian-licensed DEFA. France's Film Officer of the Mission Culturelle, M. V. Beguin Billecocq, believes in coöperation between French and German artists and technicians.

Film production in the Soviet zone is monopolized in DEFA, which has inherited most of what was left of the UFA: the headquarters at Berlin's *Dönhoffplatz,* and the vast studio complexes, partly ruined, in Neubabelsberg and Johannisthal. DEFA is producing more than half of Germany's films,—twenty in 1948–1949. The Rus-

sians have made the German film workers their pampered pets, giving them extra food parcels and Ration Card No. 1. But what about the spirit of the old UFA?

There is little doubt that centralized production facilities are, under present circumstances, a great asset in Germany. DEFA is attracting most of the artistic and technical talent for permanent or temporary work. The Russians, and their German Communist friends, are wisely refraining from exerting any thought control among artists, apart from the basic requirement that former active Nazis must be excluded. Film stories, although nearly all related to present-day German conditions, or analyzing historical developments, are free from dogmatic reasoning, and the Russians don't expect DEFA to turn out another *Potemkin* or *October*.

Many old hands are now working for DEFA: Gerhard Lamprecht, of *Emil and the Detectives* fame, who directed *Irgendwo in Berlin* (*Somewhere in Berlin*) in 1946; Erich Engel, who is now shooting *Affaire Jakob Blum,* the story of an anti-Jewish judicial scandal under the Weimar Republic; Gustav von Wangenheim, who spent the war years in Moscow and is now completing his film about the 1848 revolution; S. Dudow, who directed the famous leftist film *Kuhlewampe* in 1931, and has now embarked on a near-Wellsian Story, *Weltuntergang* (*End of the World*).

Among the new talent that DEFA has attracted is Wolfgang Staudte, who made *The Murderers Are amongst Us,* postwar Germany's first international success; Boleslav Barlog, who will direct the screen version of a Hebbel poem, and has made a name for himself as a theatrical producer in the American sector of Berlin; Erich Freund, who has been directing a very impressive miners' film, *Grube Morgenrot,* based on incidents during the Nazi regime, and reminiscent of Pabst's classic *Kameradschaft* in its realistic pit scenes. Freund spent the war years in London, where he ran a small but highly successful refugee theater in Hampstead.

Writers are as scarce at DEFA as they are in the other zones. Among the old-timers, Fritz Schwiefert and Georg C. Klaren are the most prominent ones; Klaren has been successful with his beautifully produced *Wozzeck,* from the dramatic fragment by the romantic poet, Georg Büchner, who died in 1837, only twenty-three years of age.

Probably the greatest gain for DEFA is Kurt Maetzig, who wrote and directed *Ehe im Schatten* (*Marriage in the Shadow*), his first film and so far the most successful one of Germany's new production. Like *Zwischen Gestern und Morgen, Marriage in the Shadow* tells the story of a non-Jewish actor and his Jewish wife, based on the tragedy of an unfortunate artist couple who took their own lives under the Hitler regime. But, unlike the American-licensed picture, it tells its story straightforwardly, concentrating only on the human side of a great love under the most adverse conditions. All the cruelty and sadism of the Nazi system, all the tortures brought to bear on human souls by an infernal State machinery, are revived in this immensely moving film, and put on record for all those Germans who refused to see what was going on in their midst. It is a modern Tristan-and-Isolde legend, but its heroes are ordinary people. The film contains the most impressively reënacted smashing of the Jewish

shops in 1938, a scene of savage realism; to enable Maetzig to shoot it the Russian authorities granted him an extra supply of glass, one of Germany's scarcest commodities, to be smashed up by the stormtroopers! Maetzig's next film will be *No pasaran,* the story of the German contingent in the Republican army in Spain's civil war.

UFA's inheritance is most evident in DEFA's new *Chemie und Liebe* (*Chemistry and Love*), which is somewhat reminiscent of *Metropolis* with its Utopian setting, its process shots of semi-American skyscrapers, and its somewhat naïve handling of the big business vs. progress theme. The opening shot of skyscrapers towering over a little old church makes it clear that the director, A. M. Rabenalt, had Wall Street in mind as the seat of the two rival companies of his story. There is, however, much humor and satire in this film, in contrast to the beastly earnest of *Metropolis,* although it all ends with the finally combined companies blowing up the whole town with their new explosive—while hero and heroine escape into a better future in a helicopter, taking with them their invention: how to make synthetic butter directly from grass, thus avoiding the cumbersome cow.

Eins-zwei-drei—Corona, directed by Hans Müller, is a children's film, beginning with shots of kids carrying on their little black market among the ruins of a German town, and ending with the first night in a circus worked by the whole youthful gang as artistes, musicians, electricians, and clowns. Corona, one of the war's waifs, is the central character, charmingly played by seventeen-year-old Eva Ingeborg Scholz.

At the time of writing, A. M. Rabenalt is shooting a historical picture, set in the time of the Thirty Years' War, entitled *Das Mädchen Christine.* It is the story of a young girl who falls in love with a general and follows him disguised as a cornet—an anecdotic tale stressing the moral that war will always corrupt and brutalize and that the common people are bound to be its principal victims. The difficult problem of the D.P.'s—"New Settlers," as they are now termed in reception areas—is the subject of Arthur Pohl's film *Die Brücke* (*The Bridge*), now in production in the DEFA studios. It should, when shown, help to foster some good will, so far singularly lacking among the resident German population, toward these unhappy refugees from the East.

Thus the panorama of Germany's new film industry, which is emerging slowly from the ruins, unrolls itself before the visitor's eye. Granted peaceful development, it should not be long before some more worthwhile films will come out from that beaten and shattered country. It must be pointed out, however, that most of them will have limited appeal only, and will not mean much competition on the international film market because of their concern with purely German themes. But they may inspire film makers everywhere with their realism and their new approach. At present, German film makers are still busy studying world film production of the last fifteen years, and they are extremely lucky inasmuch as Berlin is today the most international of film towns. Since 1946, forty British, seventy Russian, eighty American, and more than a hundred French films have been shown in that town—more than at any other place in the world.

Film Music of the Quarter

LAWRENCE MORTON

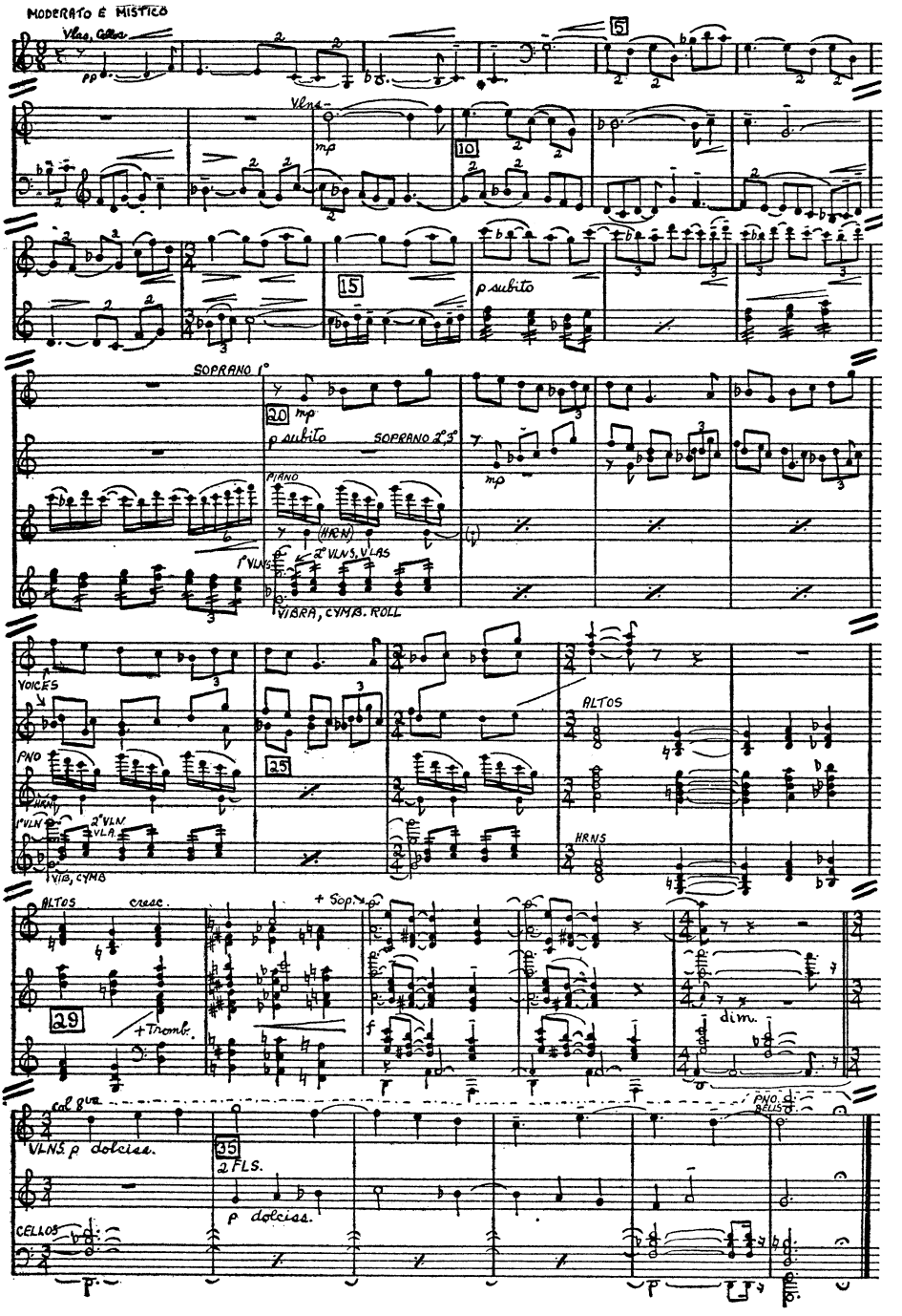
LAWRENCE MORTON, an orchestrator of film and radio music, is music critic for *Script* magazine.

TO DISCOVER the emotional climate of a piece of music is perhaps the easiest task of criticism. The layman, listening to a new work by a Stravinsky or a Schoenberg, knows immediately that the weather has changed much since he last listened to Schubert and Tchaikowsky. Having barely stuck his nose out the door, he feels the difference. Judgment follows quickly, formed on the basis of his preferences in weather. The sophisticated listener, on the other hand, has learned that this emotional climate is only one of the facts to be discovered about music. He is interested also in structural features, musical logic, instrumental devices, sonorities. For him the understanding of music is a process during which the continuous discovery of new evidence calls for a constant flexibility of judgment.

Most of the world's music has been processed in this manner by listeners naïve and sophisticated, by critics and scholars. It has been accepted or rejected, overused or neglected, revived or forgotten. Whatever the verdicts of history may be, they are at least based on verifiable fact and are subject to revision. This is true of everything from popular songs to the symphonies of Mahler and Sibelius.

One of the conditions that makes the process possible is publication of the music. By means of the printed page, one can reëvaluate previous evaluations. Film music, however, is not published. Only theme songs of a simple melodic cast, together with a few commercially attractive "concertos," have been put on the market, either in print or on records. For this reason film music is rarely, and then with difficulty, subjected to rigorous examination. Mostly it is described by its climate. Certainly it cannot be discussed in the way that literature is. When the literary critic says that Shakespeare erred in rhyming "possessing" with "releasing," you can look it up in Sonnet 87 and see that the rhyme has been correctly quoted, however pedantically evaluated. When *War and Peace* is suddenly hailed as a great and timely novel, and promoted to the best-seller list after seventy-five years of reverential neglect, you can easily find out for yourself whether it has indeed the qualities of greatness attributed to it. But when a critic tells you that a certain film score (which he heard last night at a preview) is full of clumsy secundal counterpoint, you have to take his word for the amount, the character, and the quality of the counterpoint. When you come to hear the score yourself, you may disagree with the critic. But neither you nor he can produce, in support of opinion, any evidence beyond a subjective report of what has been heard.

Thus the criticism of film music, except in a few scholarly and specialized journals, amounts to little more than a heaving of epithets or an awarding of laurels. Commentary of this sort is not without pertinence and value. Yet, so far as it is general, it does not take into account specific and verifiable mu-



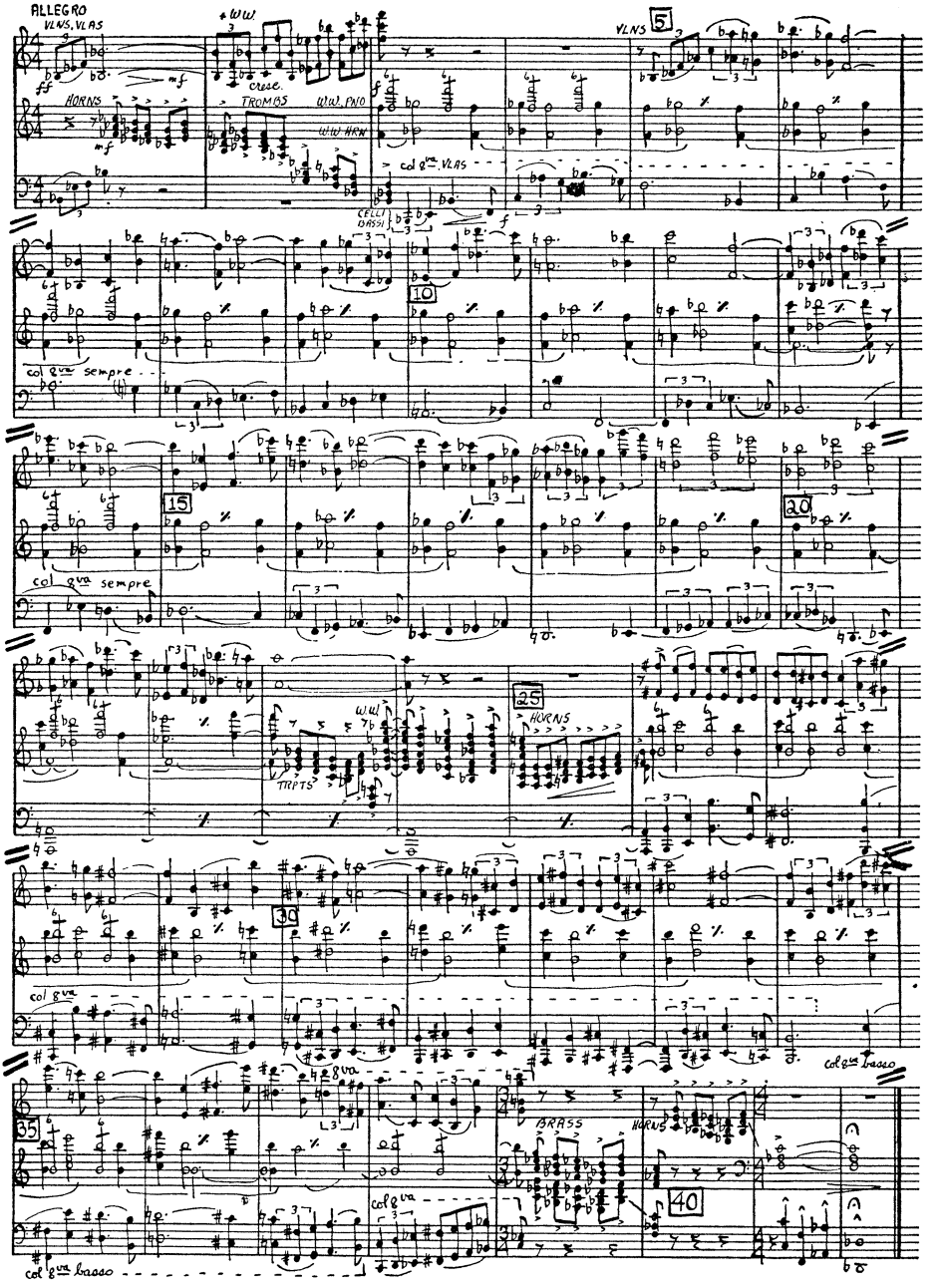
Example 1. "Joan of Arc." Hugo Friedhofer. By courtesy of Sierra Productions.

sical events. To say, for instance, that Hollywood produces a great number of "paste-and-scissors jobs" on Tchaikowsky is not an untrue statement. But neither is it a complete one. Nor is it enough to admit grudgingly that there are exceptions. For exceptions have a way of becoming, in the end, the standards of measurement. Thus Haydn and Mozart are nowadays regarded as "typical" composers of the late eighteenth century. Actually, they were not typical at all, but exceptional in every respect. The typical composers of their time were those who live on only in encyclopedias. In the same way, though of course on a far different level, film music must eventually be typified by its best examples. One could cite Newman's job-hunting sequence in *The Song of Bernadette,* Waxman's hill-climbing music in *Objective: Burma,* Rozsa's neoclassical theater-scene music in *A Double Life.* But even in citing these one pauses to wonder if his memory of them is reliable. And memory cannot be reinforced by either score or records.

It is the purpose of this article to present three "bleeding chunks" of exceptional film music, excerpts of sufficient size and completeness to illustrate specific musical and dramatic qualities not assessed by mere weather reports. These excerpts are long enough to make musical sense even though they have been torn from the films and the scores which are their proper context, and even though some of them have necessarily been subjected to internal cutting. The intention here is not to make possible an over-all blanket judgment on Film Music, but to present precise information about a few particular examples of film music. It is not pretended that these selections can have an independent life, separated from their films; for the ability to survive extraction is no criterion of their worth. Nor is it suggested that the procedure here is the only, the complete, or even the best way of looking at film music. It is merely a way *other* than the expression of mere opinion.

Let us look first at the passage from Hugo Friedhofer's *Joan of Arc* (example 1). On the basis of screen action, it is divided into three sections, the first consisting of bars 1–19, the second of bars 20–33, the third of bars 34–39. Thematically the sections are not related, each having its own melodic material. They are unified, however, by texture, by style, and by the continuity of the action. The scene takes place at the French court, where, in order to test Joan, it has been arranged to have a courtier pose as the Dauphin. Joan senses the deception; and her "voices" lead her to single out the true Dauphin from the crowd of assembled courtiers.

The texture of the music is contrapuntal, for the most part. The opening phrase is answered in bar 9 in canon at the octave. Strict imitation is abandoned in bar 13 in order to begin a brief crescendo; but in the next bars, as far as 20, the materials are still presented in two-part counterpoint and are almost entirely derived from what has preceded. The process is a tiny development, fragments being piled up on each other more and more compactly. This intensification is still further increased by a rise in pitch and by the addition in bar 16 of a simple harmonic structure. The crescendo does not culminate in the expected climax. Instead, the *subito piano* of bar 20 begins the second section, a canon

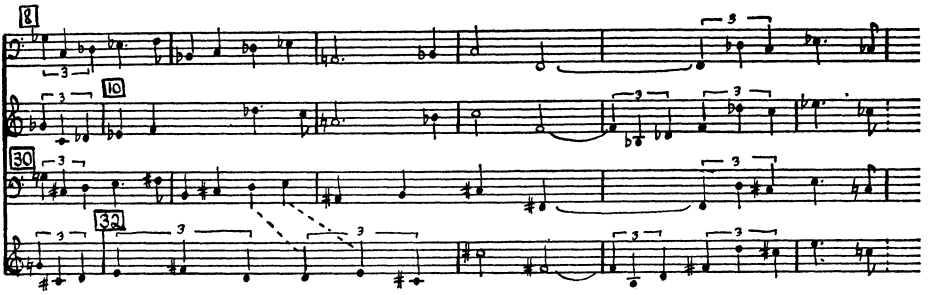


Example 2. "The Boy with the Green Hair." Leigh Harline. By permission of the copyright owners, Bourne, Inc.

in three parts at the unison for treble voices. (These are Joan's "voices.") The harmonic pattern set up over the pedal point on G is to be regarded as no more than a coloristic accompaniment, secondary to the vocal parts. Now comes the delayed climactic passage, with alto voices, horns, and trombones swelling out into generous harmonies. This climax is advantageously placed approximately in the third quarter of the piece. The remainder of the piece, from bar 34, is a musical and dramatic tapering off, with a quiet theme in canon at the fifth below.

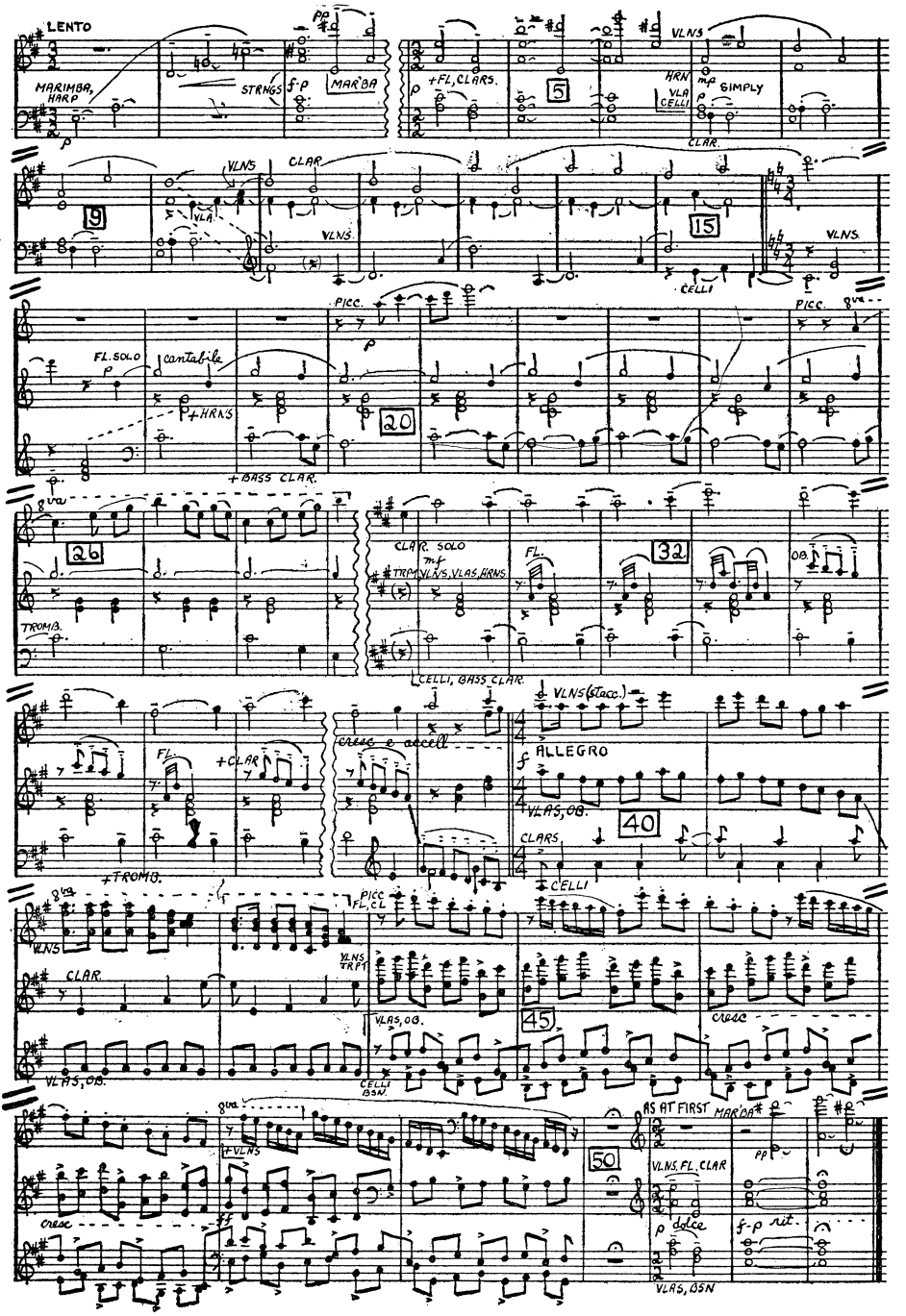
Throughout, the scale employed is the Dorian, on G. There is no melodic leap greater than a minor sixth, as was the rule in modal writing, although the range of the first melody is extended well beyond the restriction of the ninth. The harmonies are also traditional in the sense that there is no chord of greater complexity than a triad. The progression of triads in the climactic section, however, is "modern." For purposes of analysis, bars 30–32 of this section might be regarded as beginning with appoggiaturas; and the alien triads superimposed upon the D-A pedal might be called polymodal. Whatever the analysis, the sounds fall upon the modern ear as modal.

In general, this is the style of the whole score. Modal material dominates, although the degree of modernity of treatment varies widely. The section presented here is one of the simplest. One will hear far greater complexities in other passages—the battle music, for instance, or the massive stony music in brass and percussion which characterizes Joan's inquisitors. But nowhere is there music of greater effectiveness than this.



Example 3. "The Boy with the Green Hair." Leigh Harline. By permission of the copyright owners, Bourne, Inc.

From Leigh Harline's score for *The Boy with the Green Hair* (example 2) a passage has been selected because of its contrapuntal interest. For reasons of space it, too, has been cut, but in such a way as to preserve the basic structure and dramatic intent. The music was written for a chase: the boy Peter is being pursued by a gang of hostile youngsters. The principal musical materials are the series of triads in bars 1–2, the pedal point beginning in bar 3 and consisting simultaneously of a reiterated high note and fluctuations around it at major seventh (or minor second) intervals, and a theme treated in two-part canon. The shape of the piece as here presented is an alternation between the triad material and the canon. In the score the passage resembles a rondo, one episode developing



Example 4. "The Red Pony." Aaron Copland. By Permission of the copyright owners, Boosey and Hawkes.

the triad phrase, and two others developing fragments of the film's theme song, *Nature Boy*.

The definitive form of the canon theme should be read in the bass line of bars 4–11. It is answered in the upper voice at a time interval of six beats and a tonal interval of the octave. The whole is then repeated at a fifth below, beginning in bar 12. After the triad episode of bars 23–25 the canon is now repeated a half tone higher than at first and somewhat condensed.

Purity, or mechanical exactness, is not one of the qualities of Harline's treatment of canon. On the contrary, he has taken many liberties with his material, as his ear dictated. The following chart shows diagrammatically what has happened to four statements of the theme. The top line shows a portion of the theme as originally spoken in the bass, beginning in bar 8. The second line is the soprano answer beginning in the middle of bar 9. The third line is the bass from bar 30, and the fourth line is the soprano beginning midway in bar 31.

The counterpoint is not particularly dissonant, the intervals between the voices being mostly sixths, thirds, fourths, and fifths. In all, there are not more than half a dozen intervals of seconds or major sevenths. (Also, there is only one unison.) The element of dissonance derives mainly from the pedal point itself and, in a few instances, from the relationship between the pedal point and the canon theme. The violence demanded by the screen, therefore, must be found not in dissonance but in the impetuosity of the music's motion, and particularly in the explosions of triads.

The selection from Aaron Copland's *The Red Pony* (example 4) shows the diversity of material often required by a short film sequence. The present one, as it stands in the film, is about three and one-half minutes long; about two minutes of it are given here. The first cut, after bar 3, is a twelve-bar treatment of the chordal subject of bars 4–6. The second cut, in bar 29, consists of two variations on the waltzlike theme of bar 18. The third cut, between bars 37 and 38, is a four-bar intensification of the motif of bars 36–37.

The opening passage of six bars, with its simple harmonies enclosed within a haze of dissonance from the marimba, is full of the inexpressible wonder of the small boy who has just been given a pony. The whole following section, up to the allegro, moves gradually from wonder to boyish but sober delight; it is played under conversation between the boy and the hired hand. The piccolo passages are reminiscences of circus music already heard in the score. The boisterous *allegro* has already been foreshadowed in a waltz version of the tune in bars 30–37. Now it accompanies the rush of children to the barn to see the pony; and after the expressive silence of bar 50 the chords of inexpressible wonder are sounded again as the children gaze at the pony in its stall.

The passage is composed out of the basic stuff from which all of Copland's music comes. There are echoes of *Appalachian Spring* and *Our Town,* and the dissonances of the marimba even recall the *Piano Variations*. There is the Satie influence, from which Copland has removed the guile. The *allegro* tune comes right out of folk style, set with the composer's usual craft. Not only craft, but craftiness, is behind the polyrhythmic arrangement of the

triplets within duple time in bars 44–50, and the persistent dissonance arising out of a canonic arrangement of the simplest diatonic motif.

There is other music in the film which is perhaps more important than this. But this one example illustrates how completely Copland, who is first of all a "serious" composer, has accepted the conventions of the screen—the shift of the camera, the quick cutting from one scene to another, the rapid pace of narration, the necessity of composing within the limitations of screen action. Many of Copland's colleagues, unwilling to accept these conventions, have persisted in writing concert music, which is frequently irrelevant to the screen. Copland has acquired the know-how of the industrial worker. Obviously this does not interfere with the quality of his music, even though the film requires that he too must take shorter musical breaths than he does in his concert music.

With the facts of these three pieces from current scores before us, it should be possible to indulge in a few generalizations. Most noticeable is the individuality of each excerpt, the impossibility of placing any two of them in the same score. And from this one would suggest the absence of a so-called Hollywood style, unless one uses that term only for describing music he doesn't like. In film music, as in all other kinds, judgments can be valuable according to their pertinence to individual scores rather than to the collective product of the industry. There is no such thing as Film Music, upper case.

A quality achieved by all the selections given here is musical form within the framework of the screen. The logic of this form may not be the logic of the sonata, the fugue, or the rondo, although it is not impossible to imagine and even to hear such formal patterns in film music. Essentially, the logic here is the logic of the screen, which happily does not preclude musical logic. Poets manage to think within the sonnet form, philosophers within the essay. So composers can think within the film scene. The pattern of musical thought in the Friedhofer music has already been shown: the shape of the piece comes from the advantageous placement of the climax. Harline's musical pattern is the time-honored one of *a-b-a-b-a,* strong because of its simplicity and directness. Copland's piece is neatly surrounded by the string marimba motif, with the last bar recalling the first. Between them are a preluding section (bars 7–15), a waltz with two (omitted) variations, and two treatments of a second theme.

It is fair, then, to discredit the frequently maintained criticism that film music can have no musical form. It is true only that *some* film music (like *some* concert music) has no form. A second cliché of criticism can also be discredited—that counterpoint is not practiced in Hollywood because the composers don't know how to write it, and because it is inexpressive (mathematical) anyway. Here is evidence—scanty, to be sure, but still factually "true"—that such generalizations as these are due for reconsideration. Of course, on the strength of this evidence, the reader may come to condemn film music even more virulently than he has before. Such criticism, however, will at least have the virtue of being referable to the facts of the music—and thus will have a validity not possessed by the opinions of the musical meteorologists.

Literature on Music in Film and Radio Addenda (1943-1948)

Compiled by WALTER H. RUBSAMEN

WALTER H. RUBSAMEN, associate professor of music in the University of California, Los Angeles, provides here selective addenda to the bibliography that he compiled jointly with Robert U. Nelson for the *Annual Communications Bibliography* issued as a supplement to Volume I of the *Hollywood Quarterly*.

I. FILM

Capell, Richard. "Fantasia or the New Barbarism," *Musical Opinion* (London), November, 1943.

Clifford, Hubert. "British Film Music," *Tempo* (London), September, 1944.

Cockshott, Gerald. *Incidental Music in the Sound Film*. London, British Film Institute, 1946, 8 pp.

Deutsch, Adolph. "Collaboration between the Screen Writer and the Composer," *Proceedings of the Writers' Congress*. Berkeley and Los Angeles, University of California Press, 1944, pp. 248–250.

Eisler, Hanns. *Composing for the Films*. New York, Oxford University Press, 1947, xi + 165 pp.

A critique of film music as it is composed in Hollywood, and a description of Eisler's own experiments under the aegis of the Rockefeller Foundation.

———. "Prejudices and New Musical Material," *Proceedings of the Writers' Congress*. Berkeley and Los Angeles, University of California Press, 1944, pp. 260–264.

Fey, Wilhelmine. *Die Verwertung musikschöpferische Werke (insbes. bei Funk, Film, und Schallplatte)*. Dissertation, Munich. Würzburg, Triltsch, 1941, x + 65 pp.

Huntley, John. *British Film Music*. Foreword by Muir Mathieson. London, Skelton Robinson [1947], 247 pp.

———. "Film Music," *Hinrichsen's Musical Year Book*, 4–5 (1947–1948), 382–388.

Contains valuable lists of film music available on records, and of major film scores by contemporary composers.

Keller, Hans. *The Need for Competent Film Music Criticism*. London, British Film Institute [1947], 23 pp.

Kubik, Gail. "Composing for Government Films," *Modern Music*, 23:3 (July, 1946), 189–192.

———. "Music in the Documentary Film," *Proceedings of the Writers' Congress*. Berkeley and Los Angeles, University of California Press, 1944, pp. 256–259.

———. "Music in the Documentary Film," *Musical Opinion* (London), September, 1944.

Mathieson, Muir. "Aspects of Film Music," *Tempo* (London), December, 1944.

———. "Music for Crown," *Hollywood Quarterly*, 3:3 (Spring, 1948), 323–326.

A survey of the music written for documentaries of the Crown Film Unit.

Milhaud, Darius. "Music in French Film," *Proceedings of the Writers' Congress*. Berkeley and Los Angeles, University of California Press, 1944, pp. 272–276.

Morton, Lawrence. "Film Music of the Quarter," *Hollywood Quarterly*, 3:1 (Fall, 1947), and subsequent issues.

———. "Hanns Eisler: Composer and Critic," *Hollywood Quarterly*, 3:2 (Winter, 1947–1948), 208–211.

A review of Eisler's *Composing for the Films* (1947).

———. "Rule, Britannia!" *Hollywood Quarterly*, 3:2 (Winter, 1947–1948), 211–214.

A not quite Anglophile defense of Hollywood against the criticism of Gerald Cockshott and John Huntley.

Myers, Kurtz. "Audio-Visual Matters," *Notes*, 4:2 (March, 1947), 244–250.

A survey of 16-mm. sound films the subject matter of which is music.

Nelson, Robert U. "Film Music: Color or Line?" *Hollywood Quarterly*, 2:1 (October, 1946), 57–65.

———. "The Craft of the Film Score," *Pacific Spectator*, 1:4 (Autumn, 1947), 435–446.

Potter, Ralph K. "Audivisual Music," *Hollywood Quarterly*, 3:1 (Fall, 1947), 66–78.

Rubsamen, Walter H. *Descriptive Music for Stage and Screen*. Reprinted from the *Volume of Proceedings* of the Music Teachers National Association for 1946. Los Angeles,

Rubsamen, Walter H. (*Continued*)
the author (Univ. of California), 1947, 14 pp.

———. "La Musica Moderna nel Film," *Rassegna Musicale* (Rome), 18:1 (January, 1948), 38–46.

Sternfeld, Frederick W. "Music and the Feature Films," *Musical Quarterly*, 33:4 (October, 1947), 517–532.
An analysis of Friedhofer's distinguished score for *The Best Years of Our Lives*.

———. "Preliminary Report on Film Music," *Hollywood Quarterly*, 2:3 (April, 1947), 299–302.
Proposals to facilitate the study of film music in colleges and universities.

———. "The Strange Music of Martha Ivers," *Hollywood Quarterly*, 2:3 (April, 1947), 242–251.
An analysis of Miklos Rozsa's score for *The Strange Love of Martha Ivers*.

Still, William Grant. "The Negro and his Music in Films," *Proceedings of the Writers' Congress*. Berkeley and Los Angeles, University of California Press, 1944, pp. 277–279.

II. Radio

Beuick, Marshall (comp.). *Bibliography of Radio Broadcasting*. New York, the author (47 Claremont Ave.), 1947, 60 pp. (mim.)

Boulton, John. "B.B.C. Music. A Survey of Broadcast Performances of Orchestral Works," *The Music Review*, 6:4 (November, 1945), 230–237.

Chase, Gilbert. *The Story of Music, Handbook*, Vol. 2 (1946–1947), Southern Music Publishing Company, for the NBC. Broadcast Series, NBC University of the Air, New York.

The Columbia Broadcasting System Reports on Three Years of "Invitation to Music." [New York, Columbia Broadcasting System, 1946.]

Davis, George. *Music-cueing for Radio-Drama*. New York, Boosey and Hawkes, 1947, 39 pp.

Fey, Wilhelmine. *Die Verwertung musikschöpferische Werke (insbes. bei Funk, Film, und Schallplatte)*. Dissertation, Munich. Würzburg, Triltsch, 1941, x + 65 pp.

Haggans, Marie J. *The Broadcasting of Sacred Music*. Boston, New England Conservatory of Music, 1945, iv + 56 pp.

Heinsheimer, H. W. "Music and the American Radio," *Tempo* (London), No. 18 (March, 1947), 10–14.

Heylbut, R. "Background of Background Music: How NBC's Experts Fit Music to Dramatic Shows," *Etude*, 63 (September, 1945), 493–494.

Kremenliev, Boris. "Musical Mission to Germany: Presenting American Music on European Radio," *Modern Music*, 23:4 (October, 1946), 277–280.

LaPrade, Ernest. *Broadcasting Music*. New York, Rinehart and Co., 1947, xii + 236 pp.
An analysis of the preparation and the techniques involved in the production of musical programs on the air.

"Music on the Air," *Hinrichsen's Musical Yearbook*, 2–3 (1945–1946), 160–181.
Contains "The Music of the B.B.C.," by Harold Rutland; "The Public for Broadcast Music," by R. J. E. Silvey; "Music Broadcasts for Schools," by John Horton; "Musical Matters Discussed at the [B.B.C.] Brains Trust," by Peter Bax.

Moses, Lieutenant-Colonel C. J. A. "Australia: National Radio Fosters Music," *Hinrichsen's Musical Yearbook*, 4–5 (1947–1948), 280–291.
The musical activities of the A[ustralian] B[roadcasting] C[ommission], which operates in direct competition with commercial broadcasting stations.

Rees, C. B. "The Music of the B.B.C.," *Hinrichsen's Musical Yearbook*, 4–5 (1947–1948), 32–37.
A survey of the music programs broadcast by the B.B.C. during 1946 and 1947, with special reference to the new Third Program in which serious music plays a major role.

Rose, Oscar. *Radio and Television: A Bibliography*. New York, Wilson, 1947, 120 pp.

Rubsamen, Walter H. "Radio Music as a Business," *Hollywood Quarterly*, 2:2 (January, 1947), 213–215.
A review of Gilbert Chase's *Music in Radio Broadcasting* (1946).

Silvey, R. J. E. "Listening to Broadcast Music in 1946," *Hinrichsen's Musical Yearbook*, 4–5 (1947–1948), 38–41.
An estimate of the number of listeners to the B.B.C.'s musical programs.

The Dangerous Compromise

CURTIS HARRINGTON

CURTIS HARRINGTON, a graduate student in the Theater Arts Department at the University of California, Los Angeles, is an experimental film maker whose works include *Renaissance, Fragment of Seeking,* and *Picnic,* just now being cut. He has recently prepared a detailed, annotated bibliography of the films of Josef von Sternberg for the *Index Series* which appears as a supplement to the British Film Institute's journal, *Sight and Sound.*

THE FILMS of Josef von Sternberg occupy an anomalous position in the history of the cinema. To most critics they hardly seem to exist; it is as if they were minor, low-budget films, released obscurely, with the intention that they should be quickly forgotten, or, conversely, as if they were expensive, DeMille-like creations, full of commercial vulgarities, and therefore hardly worth the critic's passing notice. The giants of the cinema, those whose names constantly recur in historical or aesthetic discussions of the "Tenth Muse," as Cocteau calls it, are mostly foreign directors—Eistenstein, Pudovkin, Dovjenko, in Russia; Clair, Renoir, Vigo, in France; Pabst, Murnau, Lange, in Germany; and in the United States, Stroheim, Ford, Capra.

We find, on the whole, a general evasion of von Sternberg's work. Jacobs[1] wrote briefly about a "cinematic ivory tower"; Rotha,[2] about von Sternberg's self-consciousness; Bardeche and Brasillach[3] ignored him almost entirely, dismissing his later work with the phrase, "a succession of deplorable films, each one more lavish and stupider than the others"; and in most of the other, more minor, histories of the cinema a similar overlooking of the films may be observed.

The question arises, with this almost overwhelming evidence in view: Do his films have any importance, other, let us say, than that of having brought to the screen the redoubtable filmic personality of Marlene Dietrich? The answer, which, I feel, is most definitely in the affirmative, lies in the perceiving of certain cinematic tendencies and ideas which are gradually gaining momentum in the commercial cinema of Europe and in the experimental cinema of the United States. In the postwar cinema of today may be discovered the first true evidences that the work of Josef von Sternberg may soon assume an unparalleled historical importance. In the implications of his total work, and in the story of his career, we can discover many significant factors which guide us inevitably to this conclusion.

A new spirit in the cinema, which is strongly presaged and anticipated in the films and theoretical ideas of Josef von Sternberg, is most apparent in the work of the new (his first film was realized in 1943) French director, Robert Bresson. Bresson feels that films should be musical, in the widest sense of that word; they should be a succession of pictures with a definite order and rhythm. Bresson calls this approach to

[1] *The Rise of the American Film,* by Lewis Jacobs (New York: Harcourt, Brace, 1939), pp. 465–469.

[2] *The Film Till Now,* by Paul Rotha (London: Cape, 1930), pp. 125–127.

[3] *The History of Motion Pictures,* by Bardeche and Brasillach (New York: Norton, 1938), p. 314.

film making "loi de la technique de la poésie,"[4] and feels that although it may be in the background now, in fifty or perhaps a hundred years it will be in the foreground. Stated more simply, this approach to film construction takes into full account the formal possibilities of the motion picture medium; each individual shot throughout the film must contribute to the emergent, organic whole. Through an intense awareness of the formal possibilities inherent in the physical qualities of the film medium a more individual film language is in this way gradually being evolved, one which will tend to divorce film from its dependence on the literary forms that have dominated both the content and methods of filmic expression since the fatal step, "Famous Plays with Famous Players," was taken.

If, in France, Robert Bresson is the leading exponent of the new approach of film making, seeds of the method may also be seen in part of the recent work of Cocteau, and, judging from a recent interview,[5] Orson Welles may be the first commercial director in the United States to experiment with the formalized film in the postwar era.

When we speak of formal structure in regard to film (a common enough occurrence in the other arts), we are not referring to *dramatic* structure. A phase of formal development of drama may be seen in the well-made play. But cinema is a plastic medium, and hence its formal structure becomes, in a creative sense, something quite different from dramatic structure. Frequently the same story-idea formally presented on film will have an entirely different structure from what it would if it were presented in the medium of the novel or theater. This accounts for the struggle that has been going on for so long between cinema and literature; they are actually almost diametrically opposed. The wide refusal to admit this and then proceed from the inner requirements of the film medium (requirements which make themselves evident to anyone who will take the trouble to analyze seriously just what the time-space qualities of the projected film strip are) to a natural manner of filmic expression, results in cinema's being the bastard that it largely is.

This new attitude toward film making appears to be gaining in significance at the present moment; yet if we turn backward to the year 1924, and look once again at *The Salvation Hunters,* a feature made independently for only $4,800 by a young former assistant director named Josef von Sternberg, we can see the beginnings of a formal method of film construction and, more specially, the positive statement of an artist confident of the inner strength of the individual.

Placing his characters in the most disheartening of environments, where one would expect to find a story illustrating some fault with the social structure capable of producing such conditions, we find instead this slum-district background employed symbolically as a visual portrayal of inner ugliness, an ugliness with which the individual is confronted to conquer by himself, within himself. External reality here was primarily used to illustrate an inner conflict, although the story accepted on its immediate level, not on its symbolical one, produced exactly the same cumulative effect; the story

[4] *The Film in France,* by Roy Fowler (London: Pendulum Publication, 1946), pp. 13–15.

[5] *Time* magazine, June 7, 1948.

could be understood on either level, depending, somewhat, on the spectator's preference or depth of perception.

The Salvation Hunters remains the key work in von Sternberg's career, both in its creative method and in its meaning. Today von Sternberg claims that it was his sole sincere work, and that all of his subsequent films were merely "arrogant gestures." To understand why von Sternberg feels this way we must, of course, examine his other films and compare them with this first work to see wherein they differ.

Its creator presents the one film to us as a work of art, the others as commercial efforts, of little value. But then he makes one more statement which qualifies this: he adds that the only other film that came near in its realization to his aims was *The Devil Is a Woman.*

There is a great difference between these two films, made approximately ten years apart. The content of each varies so that they might have been made by two different men, with widely divergent views of life and the world. But we can discover the explanation for this seeming discrepancy within the director's creative method; the formal structure of these two films, although they differ (for one is necessarily a work of greater maturity, if not of greater freshness), displays evidence of a control which von Sternberg lacked in many of his other films, and both are, for the most part, successful examples of his method. If the only element that unites these two very different works is their formal structure, we can discover in their divergence of content the reason why *The Devil Is a Woman* takes only second place in its director's estimation.

Upon its completion, *The Salvation Hunters* was cut slightly by its distributors in an attempt to make it conform more to popular taste. The critical reception given *The Salvation Hunters* was, on the whole, laudatory, but audiences still found the film rather dreary.

However, von Sternberg did achieve enough of a reputation with this first effort to obtain a director's position with MGM, where he made a satire called *The Exquisite Sinner* (1926). After a preview at which the audience invariably laughed at the wrong places, the film was remade by Phil Rosen before its eventual release. Von Sternberg next began *The Masked Bride* (1926), starring Mae Murray, and after completing only two reels, turned his camera to the ceiling in a gesture of contempt and walked off the set.

Von Sternberg next went under contract to Charles Chaplin to direct a film intended to bring Edna Purviance out of retirement. During the making of the new von Sternberg film, *The Sea Gull* (1926), the director and his producer had many disagreements over the manner in which the story was to be treated. Upon the film's completion it was previewed once, and then Chaplin decided not to release it.

In tracing von Sternberg's career through 1926 one factor becomes immediately clear: his continual lack of success in bringing a film to completion and popular release was quickly placing him in the position of a von Stroheim—no producer would risk assigning him a film. The only position offered him after *The Sea Gull* was that of assistant director at Paramount.

Shortly afterward, he was assigned to directing retakes on Frank Lloyd's *Children of Divorce* (1927). These were

so successful that von Sternberg's boss offered him the direction of a Ben Hecht gangster story entitled *Underworld* (1927). A frankly commercial venture, it proved an enormous popular success, and with it von Sternberg became an enormously popular director. He had finally arrived, as far as Hollywood was concerned, but in reaching this enviable position he had, of course, compromised. It is a long way from the naïve idealism of *The Salvation Hunters* to the hard sentimentality of *Underworld,* and von Sternberg undoubtedly was more aware of this than anyone else.

Perhaps to ease his mind von Sternberg searched for, and soon found, a common denominator of content which appeared in both his sincere attempt, *The Salvation Hunters,* and his later, first outspokenly commercial film, *Underworld.* With this discovery in mind, the compromise did not seem, perhaps, so difficult. The common denominator was sex. Von Sternberg possessed a strong erotic sensibility, a feeling for women which he could get over on film, and he began to use this ability as a basis on which he could reconcile his aims with those of an essentially commercial industry. He began to search for stories in which the erotic-exotic elements would interest both him and the average audience.

Underworld was closely followed by *The Last Command* (1927–1928), in which the director's talent was subjugated to the demands of the star, Emil Jannings. This was followed by *The Drag Net* (1928), an attempt to duplicate the box-office success of *Underworld.* Immediately after this, von Sternberg made what is considered by many critics, chiefly because of its pictorial virtuosity, to be his greatest silent film, *The Docks of New York* (1928). Here he had in leading roles two new actresses to work with, Betty Compson and Olga Baclanova. The manner in which he contrasted these two personalities was one of the strong points of the film. Baclanova, especially, displayed in her portrayal of the sensual murderess her director's increasing ability to put certain essences of the female personality across on the screen. The film further served to return von Sternberg to a milieu similar to the setting of *The Salvation Hunters,* only now no symbolical level of meaning was intended; the low-life settings were rendered simply for their pictorial-cinematic value.

Von Sternberg's last silent film, *The Case of Lena Smith* (1929), was released after sound had already become well entrenched, and so the film received little critical comment. Yet it was an important film, both in its formal development and in its story values. The theme of the film was antimilitaristic; it portrayed the self-righteous Viennese ruling class before World War I, the Prussian mind with its misdirected efforts toward discipline, and the general corruption bred by such thinking. Actually, in relation to his other films, *The Case of Lena Smith* must be placed in a somewhat isolated position, since it was his only true attempt at a social theme.

Pictorially, there were the beginnings of many abstract devices which he was to exploit much further in later films. For the first time he painted a set completely white, so that the light and dark of a scene might be controlled entirely with the illumination. In this way the use of carefully directed spots

and concealed lights behind furniture could give each camera view a richly varied chiaroscuro. He also used actors in silhouette in the foreground of various scenes, a practice which does not seem unusual today, but which at the time was an innovation similar to Griffith's use of the close-up.

Individual scenes in *The Case of Lena Smith* stood out as examples of pictorial cinematic development. Von Sternberg casually opened a scene in a laundry with the remarkable play of the laundresses' shadows on hanging sheets, a pictorial device which Cocteau used to great advantage again in 1946 in *La Belle et la Bête*. At another moment, the protagonist came in the night to a tenement building several stories high. A maze of balconies and stairways ran across the front of the building; the police had just arrived, and the tenants, aroused by the sudden commotion, stood out on the steps and the balconies; from across the street one could see the whole building, each balcony level lighted in various spots, with the actors moving rhythmically, so that the total effect was an abstract pictorial development of the theme suggested by a building rudely awakened at night.

Von Sternberg next made his first sound film, an undistinguished gangster story, *Thunderbolt* (1929), which gave little hint of the rich cinematic development of the director's next film, *The Blue Angel* (1930).

Emil Jannings called von Sternberg to Germany to direct him in his first talkie. In Heinrich Mann's novel *Professor Unrath,* von Sternberg found the sort of setting and characters he could most successfully adapt to his manner of filming and still make a commercial success. The theme dealt with the ignoble downfall of a middle-aged English professor when he meets an alluring but heartless night-club singer named Lola-Lola.

The settings constructed for *The Blue Angel* were perhaps the most significant single element in the film. At no moment were they actually realistic, but instead were imaginative *extensions* of reality. Von Sternberg had at his command the ingenious set designers of the UFA studios, long renowned for their imaginative studio architecture, and he was able to guide them to produce settings more strikingly individual than those in any of his earlier films. The waterfront dive, in which Lola-Lola sang on a small stage impossibly crowded with miscellaneous objects, moving scenery, fat chorus girls, etc., was draped with fish netting, had low, overhanging ceiling beams, with lamps protruding at odd angles from the walls, and was filled with waterfront types. The bartender, immediately beneath the stage, shouted out his wares in the middle of a song. All this detail gave the carefully photographed images a richness and suggestiveness that an ordinary setting would have lacked entirely.

A further example of the director's ability to reflect inner emotion by visual cinematic means was seen in the climactic sequence in which the old professor, now descended to playing the part of a clown, returns to his home town and is forced to appear in this debased role before his former students. He is seen first in his dressing room, putting on his clown's make-up—not the ordinary joyful clown's face, but a twisted, distorted, anguished mask, presaging the breaking point that is

about to be reached. When the old man goes out on the stage in his ridiculously pathetic costume, the backdrop is a constantly changing plane of abstract light patterns, emphasizing the chaos of feeling within the professor's mind. The scene is slowly brought to a climax when he sees Lola-Lola in the wings of the stage in the arms of another man; he rushes off and attempts to strangle her.

Historically *The Blue Angel* has already assumed an important position, because it was one of the first sound films to display the immense creative potentialities of joining sound and image. At a time when most films were stilted and overfilled with dialogue, *The Blue Angel* came as a fresh, reassuring example of what could be accomplished with the new medium. There was an interrelated blending of songs and dialogue, music and sound effects. The camera was mobile (much of the film was shot silently and dubbed in later), and the whole had a very pleasing fluidity of development.

Von Sternberg next brought his discovery, Marlene Dietrich, with him to the United States and in 1930 made *Morocco*. Dietrich had given an earthy, lusty quality to her portrayal of Lola-Lola in *The Blue Angel*. In retrospect the only way to explain the nature of her performance seems to be in the fact that von Sternberg was concentrating his directorial efforts on Jannings and so allowed her to develop her part in her own manner. Or perhaps he later found qualities in her personality that he had not become conscious of in Germany, for the Dietrich of the American von Sternberg films became a very different screen personality—languid, controlled, stylized in both gesture and speech. These characteristics of Marlene Dietrich, as seen in her von Sternberg films, were wholly her director's creation.

In *Morocco* von Sternberg developed the formal, structural qualities of the film beyond any previous effort. The story itself was exceedingly simple, romantic; looked at objectively and as a reflection of reality, it bordered on the ridiculous. However, it was not von Sternberg's intention to produce a film of reflected reality, but rather to evoke cinematically an exotic locale peopled with extraordinary characters. In this he succeeded admirably. One critic[6] has even gone so far as to call it a perfect example of how a sound film should be made. Certainly, in its structural development it had much of interest.

Von Sternberg used the lap dissolve, blending the superimposition of two images on each other simultaneously with a change in sound, with the utmost effect, as in the transition from the hospital to the Arabian café: Dietrich begins to walk down the hospital corridor to seek her lover, and, gradually dissolving over the image of her walking, one hears the sound of native drums, and sees a masked native girl doing a strange, slow, oblique dance. The change in setting and mood is thus accomplished with the greatest amount of suggestiveness.

An important factor in *Morocco* was the complete absence of background music. Only natural sounds and music where it would naturally occur, as in the two café sequences, were used. Seen today, at a time when background music is so often used as a crutch to sustain the emotional flow and meaning of a

[6] Herman G. Weinberg.

scene, it is remarkable to observe how von Sternberg's control over the formal devices of his medium made it possible for him to develop and sustain each scene by employing only sound effects and a minimum of dialogue. This absence of background music gave the film a sharp, immediate quality seldom found in films today, generally burdened, as they are, with a lush musical score.

After *Morocco,* a whole sequence of Dietrich films followed, interrupted only by *An American Tragedy* (1931), in which von Sternberg attempted a filmization of Dreiser's complex social novel. Within the series of Dietrich–von Sternberg films culminating in 1935 with *The Devil Is a Woman,* there may be traced the development of his exotic-erotic theme material and formal style into a highly unique film complex. In *Dishonored* (1931) the story motivation became incongruous when the director stressed the abstract pictorial development of the theme. In *Shanghai Express* (1932) von Sternberg evoked the atmosphere of a revolutionary China with a minimum of means, and, more markedly than ever before, "directed" the action and speech patterns of his actors to fit in with the tempo and rhythmic development of the film as a whole. In *Blonde Venus* (1932), a story property which von Sternberg directed against his will, a banal piece of maudlin claptrap was so embellished by sheer directorial style as to become an unusual and provocative film.

Blonde Venus, as its title (unintentionally) indicates, apotheosized Marlene Dietrich; she became the whole *raison d'être* of the film. Her beauty was emphasized far more than in any previous film, and she was seen in a variety of guises—as a simple housewife, a self-sacrificing mother, a fashionable sophisticate and demi-mondaine, a bawdy café entertainer, a prostitute.

The most outstanding aspect of *Blonde Venus* was that it created a von Sternbergian America, a portrait of the United States as extraordinary as Kafka's. Here he was not concerned with reproducing the actual environment or atmosphere of the country (the story covered a wide territory), but instead attempted an imaginative projection of the thematic material at his disposal, that is, The South, A Flophouse, A Night Club, A Cheap Café, A Chemist's Apartment, etc. In this lies largely the film's uniqueness, for it seems actually a story told out of space and time.

Toward the end of *Blonde Venus* there was a remarkable moment when Dietrich, now a streetwalker, intoxicated, lurches through a dimly lit women's flophouse. Her actions here, and the timing of the speeches, were so rhythmic, and were carried out to a tempo so well defined, and the general stylization was so successful in its effect, that von Sterberg's whole method seemed to be suddenly epitomized. This brief sequence is one of the most outstanding examples of von Sternberg's acute sense of filmic rhythm. Effective film structure has a great deal to do with what I like to call a director's "kinesthetic sense," a perception of filmic movement-rhythm values which von Sternberg possesses to a remarkable degree. It is a sense which has to do not only with cutting[7] but also

[7] Von Sternberg's cutting sense often seems rather weak, especially in his seeming inability to intersperse slow cutting and the lap dissolve

very much with the pacing of the action within the frame, the spatial relationships of the objects within the frame, the various factors of movement involved in the use of the moving camera, and the interrelatedness of all these structural elements within the total film.

As if he had decided henceforth to realize his cinematic theories with a more uncompromising attitude than ever before, von Sternberg produced in *The Scarlet Empress* (1934) a film that was in most respects a decided advance, aesthetically, over any previous effort. The story, in a literary sense, was almost entirely dispensed with, and there emerged a film developed solely from a visual point of view. The little dialogue was mostly an embellishment; it was not *necessary* to an understanding of the continuity; and the actual historical progress of Catherine was told by written titles. The rest of the film was a series of magnificent cinematic sequences tracing the gradual rise of Catherine to the throne. The players' actions were markedly stylized, the settings completely imaginative (having no basis in reality whatsoever, they supplied only a visually suggestive background for the action), and the whole was developed as a cinematic movement sequence in which individual sections corresponded in tempo basis to various musical forms, a scherzo, a rondo, etc.

Throughout the film there were extraordinary examples of cinematic rhythmic development, both in the actions of the players and in the use of the moving camera. One of the longest single sequences in the film, a traditional Russian Orthodox wedding, remains one of the most singular episodes, I believe, in the whole cinematic repertoire; in its effective realization von Sternberg displayed a truly remarkable feeling for the bizarre and fantastic quality of ritual.

The implications of meaning which von Sternberg put into *The Scarlet Empress* were almost entirely erotic. Dietrich's presence as an erotic figure was stressed above all else, both obviously and symbolically. We saw the development of Catherine from a wide-eyed, innocent young girl into a shrewd and calculating woman through von Sternberg's eyes, and he illumined this character development with his very special sensibility.

The theme of the Fatal Woman, as exemplified in the literature of latter nineteenth-century romanticism, a theme which had run through almost all of his former films, became fully crystallized in von Sternberg's next and final film made with Dietrich, *The Devil Is a Woman* (1935). There is a very direct correlation between the Dietrich of this (and of many of the previous Dietrich–von Sternberg films) and the Fatal Woman as described by Mario Praz in *The Romantic Agony:* "a Fatal Woman . . . penetrated with aesthetic ism and exoticism, the type which arose with Gautier and Flaubert, which had its full development in

with quick cutting when demanded; his work seems utterly lacking in any percussive visual effects. The answer lies in von Sternberg's basic concepts of the nature of the film medium and its relation to painting. His cutting method is so closely related to his pictorial sense that it is difficult to criticize the somewhat limited path he has chosen. The limitation of his cutting method was most noticeable in a sequence of *The Scarlet Empress,* where quick cross-cutting was necessary to establish a feeling of speed; von Sternberg, instead, cut slowly, relying on his use of camera angle to give him the desired effect—an unsuccessful attempt.

Swinburne, and which then passed to Walter Pater, to Wilde, to D'Annunzio . . ." And we can further discover in Dietrich's manifestly androgynous quality (considerably stressed in many of von Sternberg's films) the same erotic ideal that filled the literary works of the later romantics and decadents. In *The Devil Is a Woman* von Sternberg and John dos Passos adapted Pierre Louys's story *Woman and Puppet,* concerning an alluring, mysterious, but utterly deadly female sado-masochist, and added a greater wealth of incident to the latter half of the narrative than was present in the original. The ending of the film, devised by von Sternberg, in which the suspense was sustained unitl the last possible moment, remains one of the most brilliant and sardonic ever put on film.

In its total realization *The Devil Is a Woman* was von Sternberg's most successful film aesthetically since his first independent effort, *The Salvation Hunters,* made exactly ten years earlier. In this new film he crystallized all the tendencies that had been present ever increasingly in his immediately preceding films: elements used to create a unique, exotic, visually rich environment in which erotic adventures might take place, the whole being inspired by the Fatal Woman with the enigmatic smile, Marlene Dietrich.

The settings for *The Devil Is a Woman* were prepared with the utmost care; every detail contributed to an imaginative evocation of Spain at the turn of the century. The costumes designed by Travis Banton were all of the most extraordinary elaborateness. The continuity, narrated for the most part by one of the central characters, allowed von Sternberg to dispense with any attempt to tell his story with dialogue during the central action of the film; he developed each sequence as a purely visual statement, one of the few really successful attempts at flashback narrative. The integration of the succession of images in the formal sense was extremely accomplished, each sequence having its own rhythmic orientation interrelated with the tempo of the total film. The visual rhythmic qualities were further integrated with the musical score.

We can discover the sources of von Sternberg's exoticism in the literary products of the romantic and decadent movements of the latter half of the nineteenth century. The theme of the Fatal Woman and the exotic locale go hand in hand. In this sense von Sternberg's films belong to the school of nineteenth-century romanticism, and one can imagine the enthusiasm with which his work might have been received by his fellow spirits at that time. In speaking of this particular form of exoticism Mario Praz, again in *The Romantic Agony,* might have been speaking of the films of von Sternberg when he wrote: ". . . exoticism, of its own nature, tends to a sensual and artistic externalization . . . it succeeds to such an extent in making itself concrete in atmosphere remote in time or space (or both) that it gives the artist the illusion of an actual former existence in the atmosphere he loves . . . the exoticist invests remote periods and distant countries with the vibration of his own senses and materializes them in his imagination . . . he transfers the fulfillment of his desires to an ideal, a dream world."

With *The Devil Is a Woman* von Sternberg's career reached its high

point. He had begun in 1924 with a feeling for cinematic form and a desire to externalize in the work of art inner human conflicts. However, the very nature of film, as a commercial enterprise, subject to the immediate approval of the majority if it is to succeed, forced von Sternberg to compromise his ideals if he expected to continue his directorial career. When he proceeded to do this he found two elements remaining accessible to him from his first sincere effort, elements that interested both him and, fortunately, when handled properly, the public.

We have noted how von Sternberg progressed within these more or less self-placed limits of expression. He achieved his greatest success when he discovered his sexual ideal, Marlene Dietrich, and her films at first achieved an immense popularity. But as he developed and refined his exotic-erotic creations they became increasingly unhuman; audiences rebelled against the stylization, the unreal settings, the fabulous mythological creature that Dietrich became. *The Scarlet Empress* and *The Devil Is a Woman,* the director's two most outstanding and highly developed works produced within the above-mentioned limits, both lost money. Josef von Sternberg was placed once again at his starting point of ten years earlier, nominally speaking.

The rest of von Sternberg's career holds relatively little of interest. After *The Devil Is a Woman* he went to Columbia Studios and made a feeble version of Dostoievsky's *Crime and Punishment* (1936), with Peter Lorre as Raskolnikov, and a moderately successful musical with Grace Moore, *The King Steps Out* (1936). In 1937 he went to England under contract to Alexander Korda to make a film version of Robert Graves' novel, *I, Claudius,* with Charles Laughton and Merle Oberon. After the film was almost half completed Korda decided not to finish it because it was turning out too "bizarrely."

In 1939 von Sternberg made *Sergeant Madden* with Wallace Beery for MGM, and then, after a period of "retirement," directed his last feature film (during the war he made a one-reel documentary for overseas distribution by the OWI entitled *The Town*), which one may regard as his swan song—*The Shanghai Gesture* (1941).

The fact that *The Shanghai Gesture* was based on the old stage hit of the 'twenties, which had served as a vehicle for both Florence Reed and Mrs. Leslie Carter, prevented the film from becoming either good drama or interesting cinema. Nevertheless von Sternberg succeeded surprisingly well in imbuing individual episodes with a considerable amount of purely cinematic movement; the whole, however, suffered from too much dialogue. The flavor of the exotic Chinese setting was captured with the same skill as in the earlier *Shanghai Express,* and in the design of Mother Gin Sling's gambling casino could be seen a new striving toward simplicity of setting. Many of the close-ups of the actors, photographed against an almost plain white background, gave the action of the film a feeling of isolation reminiscent of that experienced in Dreyer's *Passion of Joan of Arc,* although von Sternberg's characteristic use of diffusion gave his scenes a much more rich and sensual effect.

For the first time von Sternberg developed a male character similar to his female sensualists, and expertly chose

Victor Mature to play the part (under his close direction). As in *Shanghai Express,* all the characters were sharply etched in a slightly stylized manner. The curious blend of the naturalistic and the unnatural in the performances of his actors made it seem at times that the performers were attempting to caricature the parts assigned to them; the balance is, in any case, a difficult one between the real as we expect it to be and the creative *abstraction* attempted by von Sternberg.

The constant return to the roulette table at the bottom of the circular gambling room (giving the effect of being a descent into a maelstrom of iniquity) served as a pictorial leitmotif, similar to the use of the mud-dredging machine in *The Salvation Hunters.* The rhythmic qualities of the film were exceptional in spots, as in certain directed actions of the performers which took on the aspect of dance movements in the extremeness of their stylization.

Seven years have elapsed since the production of *The Shanghai Gesture,* and von Sternberg has since moved to New York City. There he recently announced that he is planning a new film, one that will have no relationship to any of his previous work. It will be, in von Sternberg's words, "a serious subject, my greatest effort, though I expect it will be a thankless job."[8] The film will deal with what constitutes national differences, and will attempt to show how various peoples can be fused by a common understanding of one another. It appears evident that Josef von Sternberg has once again found himself at the starting point.

[8] In an interview in New York with Herman G. Weinberg, July, 1948.

A Long Rope

IRVING PICHEL

IRVING PICHEL, one of the editors of the *Hollywood Quarterly,* has most recently directed *The Miracle of the Bells* and *Mr. Peabody and the Mermaid.* He is currently writing a book on film direction in Hollywood.

ONE great problem that occurs at once, and keeps on occurring, is to get the players to adapt themselves to film technique. Many of them, of course, come from the stage; they are not cinema-minded at all. So, quite naturally, they like to play long scenes straight ahead. I am willing to work with the long uninterrupted shot: you can't avoid it altogether, and you can get some variety by having two cameras running, one close up and one farther away, and cutting from one to the other when the film is edited. But if I have to shoot a long scene continuously I always feel I am losing grip on it, from a cinematic point of view. The camera, I feel, is simply standing there, *hoping* to catch something with a visual point to it. What I like to do always is to photograph just the little bits of a scene that I really need for building up a visual sequence. I want to put my film together on the screen, not simply photograph something that has been put together already in the form of a long piece of stage acting. This is what gives an effect of life to a picture—the feeling that when you see it on the screen you are watching something that has been conceived and brought to birth directly in visual terms. The screen ought to speak its own language, freshly coined, and it can't do that unless it treats an acted scene as a piece of raw material which must be broken up, taken to bits, before it can be woven into an expressive visual pattern.

ALFRED HITCHCOCK

From "Direction," a chapter in *Footnotes to the Film,* edited by Charles Davy (New York, Oxford University Press, 1937), p. 6.

The foundation of film art is *montage.*

W. I. Pudovkin, *Film Technique*

TWO ASSUMPTIONS are basic in theories of film assemblage: first, that consecutive shots need not be related temporally or spatially; second, that their ideological relationship need not be inherent in their content. By the first assumption, film creates its own space and time; by the second, the sequence of shots creates its own logic and establishes its sense just as the sequence of words in a sentence establishes its meaning.

American films have adopted the first set of assumptions fully. We are accustomed to direct cuts from place to place for the purpose of establishing simultaneity of action, as in troops coming to the rescue of beleaguered immigrants attacked by Indians. We are accustomed to the dropping out of chunks of time through the use of dissolves. We accept immediate shifts of viewpoint from full shot to close-up, from the right to the left, from below to above. Whatever logic is employed to bind the shots together, they play fast and loose with time and with actual geography.

The second assumption plays little part in American films, save in isolated sections or "paragraphs," introduced in the film to convey rapidly a passage of time, a statement of atmosphere, or, rarely enough, a correlative emotional statement, commenting on or elaborating the state of mind of one or a group of characters. This is the essence of "montage," in the sense in which Pudovkin uses the word.

In a lecture at the University of Cali-

fornia at Los Angeles, in the early 'thirties, Sergei Eisenstein gave an illustration in the simplest terms of how film sense is built out of the *sequence* of shots without being inherent in the shot content. We see on the screen, he said, a shot of a man smiling pleasantly. We cut directly to children playing on the floor. We conclude that the man loves children. But if we use the same shot of the man and follow it with a shot of a man being throttled by another, we draw a very different conclusion.

In the quotation from Mr. Hitchcock's paper on direction, it is plain that he subscribes to the first set of assumptions; and by his work we know how skillfully he manipulates both space and time, selecting within each continuum the exact moments and the exact visually significant actions out of which he can build his visual pattern. This procedure is described by Mortimer Adler in *Art and Prudence* (p. 531): "In the course of shooting, the analysis of the story into its filmic parts continues; and in the course of cutting, the synthesis of the parts into a filmic continuity is completed. The relation between the shooting and the cutting is thus clear. The former is the analytical side of the work. During this stage, the film maker is progressively reducing the whole to its elementary constituents. The latter is the synthetic or constructive side of the work. During this stage, the film maker is organizing the whole out of its constituents. Since the shooting precedes the cutting in time, the former must anticipate the latter."

In his most recently released film, *Rope,* Mr. Hitchcock appears at first glance to have abandoned his earlier convictions and to have refuted the theorists who find in montage and the recomposition of time and space the fundamental characteristics of film technique. In an earlier film, *Lifeboat,* he experimented with the space factor and devised a motion picture with unity of place, the entire action taking place in a lifeboat. In *Rope* he experiments with both unity of place and unity of time. Not only is the action confined to a single apartment; it covers, moreover, exactly the period of time required to unreel the film.

It may be admitted that Mr. Hitchcock could still have utilized the customary analytical process in shooting and synthesis in cutting the film without sacrificing the strictly linear time structure of the picture. That he did not, but shot the picture in what appears to be one long, unbroken shot, has led to the critical charge that the picture is simply a photographed stage play, embellished by an incredible mechanical ingenuity in moving the camera about through the set. Yet, in spite of its avoidance of cutting, its limited range in space, and its strictly linear time composition, *Rope* is characteristically a film and not a filmed stage play. The respect in which it differs from a screened play reveals the true fundamental of film technique, differentiating the film from any other art form. This can, it is true, be achieved by cutting; but, as Mr. Hitchcock has demonstrated in *Rope,* it need not be. Rather, his method in this particular film appears to be the one best adapted, filmically, to his exploitation of the content of the story in hand.

The story, let us grant, is one that Mr. Hitchcock would like regardless

of its form, its limited field of action, or its strict time continuity. It is a murder story involving oblique motivations with a great degree of suspense generated in its detection—hallmarks of the typical Hitchcock product. Its structure may have presented a challenge to Mr. Hitchcock's ingenuity as a technician. I am more inclined to the view that it afforded him a challenge as an artist seeking the best way to tell the story with the camera, still retaining filmic form. That the problem presented mechanical difficulties to be overcome is immaterial from the spectator's viewpoint. So far as Mr. Hitchcock was successful in solving his central problem, the artistic one, his ingenuity would go unnoticed save by the initiated, who have some experience of screen technique, and the partially initiated, the critics, who have noticed that films are usually cut. The average spectator is unaware that films are *not* photographed in continuous action. Seeing a picture which has been shot continuously would excite his notice only if it failed to satisfy him in the ways in which films usually satisfy him. He would become aware of its technical deviation only if it violated basic characteristics of film and denied him the visual satisfactions he has learned, from hundreds of other pictures, to expect.

As a literary form, it is true that *Rope* differs little enough from a stage play. The setting is a little less confined than that of the stage play, and from time to time the spectator can follow a character from room to room. In this, however, it differs little from the setting of *The Voice of the Turtle,* which shows three rooms of an apartment.

But in *Rope* no limitation is imposed upon the telling of the story by being so confined. It required no ingenuity on the director's part to hold the action within its limited space. On the contrary, only a forced invention could have carried the action afield, as often occurs when stage plays are adapted to the screen. Here, on stage always, we have the scene of the crime, the corpus delicti, and the morbid perversity of a criminal who does not revisit the scene of his crime, but remains there and invites there all who have an interest in its detection. Stage center is the focus of the crime and of whatever suspense may be generated in its detection, the chest in which the victim's body lies hidden. To move far away from this spot would be to attenuate interest and suspense. Limitation of movement is inherent in both structure and theme of the story and is not a matter of directorial ingenuity or poverty of invention.

The sum of the settings in any motion picture constitutes the arena of the action. Normally, this is not true of a stage play, the settings of which are much less than the arena of physical action. In classic dramas which observe the unities, the setting is usually a spot removed from the scene or scenes of action, to which reports of the action are brought. To illustrate, the single setting of *Medea* is not the arena of the actions performed by the heroine or of those set in motion by her. It is hard to imagine that if *Medea* were filmed the camera would not follow the gifts the woman from Colchis sends to Jason's new wife, and that the terrible scene in Creon's palace would not be shown but merely described as in the play. And quite probably the scenarist

would begin his story earlier and show Jason's turning from his barbarian wife to the young daughter of Creon, rather than leave these events to be described by the nurse. Time and place would be expanded to comprise the total arena of the visual play, whereas Euripides contracted them to the arena of the turmoil in the soul of Medea.

In a recent play with a single setting, *The Winslow Boy,* important parts of the action are played elsewhere than in the one room seen on the stage. If the writer of a screenplay were to show the action of the story, he would be obliged to go to the school from which the young boy has been expelled, to the various government and navy officials to whom the father appeals, and to the courtroom where Sir Robert finally achieves a victory.

None of this is true of *Rope.* There is no visual action that takes place elsewhere between the murder with which the film begins and its detection with which the film ends, and there is nothing that precedes the murder which is not fully embodied in the attitudes of the characters after the murder has been committed.

The director, therefore, could not expand the arena and had no need either to expand or to contract the time of the action. Continuous unfoldment, inherent in the entire structure, suggested continuous and unbroken visual presentation. Inherent in the content and externalized in the presentation, this means artistic harmony between means and end, between technique and effect. Now, if Mr. Hitchcock had been working in the theater, he would have had no problem at all, or no problem greater than that of any other stage director. But film is a different medium from the stage, and Mr. Hitchcock's problem was to tell his story in continuous action and yet lose none of the attributes peculiar to his medium.

In the theater, we see the entire stage at all times, or rather, we *can* see the entire stage. To be sure, our attention moves from character to character as our interest in one outweighs our interest in another. The skilled stage director has a good bit to do with this. He *directs* our attention now to one character, now to another. He utilizes movement to draw the eye, and he composes the stage to focus our interest. He uses some players to turn attention to others. Actors, too, are versed in a score of tricks to draw attention arbitrarily to themselves. Nevertheless, in the theater, wherever our attention falls, we are still aware of the rest of the stage and the other characters on the periphery of the area upon which we have for the moment focused. And always, our eye sees whatever we give attention to, wittingly or unwittingly, in the same scale, determined for us by our distance from the stage and the angle at which we face it.

In the motion picture, the act of attention which in the theater must be induced is objectified for us by the camera. The center of our attention is predetermined by the director. He shows us what we are to see at a given moment. He shows it to us at a scale that measures the importance and emphasis of what we are seeing at that moment. Above all, he excludes at that moment everything we are *not* to see. He precludes roving attention, or even the individual's chance idiosyncratic curiosity about other characters than the ones we are seeing. He prevents the

actors who are playing those other characters from utilizing their attention-drawing tricks. There can be no upstaging, no fluttering handkerchief, no sudden small movement to draw the attention away from the character or group or object upon which the director has at that moment fixed it. Hugo Munsterberg described this property of films as long ago as 1916. It remains today the basic characteristic of film technique. It is the sole purpose of cutting, with constant change of angle, shot content, and scale. Indeed, ordinarily it can be achieved only by cutting. And, to avoid confusion, it must be noted that cutting accomplishes many other things which cannot be achieved otherwise. It makes possible the depiction of parallel actions, the instantaneous change of locale, the dramatic shift of viewpoint, the rearrangement of time and space—all of which are factors that Mr. Hitchcock did not require in the making of this particular film.

What he did require, as he did in every picture he has made, was the ability to direct the spectator's attention, moment by moment, and fix it upon whatever or whomever could, at the given moment, advance the story most in terms of the emotions he wanted to arouse. This he succeeded in doing. The film has its close-ups, its normal groups, its angle shots, its compositions of people in space and of people related to significant objects. Incredible skill was required to obtain all these film attributes with intermediate movement instead of cutting. There is sheer directorial skill in staging the action; there is enormous technical inventiveness in devising the camera movement necessary to see the groupings, angles, close-ups, and compositions. There is skill in the motivation of the camera movement so that it is never arbitrary. By seeming inadvertence the camera is always just where Mr. Hitchcock wants it to be. If the chest and its gruesome contents should be in the shot, the camera sees it, watches it intently, though the characters are busy elsewhere in the room and are saying things to which we wish to listen. If he wishes the camera to be close on a character, the camera finds its way at the right moment to the character, or the character finds a reason to move close to the camera. In short, though he has abandoned cutting, Mr. Hitchcock has retained the principal end results of the technique required by this particular story.

In spite of his technical resourcefulness and flexibility, I cannot believe that Mr. Hitchcock was primarily interested in exploring a method of shooting applicable to all pictures, or even to his own next picture, or to any other picture he may make in the future. It seemed to him a good way to shoot this particular story, and he had the ingenuity to solve the problems the method involved. Or, if he were seeking a story fitted to a technical experiment, he found perhaps the only one lying about which embodied the elements one has learned to expect in a Hitchcock film. For this is what *Rope* proves, by any analysis, to be.

A Return to Reason

HERMAN G. WEINBERG

HERMAN G. WEINBERG is the American correspondent for the British Film Institute's *Sight and Sound,* a contributor to *La Revue du Cinéma* in Paris, and the adapter of many foreign films for American distribution, the most recent being *Monsieur Vincent, A Day in the Country, Strangers in the House, The Sun Will Rise Again,* and *Don Quixote.*

WHEN Eistenstein died, I called the Museum of Modern Art Film Library in New York for information about his birthplace, for an article I was preparing. The most cultured secretarial voice imaginable asked me in disarming innocence, "Is he a film person?"

Shortly afterward, I placed several stills of the Tehuantepec episode of *Que Viva Mexico!* before a well-known film director who knew Eistenstein and his work well and asked him to identify the stills. He was unable to do so.

The November *Vogue* says of Flaherty's *Louisiana Story* that its "only major defect is that sometimes the deer, the birds, the racoons, are too picturesque, *as if they had been influenced in stance by seeing too many Disney movies.*" (Italics mine.) The truth is, of course, exactly the reverse; but it's more . . . more *pungent* . . . this way, *n'est-ce pas, mon cher?*

In the same issue, *Vogue* says Auric's music for the Sartre film, *Les Jeux Sont Faits,* "is relaxed, without great crashing effects—*to be heard rather than felt.*" (Again, italics mine.) What exactly does this mean? Great crashing effects would certainly be heard. Besides which, we have always been told that the best musical scores for films are those that are *not* heard, that are inconspicuous, that you don't notice. And if "relaxed" music is *heard* rather than *felt,* is "unrelaxed" music *felt* rather than *heard?* In what category is Virgil Thomson's score for *Louisiana Story,* which is both heard and felt? Both relaxed and unrelaxed.

There is a certain kind of criticism that seeks to parade its erudition by rationalizing every aspect of the work being criticized. In the process, the work gets lost, but the critic remains. Parker Tyler's recent book on Chaplin, for example, was the first autobiographical biography I had ever read. William Faulkner's recent statement should be recalled: "I write about people. Maybe all sorts of symbols and images get in—I don't know. When a good carpenter builds something, he puts the nails where they belong. Maybe they make a fancy pattern when he's through, but that's not why he put them in that way."

But to go on: One of the major film critics on a large New York daily wrote that Dreyer's *Passion of Joan of Arc* was not shown here until 1933, when Dreyer added sound to it. And the New York film critics, almost to a man, denounced Dreyer's *Day of Wrath* in terms that would have been insulting even to an Abbott and Costello film.

An erstwhile European importer, now heading the sales department of one of the largest European film importers in New York, recently sat through a screening of *Le Diable au corps* without realizing that Micheline

Presle was in it (she is the star), although the said *aficionado* of foreign films knows Micheline Presle well.

Some time ago, Frank Capra said that eighty per cent of the directors in Hollywood shoot as they are told to shoot, without any changes whatever, and that ninety per cent have no voice in the story or the editing—this in a medium that is supposed to be a director's medium. On the other hand, Maya Deren informs us in her pamphlet on what constitutes a true film that it is certainly not *Potemkin,* in which the director *did* have a voice in the story, the shooting, and the editing.

A well-known book on the history of motion pictures has upward of 250 factual errors, according to Theodore Huff, an arbiter-supreme of film facts. And even a critic of the stature of John Grierson falls into the facile groove of repeating myths about such matters as the original length of *Greed* and Stroheim's extravagances because they sound so good and give spice to the criticism (in *Grierson on Documentary*). The Museum of Modern Art says in its foreword to *Greed* that it was shot in the Mojave Desert; Grierson says that the principals in the desert scene ended up in a hospital because Stroheim shot it in Death Valley. Truth, of course, licks her wounds in silence, as always. Stroheim could not get his players and crew insured before going to Death Valley, but he went anyway. No one ended up in a hospital.

Anton Rubinstein, the great Polish pianist, once said after a concert, "With the notes I dropped under the piano, tonight, I could give a second recital." One could paraphrase him to say, "With the misinformation and distortion rampant about the screen, one could almost start a film industry." Well, damn if that isn't exactly what has happened.

The illustrations I have given are almost all recent ones gathered only for the purposes of this piece during the last few weeks. There is, however, at least a quarter century's backlog of equally and even more choice tidbits which, if gathered together, would make the whole business of writing about films suspect. In the last analysis, no one really cares. Everyone has his own special thing to do with regard to films (it used to be said that everyone had two businesses, his own and the films) and he appraises the medium in terms of himself and his work in it. It is like the parable of the seven blind men and the elephant. To each of them an elephant was that particular part of the elephant which he had touched. To him who touched its trunk the elephant was like a snake, to him who touched its leg the elephant was like a tree, and to him who touched its side the elephant was like a wall. As we all know, the elephant is none of those things—he is something altogether different. And charming, too. This is directed to those snobs who are contemptuous of films *per se,* which is as silly as being contemptuous of elephants *per se.*

There are principles in film criticism, as there are in any other kind of criticism; they are, in fact, the same principles. But with some few notable exceptions they are, generally speaking, ignored by film critics. It is easier to turn out colorful criticism by coloring it with the personality of the writer. Most critics are too wrapped up in themselves to have an open mind, "a clear mirror," as Hazlitt put it. This

is not to deny that even a mirror is not a mirror without its two different sides. The obverse of what I quoted Faulkner as saying earlier is Samuel Johnson's: "You may abuse a tragedy, though you cannot write one. You may scold a carpenter who has made you a bad table, though you cannot make a table. It is not your trade to make tables." Or look at it this way: Your dentist says, "This isn't going to hurt." Then he hurts you atrociously. You aren't a dentist, so you don't know the hazards of his occupation, but that doesn't prevent his being, at that moment at least, a scoundrel and a thoroughly unsatisfactory practitioner. Notwithstanding this principled defense of the critic's rights, there remains ample reason for putting a vast amount of film criticism "on trial" for perjury, slander, libel, plain stupidity, arrogance, impertinence, and, not least of all, confusing personal involution with retrospect. Those to whom these animadversions do not appear too quixotic will be able to cite their own chapter and verse.

Lately, the press has been full of how Hollywood is so hamstrung by so many different special interests that it is now hardly possible to make a picture of any originality without offending some "powerful and influential" group. (Add *this* to Capra's complaint, cited earlier, and see what you are left with.) And still, week after week, movie reviewers write about the "new" films in all seriousness, with a straight face, and no one says: "But it is nothing! *Really* nothing! Just multicolored sand (sometimes even in Technicolor) thrown before our eyes to swindle us!" Of how many films can this not be said? The exceptions are like oases in a desert. They do not make the desert bloom. Only a vast irrigation project can do that.

The still fledgling art of the cinema languishes and thirsts while Hollywood would have you suppose that *its* cinema has long since "grown up," exhibiting the ashen-faced, whiskey-swilling, and murderous perversions of *Rope,* with its overtones of sadism and homosexuality, as an example of adult cinema. Even if *Rope* were not all these things, it would still be a retrogression to the first fumblings of the movies with its much-touted "innovation" of "continuous action without a cut." That's how they used to make films in 1910 or earlier. The whole art of cutting, on which the grammar of the film is based, has been discarded for the sake of so spurious an "innovation."

"But the emperor has no clothes on!" said the child in Hans Christian Andersen's fable. And then the people realized that, in truth, the emperor had no clothes on. The moral of *The Emperor's Clothes* applies equally to film criticism and to film making.

Every film creator and critic could do worse than read the slim volume of criticism by A. B. Walkley, the distinguished English critic, made up of three lectures which he delivered at the Royal Institution in London in 1903. It is a work of impeccable taste and sound learning that sums up not alone what art is but what the function of the creator, the critic, *and the audience* is, more lucidly than any other work I know.

The writers, directors, and producers of Hollywood are men before they are writers, directors, and producers. Those of them who are men of good

will, who are at least trying to do good work, will, I know, join me in asking if it is still possible for most film makers and film critics to feel ashamed after reading these closing words of Walkley's *Dramatic Criticism:*

"... Tennyson said something which points to a limitation of even the best criticism and to an excuse for even the worst authors. Some one had quoted to him a prayer of Jowett's, praying that we might see ourselves as others see us. 'No,' replied Tennyson, 'I should not pray for that: others cannot see much of one's inner self.' Criticism should always allow for that; it cannot pierce to the author's inmost self. Life is so obscure a thing that there is a sense in which all criticism is futile and impertinent. Who can plumb the ocean of thought and feeling of which any man's written words are but the surface foam? The artist abandons himself, in Goethe's phrase, to his *daemon;* what may seem to us failures, incongruities, are but necessary parts of an inward and spiritual harmony of the man, which remains hidden from us. And so, as M. Paul Bourget says in speaking of Amiel, 'There is in every productive energy something mysterious and sacred, which it behoves us to consider as above discussion and judgment.' "

Especially of a work like *Monsieur Verdoux,* but especially not of a work like *Rope.* Even God lost patience with Sodom and Gomorrah.

Documentary in Transition, Part I: The United States

ROBERT AND NANCY KATZ

ROBERT KATZ was Assistant Chief of Production Planning in the International Motion Picture Division of the Department of State in 1946 and 1947, after having served as Deputy Chief of Long Range Operations in the Office of War Information, Overseas Branch, and co-producer of the OWI's *United Newsreel.* He has contributed to a number of publications. NANCY KATZ works on industrial and governmental photographic projects. She was a photographer for the Department of the Interior until 1948.

THE SOLDIER entered the doctor's office apprehensively. He tried hard to answer the questions that were put to him, but his answers were lost in unintelligible stammering. Then, with the help of an injection, the doctor put him to sleep. While the drug was taking effect, the doctor spoke to him, in a slow and steady voice. He would lose his fears and anxieties; he would be able to answer the doctor's questions.

Narcosynthesis doesn't always work. This time, it did. The doctor began asking the same questions again. The soldier answered, without speech difficulties, at first unaware that anything had happened to him. Then he shook with emotion. His face reflected profound happiness, his voice was steady, growing in volume. Now he felt the desire to shout for the whole world to hear: "I can talk! I can talk! Oh, God; can you hear me? I can talk!" But the doctor knew that this sudden improvement could only be a first step on the long road to permanent recovery. He had to find out what had made the soldier lose his speech. "Think hard, now. Think back, about the war. How did it all start?" Slowly, the soldier remembered, one little detail after another. It all started on that ship coming home. He was trying to tell his buddies that there were flying fish on the port side, and he couldn't pronounce the "s" of "side." They made fun of him, and his affliction grew worse. "Why," the doctor probed? "What comes to your mind when you think back? Why couldn't you say 's'? What does 's' remind you of?" Terror began to grip the patient's face. "They're shelling us." That must be it, "sss . . . , ssssss . . . , ssssssss . . . ," the sound of German 88's. He was deadly afraid of that sound, wanted to banish it forever. He tried to escape reality by being unable to pronounce the deadly sound, then lost his speech altogether. At Mason General Hospital, narcosynthesis and group therapy cured him permanently.

His case and many others were recorded in one of the greatest modern documentary movies, John Huston's *Let There Be Light,* produced by the Army Pictorial Service. But you won't be able to see it. Fictionalized films dealing with psychological problems, such as *Spellbound, The Seventh Veil,* and *The Snake Pit,* are box-office successes because of real public interest in this subject, yet an outstanding documentary, presenting the authentic, unstaged material of actual cases never reached the general public. Why?

For Huston's film the answer is particulary complicated. The alleged absence of the necessary releases from all

patients involved, as well as medical differences of opinion on the relative value of narcosynthesis, prevented its distribution even through the normally limited documentary channels. But even if it had received regular documentary distribution, the chances that you could see it would be at best one in a thousand.[1]

Widespread public interest in the documentary[2] does not have to be proved any more. During the war, special audiences, as well as the general public, got a fair sample of some of the major documentaries. *Fighting Lady, Memphis Belle,* and *True Glory* are recent enough to be remembered by many moviegoers. Yet they were only a few out of the huge crop of wartime documentaries, most of which were shown to the Armed Forces only, or distributed abroad. For the soldiers of a country so far removed from the actual theaters of war, political education was of vital importance. Frank Capra's *Why We Fight* series set a successful pattern for the hardhitting newsreel type of political education film, explaining the causes of the war, the issues at stake, and helping the GI to know and appreciate his allies. It is a great tribute to the quality of these films that they were not only successful for the immediate purpose for which they were produced, but, after the Normandy landings, were still valid enough to be shown successfully by the Office of War Information to the liberated peoples of Europe—those who had lived through the events depicted in these films and who could be considered a highly critical audience.

The influence of the war on the specific training film with well-defined, limited objectives is a matter of record. But only documentarians and special audiences have had the opportunity to realize the great impact the new approaches and techniques of government-sponsored documentaries have had on the American fact film in general. New techniques of educating by entertaining, which could so easily lead to muddled thinking and half truths, have been developed and used, frequently with spectacularly successful results. An outstanding example was the *Army-Navy Screen Magazine.* After some initial experimentation, this magazine became the first really new American screen magazine since the creation of the *March of Time* and, later, the *This Is America* series. It was able to integrate such diverse items as reports from the front—and gags by Jimmy Durante; hometown pictures requested by some homesick GI—and instructive cartoons on the functioning of the U. N.; the proper use of sulfa drugs—and straightforward reports on Allied unity such as the simple and moving film *27 Soldiers,* a story of soldiers from different countries living and fighting together on the Italian front. It created the unforgettable cartoon character "Private Snafu," the happy-go-lucky screen counterpart of *Yank*'s "Sad Sack." This lovable blunderer's misfortunes were used to drive

[1] A sequel has since been produced for the Army by Frank J. Payne and Joseph E. Henabery. By substituting professional actors for the actual patients, *Shades of Grey* has necessarily lost much of the power and drama of the original picture.

[2] Basil Wright's remark that "documentary is not this or that type of film but simply *a method of approach to public information*" will suffice as a workable definition for the purposes of this article.

home certain important facts, be it the danger of loose talk or the consequences of a neglected hole in Snafu's mosquito net which permits "Anopheles Annie," the malaria mosquito, to organize a real mosquito dive-bombing attack while Snafu, sleeping in the raw on his stomach, presents a particularly tempting target area. In a special department called "By Request," the minute fraction of requests actually fulfilled were so representative of GI wishes in general that most of the members of the audience felt that they, too, were receiving an answer to their requests. Some of the magazine's issues were made up of many items, some of just a few, yet the magazine as a whole hardly ever lost its identity and unity. On special occasions a single item made up the whole magazine issue. The most notable of such issues was the one paying tribute to President Roosevelt. With no commentary but an occasional sentence from Roosevelt's speeches, recorded in the President's own voice, the beautifully photographed and edited report of a nation's mourning and determination became one of the most outstanding examples of great documentary reporting.

The Armed Forces were of course not the only government agency that brought progress to the U. S. documentary. Civilian agencies, most notably the Overseas Branch of the OWI, under the leadership of Robert Riskin and his group of documentary writers and producers, executed a number of films that are still outstanding in their field. With the exception of the Toscanini movie, *Hymn of the Nations,* however, the general public has never been able to see these pictures. They were highly successful abroad, but the American public whose taxes had paid for these productions was apparently considered too immature by its lawmakers to withstand "New Deal" or "Fourth Term" propaganda.[3]

The emphasis of the OWI program was on quality rather than quantity. The magnificent film *TVA* avoided the temptation to deal in visual superlatives. Instead, it told the story of the Tennessee Valley Authority in terms of the farmers themselves, showing the suspicion of men who "had to be shown" before they could be induced to take part in this grandiose venture—one that could succeed only in the measure in which they were willing to make it their own. Another picture of great visual power, *The Pale Horseman,* by Jacoby and Elgar, dealt with global devastation and pestilence and demonstrated in direct and human terms why it is in everyone's self-interest to join in a common effort to combat these evils. Many other notable documentaries, such as *Library of Congress, Capital Story, Northwest USA, Cummington Story,* and *Reunion,* acquired fame, but unfortunately only among documentarians and that small section of the public which was lucky enough to attend screenings at the

[3] At the beginning of the war, C. R. Reagan built up an efficient and flexible distribution system in the United States for many of the government-sponsored documentaries. He drew upon a modest budget allotted to the Office of Emergency Management. The congressional ax soon put a stop to that. After the war, Reagan, Thomas Brandon, and others cleared the way for a central repository of all government documentaries in the Library of Congress. No sooner had a fairly adequate budget been allotted and a hopeful start made than the ax fell again.

New York Museum of Modern Art, Cinema 16, or similarly limited gatherings.[4]

The full development of government-sponsored documentaries came relatively late in the United States. The first major U. S. documentaries with a definite point of view were not produced until the second Roosevelt administration. Pare Lorentz directed *The Plow That Broke the Plains* for the Resettlement Administration, Joris Ivens produced his rural electrification film *Power and the Land* for the Department of Agriculture, and many other government agencies and civic groups began to make use of this new medium. It was only logical that these films were made during the most dynamic period of the Roosevelt administration. Only in such a favorable "climate" could government-sponsored films with specific aims break through the smothering shell of that alleged "impartiality" which the timid bureaucratic mind likes to use as an alibi for the absence of any definite point of view. The documentaries produced during this period avoided the crucial shortcoming of presenting inconclusive material. This mistake is commonly made by those who are overconscious of the "official" nature of their product and who try desperately not to commit themselves to anything concrete.

Such qualms did not exist internationally when films were used to wage psychological warfare. Here the "documentary" often obscured facts rather than presented them in their true perspective. Such Nazi films as *Paradise America,* a hodgepodge of newsreel shots and clips from American feature movies, made use of a blatantly propagandistic commentary to link unrelated events and so-called "documentary" material in such a way that the German moviegoer left the theater with the impression that the United States was a degenerate country where crime, vice, and poverty were the general rule. This extreme example of falsification should not blind us to the fact, however, that the danger of misusing the documentary medium can be just as real, if more subtle, in a democracy. Ruth A. Inglis in her *Report for the Commission on Freedom of the Press* recalls how newsreels were used in opposition to the election of Upton Sinclair for governor of California in 1943, combining staged pictures and actual shots of indigent bums arriving in California on boxcars in anticipation of the social benefits of a Sinclair victory. An alert moviegoer will have little trouble discovering equally offensive distortions in our present-day newsreels, for this medium perhaps more than any other variety of the documentary lends itself to "slanting." Even when only true stories are shown, the selection itself and the juxtaposition of a limited number of items can easily be used for propagandistic purposes. Furthermore, the temptation to regard only sensational material as newsworthy is great, and presents a unique opportunity for a partisan editor to appeal to emotions rather than considered judgment. During the war, the OWI, with the coöperation of the major companies, drew upon a pool of five newsreels for the production of *United Newsreel.* While in charge of this operation, I tried to keep it newsworthy without stressing

[4] Since the war, distribution by Brandon Film has also made a few of these films available.

the sensational. Since *United Newsreel* was for overseas consumption only, it had to compromise between highly topical items and sequences of long-range interest which would still be appreciated abroad many weeks later. To judge from audience reactions, this type of newsreel, far from being considered boring, was highly successful in many countries. *United Newsreel* has long since been discontinued. Its importance today lies in the fact that like ventures could continue to be developed through the new postwar medium of television newsreels. When television one day fully awakens to the fact that it is as distinct from film and radio as sound film is from photography, imaginative producers may well decide to create a new television screen magazine with a format all its own. There is no reason why they should follow slavishly a timeworn newsreel pattern which has all too long been suffering from hardening of the celluloid. The integration of top news items with background material and general interest items, along lines similar to those followed by the *Army-Navy Screen Magazine* and *United Newsreel,* but fully adapted to the even greater possibilities of television, could only result in a singularly vital and interesting television magazine.

The rapid disintegration, after the war, of the teams which had contributed so much to the flourishing of the American documentary brought about a real crisis. Government support was sharply curtailed. New administrative experiments such as the merger of the OWI and the Office of Inter-American Affairs motion picture units within the State Department, and the creation of a motion picture division for Occupied Territories under the War Department floundered, after a hopeful start, in a maze of office politics, red tape, and congressional reluctance to grant the funds necessary for a stable, well-organized program. After such distinguished film makers as Frank Capra, Robert Riskin, Philip Dunne, John Huston, and William Wyler went back to feature production in Hollywood, lesser talent without documentary experience tried to fill the gap. In the meantime, professional documentarians such as Robert Flaherty, John Ferno, Willard Van Dyke, Irving Jacoby, Alexander Hammid, Henwar Rodakiewicz, Pare Lorentz, Julien Bryan, Sidney Meyers, Peter Elgar, Irving Lerner, Leo Hurwitz, and many others were faced with the problem of developing a new material basis for the production of peacetime documentaries.

To the superficial observer, the results would seem disappointing. Many high hopes for a peacetime boom in documentaries were shattered. Coördination and a minimum of material security would have made it possible to proceed more constructively and with less waste. But unlike England and Canada, where continuity of the government-sponsored documentary was assured, the wastefulness of penny-pinching policies in the United States brought confusion, duplication of effort, waste of talent and, in the long run, money. Setting up an operation, dismantling it, then starting it anew is always bad management. That, unfortunately, was what Congress and budget committees achieved,[5] much to the detriment of the fact-hungry pub-

[5] In the case of the State Department, the severe budget cut of 1947 has been substantially restored this year.

lic and of that often courted, but never considered, sad sack and perennial political alibi, the taxpayer. The very fact that documentarians were able to produce and distribute a large number of films under these adverse conditions, including some exceptionally good ones, proves conclusively the forcefulness of the documentary medium. It is impractical to analyze here all the representative examples that are available. A few will have to do.

Before discussing examples of the best in recent American documentary it will be well to suggest the heterogeneous state of affairs in American documentary as a whole. Part Two of this paper will include a discussion of pictures from other countries, interesting not only because of their mature approach and novel techniques, but also because they show how far ahead of our own production many of these documentaries have advanced. This has been possible under the stimulus and support of a favorable "climate"—careful planning plus active public interest. Part Two will also include an analysis of this "climate," keeping in mind constructive ideas for stimulating and expanding the American documentary.

Theatrical documentaries have suffered a definite setback in the United States since the end of the war. *The March of Time* still meets with limited public interest, but its routine techniques have proved a noticeable handicap. The more recent films in the *This Is America* series have occasionally shown a greater flexibility in techniques and in the selection of topics.

One of the most sterile forms of theatrical documentary, the routine travelogue with its bathing beauties and sunsets, is only seldom supplemented by real "socialogues" that satisfy genuine public curiosity about geographic and social facts. The OWI's *Northwest USA* was such a film. Last year, Associated Film Producers released John Ferno's excellent *Puerto Rico: U. S. Caribbean Island,* giving a sympathetic picture of Puerto Rico's social, economic, and political life. (A shortened version was successfully released later as one of the *This Is America* series.)

Attempts to make theatrical use of historical documentaries has been halfhearted at best, as demonstrated by the brief showings of such pictures as *The Roosevelt Story,* and more recently Leo T. Hurwitz's *Strange Victory,* which deals with discrimination at home. From the standpoint of distribution, documentaries on topical subjects have been the most successful ones. The numerous films on Palestine, like *My Father's House* and *The Illegals,* were prominent among this group.

In the field of nontheatrical productions there has been far greater activity. By using mostly 16-mm. films the nontheatrical film producer can reach a specific rather than a general audience. This has made it possible to establish definite patterns of production as well as distribution.

Educational films, for example, have made noteworthy strides. Encyclopedia Britannica Films has built up a successful enterprise over the years by gearing its pictures to the actual school curriculum. The approach is usually straight forward and factual, avoiding technical tricks and sugarcoating. The film *Reproduction among Mammals,* for instance, is free from prudery in illustrating and explaining the organs

of reproduction. A picture on Despotism does not succumb to the temptation of concentrating on historical or foreign instances, but gives domestic examples observable by the student in his own environment. Distribution is handled on a strict business basis, along the lines of commercial textbook sales to schools. As Jean Benoît-Lévy points out in all his writings, educational documentaries cannot replace the teacher, but they are a magnificent tool in his hand. Since the teaching film is used most effectively as part of the student's curriculum, Encyclopedia Britannica Films found it necessary to make a picture entitled *Using the Classroom Film.* With each film distributed, a special booklet is issued to guide the teacher in preparing his class for intelligent appreciation of the film and discussion after the screening.

More recently, United World Films (a subsidiary of Universal-International) has entered the educational field. Its new program combines the distribution of outstanding foreign scientific pictures (such as the excellent British *Atomic Physics* and the exciting Russian *Story of the Bees*) with the production of a series of 36 classroom films on *The Earth and Its Peoples.* These films are also integrated with the school curriculum and accompanied by special guide booklets. According to the official prospectus, they are designed "to tell a great deal in each film about *one* geographic concept so that it will result in a teaching instrument with an important and valuable place among other educational tools." Louis de Rochemont is in charge of this project. He has assembled a team of experienced cameramen and directors, among them John Ferno, Lothar Wolf, Victor Vicas, and Jules Bucher. A limited number of beautifully photographed and well-designed pictures have already been completed and tested with success. Their pictorial quality constitutes a genuine advance over that of other educational films such as Encyclopedia Britannica pictures.

The great number of other educational films, ranging from the *Young America* series for first graders to the highly specialized medical films of the American College of Surgeons, can only be mentioned in passing. Eddie Albert's new sex-education picture *Human Growth,* produced for the University of Oregon, has attracted general attention. In controlled tests with many thousands of Oregon school children and parents it has demonstrated again the usefulness of educational pictures as a basis for mature group discussion.

No bird's-eye view of the educational field would be valid without mentioning Julien Bryan's International Film Foundation which has done so much to bring visual education about foreign countries and peoples into our schools, discussion groups, and adult-education projects. His film-lecture technique has advanced the proper use of documentary film material as a basis for active audience participation.

Last but not least, industry has sponsored a vast number of films. Many of them have been as obnoxious as a radio commercial, others merely innocuous, but not a few have made genuine contributions to the advancement of the fact film. Among the many I have seen over the years, the Purina Ralston Company's film *Science of Milk Production* deserves special mention.

It is no accident that the most successful and widely publicized American

postwar documentary was made by "the father of the documentary," Robert Flaherty. In order to break through the iron screen of traditional movie-house policy (the exclusion of fact films in favor of the double feature) a name like Flaherty's was necessary. A powerful financial backer interested in institutional advertising was needed to produce this $250,000 film. Standard Oil of New Jersey financed *Louisiana Story,* giving Flaherty full freedom to work as he pleased. Yet it will remain the rare exception of documentary financing. Industrial sponsors seldom abstain from asking for a heavy-handed "commercial" or more subtle "slanting." Very few are willing to sponsor mere institutional advertising. "It would be easier for me to get the backing to go into the jungle again than to get it for work at home," Flaherty remarked at a recent interview in which he stressed the pressing need for explaining America to itself and to the world through the international language of films.

The discussion about the intrinsic value of Flaherty's pictures as documentaries will go on as long as there are Flaherty pictures to marvel at. "I shall be content for the moment," John Grierson wrote some time ago in the *Hollywood Quarterly,* "to assert that it is a basic tenet of documentary theory that the primary search is not for beauty, but for the fact of the matter, and that in the fact of the matter is the only path to beauty that will not soon wear down." In *Louisiana Story,* Flaherty has acknowledged the machine for the first time. The intrusion of oil-drilling machinery into the life of a Bayou family, and the change brought about by this intrusion, is portrayed in profoundly moving terms. The beauty of the story "will not soon wear down," nor can it be said that Flaherty did not strive to present "the fact of the matter" as he saw it. Yet *Louisiana Story* remains primarily a poem, complete in the sensations of sound and sight that require no explanation. In his technique he has taught new lessons in beauty, restraint, and honesty. Clarity of photography and a leisurely pace, giving the spectator an opportunity to identify himself with the things he sees and hears, are to be taken for granted in any Flaherty picture. The sparing dialogue is the more effective for its restraint, adding significance to every spoken word. What impressed us particularly was the integration of sound and picture. Not since the pounding of the heartbeat in Pare Lorentz's *Fight for Life* has the documentary achieved such genuinely dramatic effects as this combination of silence, dialogue, music, and work sounds. By use of distant and near-by sounds, music, and silence, the soundtrack creates an acoustic perspective that equals the depth and beauty of the camera work. Other documentary makers may well learn from this technique. Many of them will have to free themselves from the noisy chattiness[6] and the over-

[6] Even good documentarians tend to forget that in a movie "words are not as powerful as pictures; adjectives cannot fight against visual facts" (Benoît-Lévy). A wordy narration is not the only element that detracts the spectator's attention from the picture itself; all too often it is supplemented by an exaggerated musical score fighting the battle of the soundtrack against the narrator. A few documentaries have had excellent soundtracks. The use of verse, rhythm, and sound effects in the English classic *Night Mail,* and the integration of a Beethoven quartet into the OWI's *Library of Congress* are outstanding examples. Modern composers such as Thomson, Copland, North, Williams, Wal-

abundant use of sound inherited from feature-movie directors and radio producers, who abhor "dead air" as much as nature does a vacuum.

While Flaherty's picture was in production, Affiliated Film Producers made another documentary of extraordinary beauty, *The Photographer: Edward Weston.* This attempt to show the work of a *still* photographer through the medium of *motion* picture calls for the uncommon mastery of documentary techniques evident throughout the picture. The coördination of Willard Van Dyke's masterful direction, Alexander Hammid's editing, Irving Jacoby's inspired narration, and Ben Doniger's breathtaking photography has given the picture a unity and direction not often achieved in documentaries. The absence of background music from a film on still photography is most refreshing. For once the audience has freedom of interpretation, the pleasure of appreciation without artificial stimulus.[7] We see the power and sweep of the West through Weston's eyes as he travels in search of his subjects (as Jacoby's narration puts it: "The artist is first of all a selector"). Now we can grasp the vastness of the land as well as the all-important problem of limitation and choice which is forever the artist's lot. Here is a valid example of what Flaherty may have had in mind when he asked for pictures explaining America to itself and to the world. The genesis of *The Photographer* is at the same time hopeful and challenging. It was commissioned early in 1947 by the State Department's International Motion Picture Division, which handles films for foreign information purposes. It was conceived by the same group of men who pioneered the OWI's wartime motion picture program. This program was content to let American achievements speak for themselves. It didn't succumb to the temptation of producing slick self-enchanted propaganda, or using a patronizing tone. (An underlying contempt for those "poor, ignorant foreigners" has lately marred many of our informational activities abroad, of which motion pictures are merely a small segment.) Let us hope that the recently appropriated government funds will be used for many more pictures of the beauty and integrity of *The Photographer,* and that one day the American public may be allowed to share such pictures with the foreign audiences for which they were primarily produced.

ton, Prokofief, Honegger, and others have succeeded because they knew their music had to support the picture, not "steal the show." Arnold Schoenberg noted the need for restraint in an interview with the producers of *Good Earth.* He was asked to write a score for such dramatic scenes as an earthquake, accompanied by a terrific storm, finding its climax in the birth of a baby. "With so much going on," Schoenberg replied, "why do you need music?"

[7] *The Photographer* may include a musical score in the near future. Our remark is not meant to prejudge that score, but we do want to register our preference for the sparing use of musical background with documentary films.

The Domestic Motion Picture Work of the Office of War Information

CEDRIC LARSON

CEDRIC LARSON, co-author of *Words That Won the War*, the story of the First World War's Creel Committee on Public Information, is now assembling material for a book on the Office of War Information.

PERHAPS no phase of the work of the Office of War Information is of greater significance than its work in the realm of motion pictures. To appreciate properly the contribution of the Bureau of Motion Pictures, some knowledge of the history and organization of the Office of War Information as a whole is necessary.[1]

When the late President Franklin D. Roosevelt issued Executive Order 9182, on June 13, 1942, establishing the Office of War Information, he declared that the Director should, among other functions and duties:

"Formulate and carry out, through the use of press, radio, motion picture, and other facilities, information programs designed to facilitate the development of an informed and intelligent understanding, at home and abroad, of the status and progress of the war effort and of the war policies, activities, and aims of the Government....

"Review, clear, and approve all proposed radio and motion picture programs sponsored by Federal departments and agencies; and serve as the central point of clearance and contact for the radio broadcasting and motion picture industries, respectively, in their relationships with Federal departments and agencies concerning such Government programs."[2]

As Director of the OWI, President Roosevelt named Elmer Davis, who had come prominently before the public eye as a CBS news analyst from 1939 to 1942 after having been a free-lance journalist over a period of fifteen years. The director did not have to start from scratch in pursuit of the mandate to create a world-wide anti-Axis propaganda offensive. The terms of the executive order provided the nucleus of an organization by amalgamating the Office of Facts and Figures (OFF), the Office of Government Reports (OGR), the Division of Information of the Office for Emergency Management (OEM), and the Foreign Information Service of the Office of the Coördinator of Information, which was renamed the Office of Strategic Services (OSS). As it subsequently developed, the psychological warfare work of the OSS became the foundation of the OWI Overseas Branch. The other organizations were taken over and redistributed in the various sections of the Domestic Branch.

The Office of Government Reports, which had been set up as an administrative unit in the Executive Office of the President in July, 1939, consisted of four divisions: the Division of Press Intelligence (which harked back to the NRA), maintained as a clipping and news-digest service for government offi-

[1] The writer wishes to thank Elmer Davis, wartime Director of OWI, for advice and suggestions in completing this research.

[2] *Federal Register*, VII, No. 117 (1942), pp. 4468–4469.

cials and members of Congress; the United States Information Service (established in 1934), a central clearing house to which the general public could write for governmental information; the Division of Field Operations, with representatives in each State whose duty it was to foster coöperation between federal field services and to form a link between federal and state officials; and finally, the Administrative Division.

The Office of Facts and Figures, which Mr. Davis likewise inherited, had been established by executive order in October, 1941, and had a personnel of about four hundred, organized under assistant directors in four bureaus—Intelligence, Liaison, Operations, and Production. The Intelligence Bureau was taken over virtually intact by the OWI and put under the domestic director. The Bureau of Operations served as a liaison agency between the government and the radio industry; the Bureau of Production had planned and disseminated material and programs that were sponsored by the OFF itself; the Liaison Bureau had specialized in relations with other media of public information.

The Division of Information in the Office of Emergency Management, originating from President Roosevelt's letter to Wayne Coy in February, 1941, had served the war establishments in much the same manner as the information services of the "old-line" departments. Robert Horton, later information director for OPA, headed this division.

Even today not much information is available on the work of the Office of the Coördinator of Information (later OSS). Its activities were classified as secret. The Foreign Information Service, under Deputy Coördinator Robert E. Sherwood, constituted its propaganda section, and its annual budgetary expenditures were almost twenty millions a year. When the office was incorporated into the OWI, Mr. Sherwood, well-known author and playwright, was named Overseas Director of OWI.

Looking back at these heterogeneous agencies and bureaus that formed the nucleus of the OWI, Elmer Davis says: "The Domestic Branch of OWI was a cocktail shaken up out of three very dissimilar ingredients—predecessor organizations which differed widely in their objectives as well as their techniques. It took almost a year, until June, 1943, to create a blend that was reasonably satisfactory to the executives of the agency; and about the time that this was accomplished, Congress poured most of the contents of the shaker down the drain."[3]

The powers of the director, in the language of the executive order, were considerable, at least potentially. Section 5 of the order read: "The Director is authorized to issue such directives concerning war information as he may deem necessary or appropriate to carry out the purposes of this Order, and such directives shall be binding upon the several Federal departments and agencies. He may establish by regulation the types and classes of informational programs and releases which shall require clearance and approval by his office prior to dissemination." To implement this broad grant of power, Section 7 provided that "the several departments and agencies of the Government shall make available to the

[3] Elmer Davis, *Report to the President.* (MS.)

Director, upon his request, such information and data as may be necessary to the performance of his functions and duties." No doubt the director was held to be the arbiter of what constituted "necessity" in a specific case. Mr. Davis construed the powers bestowed upon him quite conservatively, feeling that "a high degree of decentralization" was a better policy. Perhaps this course was well advised, for the OWI from first to last had to defend itself against attacks from both Capitol Hill and the fourth estate generally.

At the time of the merger of agencies into the OWI, Lowell Mellett was director of the OGR. He had also been designated Coördinator of Government Films by presidential letter in December, 1941, and acted as liaison officer between the government and the motion picture industry. The appointment had been made in direct response to the formal request of the Hollywood producers immediately after Pearl Harbor that the President designate one federal agency to which the industry could make its requests known and offer assistance in the war effort. It would seem natural that Mr. Davis should name Mr. Mellett Chief of the Motion Picture Bureau, thus enabling him to continue much of the work formerly delegated to him as Coördinator of Government Films. Heading the bureau, Mr. Mellett served without compensation as one of the President's administrative assistants.

The Bureau of Motion Pictures, into which the film activities of the OGR and the OEM were consolidated, was an arm of the Domestic Branch of the OWI. The directive setting up the bureau stipulated that it ". . . will serve as the central point of contact between the motion picture industry, theatrical and nontheatrical, and . . . will produce motion pictures and will review and approve all proposals for the production and distribution of motion pictures by Federal departments and agencies." The Overseas Branch of the OWI had its own Bureau of Overseas Motion Pictures, directed by Robert Riskin, Hollywood producer and writer. It was charged with responsibility for all film materials destined for nations outside the Western Hemisphere, including its own sizable and varied output.

From the hearings before the subcommittee of the Committee on Appropriations of the House of Representatives, held in May, 1943, we learn quite a bit about the motion picture work of the OWI.[4] The domestic operations of the Motion Picture Bureau for 1942–1943 had entailed the services of 142 persons, at a total cost of $1,346,405. Now the Bureau was asking for $1,222,904 for the ensuing fiscal year. During its first year the OWI as a whole cost the taxpayers about $37,000,000. Of that sum, about $9,500,000 was spent on its total domestic informational activities.

Organizationally the Motion Picture Bureau was composed of five divisions. It may be helpful at this point to list the divisions and their component sections:

Office of the Chief: Office of the Associate Chief; Research, Reports and Information Division.

Nontheatrical Division: Office of Divi-

[4] *National War Agencies Appropriation Bill for 1944, Hearings before Subcommittee of Committee on Appropriations, House of Representatives,* 78th Cong., 1st Sess., Part I (Washington, 1943), pp. 922–923. Hereafter cited as *1944 Appropriation Hearings.*

sion Chief; Film Distribution Section; Film Register Section; Film Utilization Section—Departmental; Film Utilization Section—Field.

Coördination Division: Office of Division Chief; Creative Section; Film Stock Control Section.

Newsreel Division.

Motion Picture Industry Liaison (field): Office of Assistant Chief; Film Analysis Section; Liaison Section.

Production Division (field): Office of Division Chief; Production Manager; Creative Section; Technical Section; Photographic Section.

The Subcommittee on Appropriations was told that the activities of the bureau were threefold: (1) original creation and production of war films; (2) coördinating the motion picture activities of other government agencies; and (3) liaison with the motion picture industry in order to obtain the greatest possible distribution of government war films and to assist the industry in making its own films significant to the prosecution of the war.

Of the 142 regular employees of the bureau, almost 60 during the year 1942–1943 were allocated to the Production Division, which, as was shown at the hearings, was to plan, write, and produce films on important war topics for distribution both through commercial theaters and through nontheatrical channels such as colleges, civic and business groups, city and county school systems, commercial libraries, and local defense councils. It also produced special films for the information campaigns of other government agencies, such as the drives of the War Manpower Commission in critical labor areas, of the Army, Navy, and Marine Corps for recruitment of specialists, and of the War Production Board for conservation of materials of all types.

The Coördination Division acted as a clearing house for the scripts of other government agencies, determining their treatment and priority, and advised the War Production Board on the allocation of film stock for the use of civilian government departments. The Newsreel Division coöperated with the commercial newsreel companies by preparing special footage which was used by the newsreels with their own editorial treatment.

The Nontheatrical Division carried out a unique project in mobilizing a majority of the estimated 20,000 16-mm. sound projectors in the country for the showing of war films. Each month four or five new films were issued through this medium. As early as May, 1943, there were 37 one- and two-reel subjects totaling almost 13,000 prints in the hands of 185 distributors. The local audiences reached by these films were thought to number more than 5,000,000 persons a month.

Through the Motion Picture Industry Liaison much assistance was rendered to the studios in obtaining accurate factual information for films touching directly or indirectly on the war, and many war-information films were produced and distributed by the industry without cost to the government. As an integral part of its wartime program the motion picture industry set up a War Activities Committee, which was composed of producers, distributors, exhibitors, and theater owners. The facilities of the 16,000 theaters represented by the exhibitors and theater owners in the committee were pledged for the exhibition of war information films. A government film of one reel or less was released through these theaters every other week to an

estimated audience of 90,000,000 persons.

The motion picture industry through individual companies produced the *America Speaks* series, released through the same 16,000 theaters. The series was composed of 26 short subjects a year on war themes which alternated in the theaters from week to week with the war-information short subjects released by the OWI. The schedule for both Hollywood-produced and OWI-produced films was arranged by the War Activities Committee. During the spring of 1943 it was felt that schedules calling for one war film a week on the screens, in addition to the short special treatments necessary to bringing timely war information to the people, "represent about the maximum demand which the Government should make on public screen time."[5]

The Bureau of Motion Pictures presented its releases to the War Activities Committee, which maintained a reviewing group representing its membership. If the reviewing group accepted the picture, prints were made and supplied to one of the major companies for dissemination to all the pledged theaters. In general, the films that went to the War Activities Committee were war-information subjects made primarily by the bureau in coöperation with the various agencies that had a vital war-information mission to accomplish.

The theaters ran without charge the war-information films issued by the government, which paid only for the cost of making the prints. The studios, in turn, made the *America Speaks* series without any cost whatsoever to the government; both the cost of the prints and the production expenses were borne by the industry.

The OWI "short subject" releases given booking in 1942–1943 included such titles as *Salvage, Manpower, Japanese Relocation, Fuel Conservation, Colleges at War, Paratroops, Farmer at War, Food for Fighters, Doctors at War,* and *A Message from Malta.* In the same period three trailers released by the OWI were incorporated into regular newsreel prints for national distribution: *Free Labor Will Win, Give Us a Hand* (a call for technicians), and *Four Rules on Rubber* (how motorists can help conserve rubber).

Another category of films released by the OWI Bureau were "regional specials." Some of these were *Women Wanted* (a recruiting film aimed at enlisting women for war work), *A Message from a Marine* (an appeal to workers not in war industries to avail themselves of the opportunities for war-work training), *Get a War Job* (how civilian skills could be transferred to war work), and *Send Your Tin Cans to War* (a local tin can salvage campaign).

A fourth type of OWI "specials" was footage of factual war information prepared by the Bureau of Motion Pictures for use by newsreel companies. Editors of newsreels were free to take the footage or leave it. When it was used, the editors were free to give the subject independent editorial treatment. Typical subjects in this category included: *Don't Travel, Lend-Lease Report, Farm Manpower, Point Rationing, Meat Rationing, Nurse Recruiting,* and *Rent Control.*

In its first year, the bureau produced and released one feature-length film, entitled *The World at War.* It was a

[5] *1944 Appropriation Hearings,* Part I, pp. 923–924.

pictorial history of the period from 1931 to June, 1942, compiled from newsreels, government films, and film sources of the allied nations and enemy countries.

The industry produced several films for the Bureau of Motion Pictures by contract, which were released through the War Activities Committee. Among these was *The Air-Raid Warden,* produced by Walt Disney Productions for the Treasury Department in the interest of facilitating income-tax collection. Other Hollywood productions for national distribution were contributed by the War Activities Committee itself. These included *Point Rationing of Food* (prepared by the Screen Cartoonists Guild, with a musical score contributed by Warner Brothers) and *Out of the Frying Pan into the Firing Line* (contributed by a trade association to the War Production Board in the interest of the drive to collect fats and greases).

A great deal of effective war work was done on the screen through the OWI's distribution of films that brought the story of the battle front vividly to the people at home. Some of the best of such films were *Battle of Midway* (two reels), jointly photographed by the OSS and the Navy Department, a technicolor report of the battle of Midway; *At the Front* (four reels), an Army Air Forces production, showing the training of officer candidates by the Army Air Forces at the headquarters of the Technical Training Command; and *Prelude to War* (six reels), from the Special Services Division of the War Department, an orientation film for Army personnel produced as one of a series on "why we fight."

Somewhat fuller reference to the industry's nationally famous series, *America Speaks,* is in order here. The films in the series that seemed especially successful included *Mr. Blabbermouth,* a two-reel MGM production stressing the harmfulness of careless talk in wartime; *Letter from Bataan,* a Paramount film highlighting the need for conserving food and materials; *We Refuse to Die,* a two-reel Paramount subject on the epic of Lidice; *Everybody's War,* a 20th Century–Fox one-reel release showing the contribution of one small American city to the war; *Arsenal of Might,* a one-reel Universal release about America's industrial effort; *Plan for Destruction,* MGM's two-reel reënactment, utilizing original German footage, of Haushofer's plan for conquest in geopolitics; *Oil Is Blood,* one reel, produced by RKO-Pathé Pictures, on the importance of oil in war production; and *Men Working Together,* Columbia Pictures' one-reeler depicting a war poster coming to life, showing that men in the fighting services work together with men on the production line.

A specific illustration of how war information was brought to the public through films may be interesting. *Salvage,* a theatrically released picture produced by the OWI, is typical of the general process. First, the War Production Board came to the Bureau of Motion Pictures and, in effect, said: "We must do a better job of salvaging materials than we are now doing. We want to show the American people through the theaters what can be salvaged, what should be salvaged, and how it can be done." On the basis of the information available to the bureau from the WPB, a plan for the content of the picture was made. The next step was to take a

camera crew into the field to shoot salvage operations, emphasizing, among other things, how salvage materials were being utilized in actual war work. The completed picture was shown all over the country and featured at many salvage rallies.[6]

Through careful budgeting, the actual cost of the theatrical films of the OWI was a little more than $4,000 a reel; the average cost of a reel of the nontheatrical (16-mm.) films was a little more than $2,000. The OWI expressed gratification at this low-cost record.[7]

The press comment on the releases of the OWI were uniformly favorable. Following are samples of the comment[8] on *Salvage:*

"It's a 'must.' The subject is forceful in its simplicity and packs a vital message to the Nation as a whole."—*Film Daily.*

"It is a subject that should be shown in all theaters."—*Motion Picture Herald.*

"The exhibition of *Salvage* in every American theater should be a 'must' for this month."—*Motion Picture Daily.*

"Both *Salvage* and *Manpower,* first on the schedule set by Office of War Information Film Chief Lowell Mellett, are dramatic because what they have to say is vital to our safety. The fact that Donald Nelson doubles as a forceful and persuasive commentator helps *Salvage* punch home the urgency of the Nation's need for scrap—iron, tin, rubber, and fats."—*Newsweek.*

Many people in the motion picture industry had feared that some form of editorial censorship would creep into the OWI through the Bureau of Motion Pictures. However, the bureau chief attempted to clarify the situation and set the trade at rest on this score in two letters addressed to the heads of the motion picture studios. Mr. Mellett's communication of December 9, 1942, read in part as follows.

"Considerable confusion seems to exist among motion-picture producers regarding Government channels. This letter is an effort to clear up this confusion....

"All contacts with any Government agency (including the armed forces) regarding motion pictures should be cleared through this Bureau....

"For the benefit of both your studio and the Office of War Information it would be advisable to establish a routine procedure whereby our Hollywood office would receive copies of studio treatments or synopses of all stories which you contemplate producing and of the finished scripts. This will enable us to make suggestions as to the war content of motion pictures at a stage when it is easy and inexpensive to make any changes which might be recommended. We should like also to set up as a routine procedure an arrangement whereby our Hollywood office might view all pictures in the long cut. While this is rather late in the operation to introduce any new matter it would make it possible for us to recommend the deletion of any material which might be harmful to the war effort.

"*Contact with foreign governments.* Questions involving relations and policies with foreign governments should be cleared through the Hollywood office also. The Office of War Information

[6] *1944 Appropriation Hearings,* Part I, p. 931.

[7] *Ibid.,* Part I, p. 932.

[8] Quoted in *1944 Appropriation Hearings,* Part I, p. 940. Several pages of typical press comments on OWI films are given.

is in contact with every friendly and neutral foreign government. Where technical advice is needed, this office will undertake to find a representative of a foreign government who is qualified to render such assistance. . . .

"*Censorship.* This office has no authority in regard to censorship for foreign export. . . ."[9]

About six months later, in May, 1943, Mr. Mellett amplified certain aspects of the first letter of policy:

"The letter of December 9, 1942, was completely in line with the voluntary coöperation between the motion picture industry and the Government in all matters affecting the war effort. The coöperation was initiated by the industry and there never has been any disposition on the part of this office to consider it anything more than a free and voluntary undertaking of the industry. We have consistently sought to keep our staff engaged in this work as small as possible and the letter of December 9 was designed to enable this small staff to operate with maximum efficiency. . . .

"Our reviewers in Hollywood read scripts when submitted and present to the producers immediately such views as result and offer such suggestions as may seem to be of value. There is a clear understanding on the part of the producers that they are completely free to disregard any of our views or suggestions; that we have no authority enabling us to force our views upon them and have never desired any such authority. In effect our operation is largely one of keeping producers informed of wartime problems and conscious of possible implications of proposed pictures or details of pictures. "There is nothing in any part of our operation that can possibly be construed as censorship."[10]

The Hollywood producers generally, however, were distrustful of Washington "bureaucrats" and felt that the OWI cramped their style. Perhaps the position of the motion picture industry was best put by producer Walter Wanger in an article published in the spring of 1943, and reprinted, in part, in the Congressional Record:

"Mr. Lowell Mellett of the Office of War Information created a tempest in a lens when he made two requests last December. First, Mr. Mellett wanted all motion pictures shown to him in the rough, or long, version, before cutting. These requests caused apprehension within the industry. Outside, editors generally took the position that a threat to freedom of speech in one medium affected all. That conclusion is logical, and sums the national mind. Censorship before utterance is abhorent to Americans, who believe that autocracy can have no deadlier weapon than a blue pencil.

"Mr. Mellett explained that he did not desire censorship, that he was merely implementing advisory practices. In other words he was attempting to make certain that, in his view, the motion picture was being of maximum service to the war effort. His chief, Mr. Elmer Davis, taking note of expressed fears, deprecated that 'Hollywood is letting its imagination carry it away.'

"Hollywood is concerned about more than censorship. The OWI shows a growing desire *to write things into* scripts. Indeed, there is a mounting

[9] *Ibid.*, Part I, p. 937.

[10] *Ibid.*, Part I, pp. 937–938.

urge to dominate production. The officials moving in this direction are not equipped by any past relation to the motion picture industry."[11]

Mr. Wanger went on to point out what he considered to be fallacies in the thinking of the Bureau of Motion Pictures of the OWI: (1) he charged that the OWI was entrusting the "full sweep of war power" to amateurs without experience in motion pictures; (2) he stated that the OWI seemed to feel the American people were "boobs" who needed "hammer-hammer propaganda," when actually they were bored by clumsy pictures. Mr. Wanger expressed surprise that "in a life-and-death struggle where psychological warfare is so important, our government can be so shortsighted as to sanction amateur dealing with a psychological weapon—the motion picture."[12]

Summing up his recommendations to the OWI in its relations with motion pictures, Mr. Wanger said: "Change, for the benefit of the results you want, from a take-over attitude to one of coöperation. You will find in your files, *from motion picture leaders,* suggestions for specific pictures far more powerful, toward the ends of victory and understanding, than any suggestions that have come to Hollywood from Washington. We really do know something about our business. We wish to make an even larger contribution to winning the war and achieving good will on earth than motion pictures already have made. The industry is not jealous of prerogatives, nor of personal standing; it has proved its willingness to waive profits in war-necessary film making. Give the industry the broad lines of policy, and leave the committees within the industry the task of producing results.

"The real issue at stake is the one thing of which the industry *is* jealous. You should share that concern: the unimpaired entertainment power of the American motion picture, which constitutes its great strength and which is absolutely indispensable if the medium is to be of round-the-world value after the war."[13]

The charge bandied about on Capitol Hill during the budget hearings in the spring of 1943 was that the Domestic Branch, including the Motion Picture Bureau, had been used for political ends by the administration, although forthright proof was nebulous. The budget of the film-making agency of the OWI was slashed from the $1,300,000 that it had asked to about $50,000, barely enough to maintain the office of the chief. Films in production were to be completed, but no new ones were to be launched.

The National Association of Visual Education Dealers wired Mr. Mellett their pledge to continue disseminating 16-mm. motion pictures. The War Activities Committee of the motion picture industry, no doubt sharing the relief of the producers over the curtailment of the Motion Picture Bureau, now had the field to itself, and indicated its intention to carry on and expand its film propaganda work in behalf of the war.

From the summer of 1943 onward,

[11] Walter Wanger, "OWI and Motion Pictures," *Public Opinion Quarterly,* Vol. VII, No. 1 (1943), p. 100.

[12] *Ibid.,* pp. 103–107.

[13] *Ibid.* Wanger's article has been cited in some detail because it mirrors accurately the official attitude of the film industry toward the OWI.

the Motion Picture Bureau of the OWI was only a shadow of its former self. Today, from the perspective of a troubled peace, it seems that the all but wiping out of domestic government film work when it had reached a moment of promise was shortsighted and hasty. However, it was the step ardently desired by the motion picture industry, since to that industry even a faint suggestion of censorship was anathema.

From the summer of 1943 on, the history of motion pictures in the OWI shifts largely to its Overseas Motion Picture Bureau, but that is a long story in itself, with the whole world as its locale, and out of the scope of the present article.

With Mr. Mellett and his Bureau, the *bête noire* of the motion picture industry of 1942–1943, safely shorn of power by the congressional economy ax, the Hollywood producers were left free to handle propaganda on the silver screen unhampered by officialdom in Washington. To their credit it must be said that they turned in a good job by and large.

Notes and Communications

SCREEN CREDITS AS REFERENCE MATERIAL

SCREEN credits have become academic reference material. As an item in an academic bibliography, the screen credit, as far as this writer knows, has been an untouchable. When Professor Hugh Gillis at San Jose State College, California, discovered that a good deal of the publication of some of the new members of the Theater Arts Department of the University of California at Los Angeles was on film, he requested approval to include credits in *A Bibliography on Theatre and Drama in American Colleges and Universities, 1937–1947*. Professor John H. McDowell, chairman of the American Educational Theater Association's research committee, gave his approval, and as a result a new type of entry will appear, as shown in the following examples:

Dyhrenfurth, Norman G.
Director of Photography
The Hedgerow Story
Willard Pictures, Inc., New York—1947

A full-length documentary film for the U. S. Department of State on the Hedgerow Theater, involving difficult location shooting and interpretation of parts of plays in terms of motion pictures.

Ihnen, Wiard
Production Designer
The Time of Your Life
Cagney Productions, Inc.—1946

Satisfying scenic atmosphere for feature-length picture accomplished by means of only one set.

Macgowan, Kenneth
Producer
Lifeboat
20th Century–Fox—1944

An allegory of national war attitudes, and the first attempt to lay all the action of a film in one setting—a lifeboat.

MacMullan, Hugh
Writer-Producer-Director
Introduction to Combat Fatigue
U. S. Navy—1944
Combat Fatigue: Irritability
U. S. Navy—1945

These two films were probably the first two to be designed for use in psychoneurotic therapy.

Shull, William M.
Animator
Fantasia (Night on Bald Mountain seq.)
Disney—1939.

. . . is a good example of animation solely for the intensification of the mood of music.

Winnie, John R.
Director
The Shelvador System
Ray-Bell Film Corp.—1940

Direction of this film illustrates handling of untrained factory workers as actors. It is a typical training film of factory system.

The descriptive annotation, in addition to the listing of the name, position, title of film, producer, and date of release, makes the reference of particular value. For example, a student of animation seeking a way to intensify a musical mood would not only be guided by Mr. Shull's reference to the film, but would also be able to correspond with Mr. Shull concerning his problem. Heretofore, only chance or personal contact has led to such coöperation. It is to be hoped, too, that the recognition of screen credits as bibliographical material may be accepted by adminis-

trators as a recognition of tangible contributions to knowledge and teaching.

JACK MORRISON

APPENDIX TO "A SURVEY OF FILM PERIODICALS, II: GREAT BRITAIN"

IT WAS stated in my survey of British film periodicals (*Hollywood Quarterly,* Vol. III, No. 2) that *The Cinema* possesses the largest circulation among trade papers in Britain. In fact, *Kinematograph Weekly,* the only film trade paper which is a member of the Audit Bureau of Circulation, has a sale of 5,900 copies, a claim which no other British film trade paper is in a position to make. As there are only about 4,700 cinemas in Britain, the editors of *Kinematograph Weekly* claim that they have what is virtually a blanket circulation of the business. Founded in 1907, this paper is the oldest film journal in the world.

There are two omissions in the section on trade journals. They are:

Ideal Kinema: Published monthly by Odhams Press, Ltd., 93 Long Acre, London, W.C. 2. Price, 10/– per year.

Edited by James Benson, with George Coles as architectural editor, *The Ideal Kinema* deals with every aspect of cinema architecture, construction, and maintenance in articles by architects, technicians, cinema managers, and film engineers.

Sub-Standard Film: Published monthly by Odhams Press, Ltd., 93 Long Acre, London, W.C. 2. Subscription, 6/– per year.

Edited by Connery Chappell and A. L. Carter, with George H. Sewell as associate editor, *Sub-Standard Film* has a circulation of 6,000 copies and since its inception has rapidly become the leading 16-mm. journal. It contains articles on every aspect of 16-mm. film production and distribution and is concerned with developments in both the professional and the amateur fields. It is concerned also with the educational aspects of substandard film production and publishes regular articles on the educational use of films.

Band Wagon, which appeared in my survey in the section on fan magazines, deserves a much fuller examination than was provided by merely mentioning it under this classification. Published by Norman Kark Publications, Grand Buildings, Trafalgar Square, London, W.C. 2, it appears monthly at the price of 1/6. Edited by Norman Kark, it is the liveliest British monthly covering all phases of British entertainment. Its subtitle, *The Journal of Leisure,* is a fair description of its editorial policy, aim, and treatment. It carries articles, reviews, critical biographies, and picture spreads on films as part of its job of describing, reviewing, and interpreting activity in the entertainment scene generally and particularly in the London hub of things. Its full scope includes the theater, ballet, music, radio, and sport, with stress on people and personalities.

Early this year, the American advertising journal, *The Advertiser,* made a survey (Vol. 18, No. 10) of all British and Continental journals, selecting *Band Wagon* among the seven best-produced journals on this side of the Atlantic. *"Band Wagon,"* stated *The Advertiser,* "compares in content with *The New Yorker, Cue, Coronet,* and

trators as a recognition of tangible contributions to knowledge and teaching.

JACK MORRISON

APPENDIX TO "A SURVEY OF FILM PERIODICALS, II: GREAT BRITAIN"

IT WAS stated in my survey of British film periodicals (*Hollywood Quarterly,* Vol. III, No. 2) that *The Cinema* possesses the largest circulation among trade papers in Britain. In fact, *Kinematograph Weekly,* the only film trade paper which is a member of the Audit Bureau of Circulation, has a sale of 5,900 copies, a claim which no other British film trade paper is in a position to make. As there are only about 4,700 cinemas in Britain, the editors of *Kinematograph Weekly* claim that they have what is virtually a blanket circulation of the business. Founded in 1907, this paper is the oldest film journal in the world.

There are two omissions in the section on trade journals. They are:

Ideal Kinema: Published monthly by Odhams Press, Ltd., 93 Long Acre, London, W.C. 2. Price, 10/– per year.

Edited by James Benson, with George Coles as architectural editor, *The Ideal Kinema* deals with every aspect of cinema architecture, construction, and maintenance in articles by architects, technicians, cinema managers, and film engineers.

Sub-Standard Film: Published monthly by Odhams Press, Ltd., 93 Long Acre, London, W.C. 2. Subscription, 6/– per year.

Edited by Connery Chappell and A. L. Carter, with George H. Sewell as associate editor, *Sub-Standard Film* has a circulation of 6,000 copies and since its inception has rapidly become the leading 16-mm. journal. It contains articles on every aspect of 16-mm. film production and distribution and is concerned with developments in both the professional and the amateur fields. It is concerned also with the educational aspects of substandard film production and publishes regular articles on the educational use of films.

Band Wagon, which appeared in my survey in the section on fan magazines, deserves a much fuller examination than was provided by merely mentioning it under this classification. Published by Norman Kark Publications, Grand Buildings, Trafalgar Square, London, W.C. 2, it appears monthly at the price of 1/6. Edited by Norman Kark, it is the liveliest British monthly covering all phases of British entertainment. Its subtitle, *The Journal of Leisure,* is a fair description of its editorial policy, aim, and treatment. It carries articles, reviews, critical biographies, and picture spreads on films as part of its job of describing, reviewing, and interpreting activity in the entertainment scene generally and particularly in the London hub of things. Its full scope includes the theater, ballet, music, radio, and sport, with stress on people and personalities.

Early this year, the American advertising journal, *The Advertiser,* made a survey (Vol. 18, No. 10) of all British and Continental journals, selecting *Band Wagon* among the seven best-produced journals on this side of the Atlantic. *"Band Wagon,"* stated *The Advertiser,* "compares in content with *The New Yorker, Cue, Coronet,* and

Esquire all wrapped up in one neat package." Films receive a fair share of *Band Wagon*'s wide editorial survey.

Additions to the latest of fan magazines include the following:

Picture Play: Edited at 6a North End Road, London, W. 14, by Stanley Williams. Monthly. Price, 9d.

British Studio Newsletter: Edited by John Ware at Acrefield House, Gerrards Cross, Bucks. Monthly, by subscription only, 7/6 per copy.

PETER NOBLE

A MISLEADING COMPARISON

DEAR SIRS:

May I put on record my profound disappointment at the most misleading comparison of British and American motion picture wage rates published in your Spring issue.[1] I trust you can make adequate corrections in your next number, particularly as in a footnote your contributor mentions my name as one of his sources of information, and so, by implication, I am as responsible for the inaccuracies as the author. Incidentally, I can trace no record of any enquiry from Mr. Anthony H. Dawson, and certainly if such an enquiry had been received and the reasons for it given, I would not have supplied the incomplete picture which has been published.

Apart from reasons of accuracy, I am most anxious to have the matter rectified, as British film technicians have in the past been accused by their American colleagues of undercutting their recognised rates for the job. The figures published, which broadly compare in the higher categories the rates on documentary production in England with feature production in America, bring out sharply the reasons for such accusations. Whilst by and large I am prepared to admit that for a variety of reasons, some of which are mentioned by your contributor, some British technicians are less well paid than their Hollywood counterparts, I can assure you it is not through want of effort and energy by British film workers that the gap still exists. Indeed, since the Association of Cine-Technicians has been an active trade union that gap has been considerably narrowed, a policy which it has every intention of continuing.

The following are the principal inaccuracies in the comparisons given:

1. You completely omit the British feature production rates in the key grades, the first twenty-four grades quoted.

2. In the remainder of the grades all the rates quoted apply as much to groups (*a*) and (*b*) as to grade (*c*). Therefore the varying rates between feature and documentary production apply only to the higher technical grades and do not apply to the vast majority of film workers.

3. It is misleading in an industry such as film production to compare the minimum rates for all grades, although I appreciate that that is the only documentation available. To quote the obvious example: the minimum rate for a Director of Photography on feature film production in Britain is £40 ($160) a week. In practice this rate applies only to a Director of Photography on the smallest feature productions, or to the Camera Operator who might be

[1] "A Comparison of Wage Rates in the British and American Motion Picture Industries," by Anthony H. Dawson, in Vol. III, No. 3, pp. 241–247.

Esquire all wrapped up in one neat package." Films receive a fair share of *Band Wagon*'s wide editorial survey.

Additions to the latest of fan magazines include the following:

Picture Play: Edited at 6a North End Road, London, W. 14, by Stanley Williams. Monthly. Price, 9d.

British Studio Newsletter: Edited by John Ware at Acrefield House, Gerrards Cross, Bucks. Monthly, by subscription only, 7/6 per copy.

PETER NOBLE

A MISLEADING COMPARISON

DEAR SIRS:

May I put on record my profound disappointment at the most misleading comparison of British and American motion picture wage rates published in your Spring issue.[1] I trust you can make adequate corrections in your next number, particularly as in a footnote your contributor mentions my name as one of his sources of information, and so, by implication, I am as responsible for the inaccuracies as the author. Incidentally, I can trace no record of any enquiry from Mr. Anthony H. Dawson, and certainly if such an enquiry had been received and the reasons for it given, I would not have supplied the incomplete picture which has been published.

Apart from reasons of accuracy, I am most anxious to have the matter rectified, as British film technicians have in the past been accused by their American colleagues of undercutting their recognised rates for the job. The figures published, which broadly compare in the higher categories the rates on documentary production in England with feature production in America, bring out sharply the reasons for such accusations. Whilst by and large I am prepared to admit that for a variety of reasons, some of which are mentioned by your contributor, some British technicians are less well paid than their Hollywood counterparts, I can assure you it is not through want of effort and energy by British film workers that the gap still exists. Indeed, since the Association of Cine-Technicians has been an active trade union that gap has been considerably narrowed, a policy which it has every intention of continuing.

The following are the principal inaccuracies in the comparisons given:

1. You completely omit the British feature production rates in the key grades, the first twenty-four grades quoted.

2. In the remainder of the grades all the rates quoted apply as much to groups (*a*) and (*b*) as to grade (*c*). Therefore the varying rates between feature and documentary production apply only to the higher technical grades and do not apply to the vast majority of film workers.

3. It is misleading in an industry such as film production to compare the minimum rates for all grades, although I appreciate that that is the only documentation available. To quote the obvious example: the minimum rate for a Director of Photography on feature film production in Britain is £40 ($160) a week. In practice this rate applies only to a Director of Photography on the smallest feature productions, or to the Camera Operator who might be

[1] "A Comparison of Wage Rates in the British and American Motion Picture Industries," by Anthony H. Dawson, in Vol. III, No. 3, pp. 241–247.

promoted to do a few days' or a week's work. Established Directors of Photography receive from two to five times this figure, which does compare favourably, so I am informed, with Hollywood standards.

I enclose copies of the appropriate agreements and schedules negotiated by this union, so that corrected details can be published.[2] To the best of my knowledge, the rates quoted by you are accurate in the grades in the schedules which are the responsibility of other trade unions, with the exception of the point made in numbered paragraph 2 above. As a matter of interest, negotiations have been proceeding for some while with the Film Laboratory Association, and it is likely that within the next month or two certain upward adjustments will have been agreed upon with the A.C.T. for the laboratory grades.

Two other points touched upon by your contributor are worthy of emphasis. Whilst admittedly we have separate schedules to cover producers of feature films and producers of shorts and documentaries, those schedules are in themselves complete, and every technical grade, from film director to clapper boy, is covered by the same trade-union agreement. Secondly, the reason for lower rates for technical grades on shorts and documentary production is not that either the Union or the producers estimate the skill and ability of the technicians in lower terms, but that the trade unions and their members have agreed to make this contribution to the industry in order to enable this type of production to continue, as, at the moment, it is uneconomic to produce short and documentary films owing to the policy of the distributors in resisting fair marketing conditions. The Government is shortly instituting an enquiry which it is hoped will lead to fair marketing conditions for the supporting programme. When this is achieved the reason for the lower rates will have disappeared.

Yours faithfully,

GEORGE H. ELVIN

General Secretary,
Association of Cinematograph and Allied Technicians,
London.

A REPLY

DEAR SIRS:

Mr. George H. Elvin disclaims that he is a source for the information on British wages although the footnote to

[2] The schedule of minimum salaries in the "Agreement between British Film Producers Association and The Association of Cine-Technicians," forwarded with other materials by Mr. Elvin, supplies the following entries for column (*c*) within the first twenty-four job classifications of Mr. Dawson's table:

Classification	Weekly wages (in dollars)
Unit Production Manager	84
Lighting Cameraman	160
Editor	90
Art Director	100
Sound Recordist	90
Librarian	50
Assistant Librarian	32
Continuity	50
Chief Negative Cutter	50
Negative Cutter	36
Chief Maintenance Engineer	90
Maintenance Engineer	58
Assistant Maintenance Engineer	40
First Assistant Director	64
Assembler (Editing Department)	60
First Assistant Editor	40
Assistant Art Director	66
Boom Operator	58

Certain supervisorial and creative jobs related to several of the first twenty-four classifications are designated "to be negotiated by individual contract" in the schedule. These are: Associate Producer, Film Director, Supervising Art Director, Supervising Editor, Supervisor of Sound, and Supervising Librarian.

—THE EDITORS.

promoted to do a few days' or a week's work. Established Directors of Photography receive from two to five times this figure, which does compare favourably, so I am informed, with Hollywood standards.

I enclose copies of the appropriate agreements and schedules negotiated by this union, so that corrected details can be published.[2] To the best of my knowledge, the rates quoted by you are accurate in the grades in the schedules which are the responsibility of other trade unions, with the exception of the point made in numbered paragraph 2 above. As a matter of interest, negotiations have been proceeding for some while with the Film Laboratory Association, and it is likely that within the next month or two certain upward adjustments will have been agreed upon with the A.C.T. for the laboratory grades.

Two other points touched upon by your contributor are worthy of emphasis. Whilst admittedly we have separate schedules to cover producers of feature films and producers of shorts and documentaries, those schedules are in themselves complete, and every technical grade, from film director to clapper boy, is covered by the same trade-union agreement. Secondly, the reason for lower rates for technical grades on shorts and documentary production is not that either the Union or the producers estimate the skill and ability of the technicians in lower terms, but that the trade unions and their members have agreed to make this contribution to the industry in order to enable this type of production to continue, as, at the moment, it is uneconomic to produce short and documentary films owing to the policy of the distributors in resisting fair marketing conditions. The Government is shortly instituting an enquiry which it is hoped will lead to fair marketing conditions for the supporting programme. When this is achieved the reason for the lower rates will have disappeared.

Yours faithfully,

GEORGE H. ELVIN

General Secretary,
Association of Cinematograph and Allied Technicians,
London.

A REPLY

DEAR SIRS:

Mr. George H. Elvin disclaims that he is a source for the information on British wages although the footnote to

[2] The schedule of minimum salaries in the "Agreement between British Film Producers Association and The Association of Cine-Technicians," forwarded with other materials by Mr. Elvin, supplies the following entries for column (*c*) within the first twenty-four job classifications of Mr. Dawson's table:

Classification	Weekly wages (in dollars)
Unit Production Manager	84
Lighting Cameraman	160
Editor	90
Art Director	100
Sound Recordist	90
Librarian	50
Assistant Librarian	32
Continuity	50
Chief Negative Cutter	50
Negative Cutter	36
Chief Maintenance Engineer	90
Maintenance Engineer	58
Assistant Maintenance Engineer	40
First Assistant Director	64
Assembler (Editing Department)	60
First Assistant Editor	40
Assistant Art Director	66
Boom Operator	58

Certain supervisorial and creative jobs related to several of the first twenty-four classifications are designated "to be negotiated by individual contract" in the schedule. These are: Associate Producer, Film Director, Supervising Art Director, Supervising Editor, Supervisor of Sound, and Supervising Librarian.

—THE EDITORS.

the table undoubtedly states that he is. Since the original plan to attempt to fill in column (*c*) of the table for the first twenty-four classifications by my own direct inquiry to Mr. Elvin could not be carried out before the proofs arrived for correction, the footnote is indeed in error and should have been revised in proof to make it clear that the British wage information now presented was obtained directly from Mr. Elvin, not by me, but by the editor of *Working for the Films,* the book also mentioned in that sentence of the footnote.

Mr. Elvin suggests that in my comparison of American and British film production wage rates I have exaggerated the differentials between the two areas of the motion picture labor market. Since such an exaggeration would have the undesirable effect of exacerbating the feeling among Mr. Elvin's American colleagues that British labour undercuts American labour in this particular industry, I am especially anxious to meet his criticism.

In the first place, I should like to draw attention to the fact that I gave space in the initial part of my Explanatory Note to emphasizing that, although the money wages of British film workers are considerably lower than those in Hollywood, the actual purchasing power (particularly measured in terms of necessities) which the British receive in return for their services is not nearly so much less than the purchasing power which Hollywood workers take home from the studios. I might now add that, by the same token (of relatively less inflation in England), the slice which labour costs take from British film receipts is not so much less than American labour's share of American companies' receipts, because the difference between British and American admission prices is almost as great as the difference between British and American money wages.

Mr. Elvin refers to three "principal inaccuracies" in my table, which must be dealt with in turn.

1. Omission of British feature production rates in the first twenty-four grades quoted. This is admittedly an important omission; it was regrettable that I did not have time to obtain this information from Mr. Elvin before the date of publication, and I am glad that whatever false suggestions the omissions may have given rise to can now be corrected.

It is my opinion that an omission may be called an "inaccuracy" only if it is not recognized and emphasized. Out of the first twenty-four classifications (English) quoted, I was able to offer wage rates payable to sixteen of the American classifications whose type of skill I believed to be comparable. But, recognizing that their work was *not* directly comparable with that for which the first twenty-four English classifications were paid the English wage rates quoted, I sought to emphasize the omission of (comparable) English feature-production wage rates by dividing the U. K. wage column into three parts, representing (*a*) short and documentary films, (*b*) cartoon work, and (*c*) feature films.

2. In the remainder of the grades I still consider the English wages quoted to be comparable with the American rates, though Mr. Elvin points out that in these grades the rates are the same in shorts, documentary, and cartoon work, which means that the threefold division of the U. K. wages column

need not have been continued in three divisions after the first twenty-four English classifications.

3. Mr. Elvin believes that it is misleading, particularly in the film industry, to compare minimum wage rates when, for instance, the average wage for Directors of Photography on feature-film production in the United Kingdom is two to five times the minimum figure and thus compares favourably with the *average* wage received by American Directors of Photography. I agree that the comparison of minima is misleading if, indeed, as this example suggests, the difference between average and minimum film wages in the United Kingdom is so much greater than the difference between average and minimum film wages in Hollywood that English average wages are at the same level as average wages in Hollywood. As Mr. Elvin mentions, whereas documentation is available on minima, reliable information on average wages is difficult to obtain, so that one cannot establish the typicality or the importance of the example of Directors of Photography. Perhaps union readers on both sides of the Atlantic could fill the gaps for us.

ANTHONY DAWSON
Special Lecturer in Economics,
Victoria College,
University of British Columbia.

FILM RESEARCH AT PENNSYLVANIA STATE COLLEGE

THE Instructional Film Research Program at Pennsylvania State College is entering its second year with an expanded program of research.[1] Significant results have been obtained in the experimental investigation of the effectiveness of instructional sound motion pictures. In reporting the results of one of the projects undertaken for the Office of Naval Research, Mr. Nathan Jaspen, Research Fellow, said: "We can now say two things definitely: 1. Perceptual motor skills like those involved in the assembly of the 40-mm. breach block can be taught almost completely by means of sound film. 2. An instructional film, to be effective, must do more than 'show how' something is done." These conclusions resulted from an experiment conducted recently at the Navy's Great Lakes Recruit Training Center, one of a group of about twenty research projects now under way in a broad program designed to inquire into the basic principles involved in the use of films for rapid mass learning.

Under the direction of Professor C. R. Carpenter of the Psychology Department, the forty staff members, including research psychologists and educators, motion picture production experts, research fellows, graduate assistants, and stipend scholars working for advanced degrees have been engaged on both basic and developmental research. Original films for testing learning are produced for the program to research specifications at the Pennsylvania State College Motion Picture and Recording Studio, one of the best-equipped studios at an institution of higher learning. Several projects are already through the test-administration or proving stage, and results are being analyzed. There is a close liaison with other institutions that are engaged in

[1] In "Requirements of Research on Instructional Film," *Hollywood Quarterly*, Vol. III, No. 3, C. R. Carpenter discussed the preliminary stages of the research program and its basic theoretical requirements.

need not have been continued in three divisions after the first twenty-four English classifications.

3. Mr. Elvin believes that it is misleading, particularly in the film industry, to compare minimum wage rates when, for instance, the average wage for Directors of Photography on feature-film production in the United Kingdom is two to five times the minimum figure and thus compares favourably with the *average* wage received by American Directors of Photography. I agree that the comparison of minima is misleading if, indeed, as this example suggests, the difference between average and minimum film wages in the United Kingdom is so much greater than the difference between average and minimum film wages in Hollywood that English average wages are at the same level as average wages in Hollywood. As Mr. Elvin mentions, whereas documentation is available on minima, reliable information on average wages is difficult to obtain, so that one cannot establish the typicality or the importance of the example of Directors of Photography. Perhaps union readers on both sides of the Atlantic could fill the gaps for us.

ANTHONY DAWSON
Special Lecturer in Economics,
Victoria College,
University of British Columbia.

FILM RESEARCH AT PENNSYLVANIA STATE COLLEGE

THE Instructional Film Research Program at Pennsylvania State College is entering its second year with an expanded program of research.[1] Significant results have been obtained in the experimental investigation of the effectiveness of instructional sound motion pictures. In reporting the results of one of the projects undertaken for the Office of Naval Research, Mr. Nathan Jaspen, Research Fellow, said: "We can now say two things definitely: 1. Perceptual motor skills like those involved in the assembly of the 40-mm. breach block can be taught almost completely by means of sound film. 2. An instructional film, to be effective, must do more than 'show how' something is done." These conclusions resulted from an experiment conducted recently at the Navy's Great Lakes Recruit Training Center, one of a group of about twenty research projects now under way in a broad program designed to inquire into the basic principles involved in the use of films for rapid mass learning.

Under the direction of Professor C. R. Carpenter of the Psychology Department, the forty staff members, including research psychologists and educators, motion picture production experts, research fellows, graduate assistants, and stipend scholars working for advanced degrees have been engaged on both basic and developmental research. Original films for testing learning are produced for the program to research specifications at the Pennsylvania State College Motion Picture and Recording Studio, one of the best-equipped studios at an institution of higher learning. Several projects are already through the test-administration or proving stage, and results are being analyzed. There is a close liaison with other institutions that are engaged in

[1] In "Requirements of Research on Instructional Film," *Hollywood Quarterly*, Vol. III, No. 3, C. R. Carpenter discussed the preliminary stages of the research program and its basic theoretical requirements.

research in the same field, especially Yale University, Fordham University, and the University of North Carolina.

It is anticipated that the equivalent of more than fifteen doctoral dissertations will be completed by participants in the program by the end of June, 1949, when the first period of the navy contract for the project ends. There is every expectation of continuing this fundamental and important research after that time.

F. F.

DISTRIBUTION CENTER FOR EXPERIMENTAL FILMS

THE postwar revival of the experimental film movement in the United States, which Lewis Jacobs wrote about in detail in the Spring, 1948, issue of the *Hollywood Quarterly,* has resulted in the formation of a coöperative distribution center to extend the distribution of these films through film societies, universities, art museums and galleries, and all interested groups and private individuals. The organization has been named Creative Film Associates, and represents the attempt of the film makers to get together on a coöperative basis to insure the widest possible circulation of their work.

Already available for rental from Creative Film Associates is its *Program I,* which includes *Film Exercises 4 and 5* by John and James Whitney, *Fragment of Seeking* by Curtis Harrington, *Meta* by Robert Howard, and *Escape Episode* by Kenneth Anger. Also available are a program of films by Maya Deren—*Meshes of the Afternoon, At Land, A Study in Choreography for Camera,* and *Ritual in Transfigured Time,*—and Kenneth Anger's much-discussed *Fireworks.* Further releases are to be made in the near future. For the convenience of those who wish to rent an evening's program of experimental works without facing the almost impossible task of assembling a group of films from a wide variety of sources—usually, heretofore, from the individual film makers themselves,—several of the films have been put together by Creative Film Associates to form a balanced, 45-minute program, which is available at a rental rate lower than the total of fees for each film rented separately.

Creative Film Associates has also established the Creative Film Foundation, which will attempt to preserve and make available as many of the earlier experimental films as may be recovered (for many of the negatives and prints of the experimental films made in the 'twenties and early 'thirties have since disappeared), or obtained through the kindness of the film makers who still own their negatives. In the latter category, the films of Man Ray—*L'Étoile de Mer, Emak Bakia, Les Mystères du Château de Dé,*—and Robert Florey and Slavko Vorkapitch's *Life and Death of a Hollywood Extra* are soon to be released by the foundation. A further activity of the associates has been the establishment of the Creative Film Press, which will publish a series of monographs on various aspects of the creative film.

As Lewis Jacobs concluded in his article, "the future for experimental films is more promising than ever before," and the organization of Creative Film Associates represents one of the first concrete steps taken by the film makers as a group to implement the promise by making experimental films readily available from a central source.

research in the same field, especially Yale University, Fordham University, and the University of North Carolina.

It is anticipated that the equivalent of more than fifteen doctoral dissertations will be completed by participants in the program by the end of June, 1949, when the first period of the navy contract for the project ends. There is every expectation of continuing this fundamental and important research after that time.

F. F.

DISTRIBUTION CENTER FOR EXPERIMENTAL FILMS

THE postwar revival of the experimental film movement in the United States, which Lewis Jacobs wrote about in detail in the Spring, 1948, issue of the *Hollywood Quarterly,* has resulted in the formation of a coöperative distribution center to extend the distribution of these films through film societies, universities, art museums and galleries, and all interested groups and private individuals. The organization has been named Creative Film Associates, and represents the attempt of the film makers to get together on a coöperative basis to insure the widest possible circulation of their work.

Already available for rental from Creative Film Associates is its *Program I,* which includes *Film Exercises 4 and 5* by John and James Whitney, *Fragment of Seeking* by Curtis Harrington, *Meta* by Robert Howard, and *Escape Episode* by Kenneth Anger. Also available are a program of films by Maya Deren—*Meshes of the Afternoon, At Land, A Study in Choreography for Camera,* and *Ritual in Transfigured Time,*—and Kenneth Anger's much-discussed *Fireworks.* Further releases are to be made in the near future. For the convenience of those who wish to rent an evening's program of experimental works without facing the almost impossible task of assembling a group of films from a wide variety of sources—usually, heretofore, from the individual film makers themselves,—several of the films have been put together by Creative Film Associates to form a balanced, 45-minute program, which is available at a rental rate lower than the total of fees for each film rented separately.

Creative Film Associates has also established the Creative Film Foundation, which will attempt to preserve and make available as many of the earlier experimental films as may be recovered (for many of the negatives and prints of the experimental films made in the 'twenties and early 'thirties have since disappeared), or obtained through the kindness of the film makers who still own their negatives. In the latter category, the films of Man Ray—*L'Étoile de Mer, Emak Bakia, Les Mystères du Château de Dé,*—and Robert Florey and Slavko Vorkapitch's *Life and Death of a Hollywood Extra* are soon to be released by the foundation. A further activity of the associates has been the establishment of the Creative Film Press, which will publish a series of monographs on various aspects of the creative film.

As Lewis Jacobs concluded in his article, "the future for experimental films is more promising than ever before," and the organization of Creative Film Associates represents one of the first concrete steps taken by the film makers as a group to implement the promise by making experimental films readily available from a central source.

As a nonprofit organization, developed and operated on a coöperative basis by the film makers themselves, Creative Film Associates will return all revenue from the rentals to the artists, in order to insure the production of new films. It is hoped that by this method enough films may continually be produced to create a steady supply of new works, so that film centers and other interested groups may expect to have regular experimental film showings throughout the year. This will, of course, contribute to the continued development of the cinema as an independent art form.

More detailed information about the films available from Creative Film Associates, and the activities of the organization, may be obtained by writing to Creative Film Associates, 6215 Franklin Avenue, Hollywood 28, California.

CURTIS HARRINGTON

Book Reviews

Book Review Editor, FRANKLIN FEARING

INTRODUCTION TO TELEVISION

Getting a Job in Television. By JOHN SOUTHWELL. New York: McGraw-Hill. 1947

Television Primer on Production and Direction. By LOUIS A. SPOSA. New York: McGraw-Hill. 1947

Television Techniques. By HOYLAND BETTINGER. New York: Harpers. 1947

THESE three books together form a useful general introduction to television and its present limitations, in three progressive steps. One may begin with John Southwell, who assumes that many who have never seen a broadcast may still be enthusiastic enough about TV's promise to consider TV as their future field of work. He states the fundamental questions that countless people have asked him: Is TV worth gambling a career on? How does one start? What do the various workers do—their specialization? How does one learn? What does one earn? How does one join—or get a job? What do the various jobs lead to? This book attempts an answer to these questions, presenting to the reader who has only a popular conception of the TV industry an informal employment survey. To help him decide where he may fit in, Southwell breaks jobs down into specific functions, without using the cold man-power specifications and code numbering of the *Dictionary of Occupational Titles.* (The *Dictionary,* as yet, does not describe occupations in TV.) Specific information is given concerning the TV station, directors, actors, writers, set designers, cameramen, soundmen, engineers, and others. Realistic relationships are underlined; for example, there are brief sketches of the conditions of trade-union contracts with the TV stations. (Incidentally, the International Brotherhood of Electrical Workers, which has jurisdiction over television technicians in CBS, is affiliated not with the CIO, as the book notes, but with the AFL.)

Two lines that Walt Whitman wrote in "A Song for Occupations" may well serve as a maskless curtain raiser to the remaining two books:

> Strange and hard that paradox true I give,
> Objects gross and the unseen soul are one.

In the mass communication arts it has long been known that an intricate technology of "objects gross" is required to externalize the "unseen soul." Stages and studios are cluttered with the paraphernalia for conventional illusions. The reliance on equipment to create "effects" is showmanship's occupational disease, undermining the development of more desirable unseen, unobtrusive, techniques. Messrs. Sposa and Bettinger present to the reader the rudiments of the useful "tools of the trade," TV's bag of tricks. With skill will come control of the machinery of illusion as means for expression and not as an end in itself: an understanding of the creative aspects of technology.

In the *Primer,* Mr. Sposa writes of TV station practice primarily from his

experience as a director of commercial operations for Station WABD, New York. Throughout, one senses the atmosphere of the busy TV station and its close relation to advertising and the programming agency. The book intends to give "practical tangible information" concerning the organization for daily use of the working parts of a TV station. There are many production stills and photographs taken around TV studio equipment. The text includes good elementary chapters on the TV system, the physics of the camera, lighting, sound, and microphones, and brief chapters on costuming, scenic design, make-up, production, direction, programming, titles, and video effects, as well as a special chapter on "commercials." The use of the motion picture in TV is introduced. A complete "Text of Rules Governing Television" issued by the FCC in 1945, a bibliography, and a glossary of terms are in the appendix. Besides examples of various types of scripts, marked with production cues, there is a two-page outlining of the variety of programs which a station script writer may be required to work on. (Mr. Southwell's book also contains a complete script. All three volumes will acquaint the reader with the problems of TV writing.)

Mr. Hoyland Bettinger is a consultant on TV programming and production. Formerly general manager of the General Electric station, WRGB, Schenectady, New York, he has written and directed films and has been a professional artist and an actor. In his book he suggests that the daily use of TV may also be creative. He stresses sensitive use of the working parts of the medium, rather than mere "effects" and the gadgetry of "show business," carefully considering the reaction of audiences to technique and their orientation to the TV screen. (Even the relief of "eye fatigue" is discussed.) In addition to a discussion of the use of the practical structural units of studio and control room (which includes a good chapter on TV lighting), the nature and function of audio and video techniques is elaborated in a discussion of the creative use and control of sources of light and sound in TV. The reader will find descriptions of the methods of pickup, the illusions and reality of visual and aural perspective, movement and the camera, the psychological bases of techniques. Effective pictorial composition and continuity is emphasized through analyses of the key picture situations, the emotional responses to the basic structure of the picture, the basic aesthetic forms, and the relationship of sound to picture. Mr. Bettinger sets forth the psychological factors involved in such aspects of pictorial composition and continuity as unity, variety, harmony, balance, proportion, emphasis, dominance, spatial composition, pace, and rhythm. The necessity of preplanning is explained with outlines for a visual method of planning (the story-board treatment). All this, in addition to a primer on film production for TV, gives great scope to the book.

We remember that an integrating development of the related arts and sciences followed the crudest beginnings in motion pictures. In TV, once again we are approaching a near fusion of the arts; this time, those encompassed by theater, film, and radio. These three highly developed art industries are not so simple to homogen-

ize as milk. A slow synthesis is urging a reorganization of the existing framework. It will be interesting to watch the dislocations and convergent developments for the next twenty-five years, provided that sun spots or local catastrophes don't interfere with reception. In Los Angeles today we are seeing towering outdoor signs of the times against the horizon that boast of unification: "Working together in the public interest: Paramount Television, L. A. Daily News, and KTLA." For the present it is difficult to show how many jobs will be filled by a reshuffling of the existing personnel, or how many new jobs will be created.

MAURICE KESSMAN

THREE FRENCH HISTORIES OF FILM

Histoire du cinéma, by GIUSEPPE LO DUCA. Paris: Presses Universitaires de France, in the series *Que sais-je?* 1947

Panorama du cinéma, by GEORGES CHARENSOL. Second edition. Paris: Jacques Melot. 1947

Un nouvel art, le cinéma sonore, by JEAN-A. KEIM. Paris: Albin Michel. 1947

EACH of these books treats the past history of the motion picture, an art that is perpetually transforming itself. One, *Histoire du cinéma,* is by Giuseppe Lo Duca, an Italian who writes in French. Another is a new edition of Georges Charensol's *Panorama du cinéma,* originally published in 1927. This work was the first and for ten interminable years the only attempt to put order into a tremendous mass of complex material, and was the bible of devotees of the seventh art. Incidentally, it was Lo Duca, in collaboration with the well-known French film critic Maurice Bessy, who was responsible for the substantial additions which have now brought this book up to date. Finally, Jean-A. Keim contributed a study of what he calls *Un nouvel art, le cinéma sonore.*

Keim's work is different from the first two in that its subject is restricted and all the illustrative material dates from the years between 1928 and 1939. It therefore constitutes a sort of chapter in the history of the motion picture which the author has treated extensively, as befits its importance—Jean Keim's title shows that he considers the sound film a "new art"—and its autonomy. This book, written while its author was a prisoner of the Germans, is enriched by extensive references. It is extraordinary that under conditions which must have been painful and precarious at best M. Keim was able to produce so scholarly an essay. The only criticism that can be made of it is in connection with its date of publication. By this I mean that the sound film became richer by many new experiments precisely between 1939, the date at which this book stops, and 1947, when it was published. However, a welcome postface answers this objection. Here, the author has commented upon such later films as *Saludos Amigos* by Walt Disney, René Clair's American films, Howard Hawks's *Air Force,* Charlie Chaplin's *The Great Dictator,* Jacques Becker's *Goupi Mains Rouges* (*It Happened at the Inn*), and two of Marcel Carné's most ambitious productions, *Les Visiteurs du soir* and *Les Enfants du paradis.* Anyone who loves the motion picture should read Jean Keim's

ize as milk. A slow synthesis is urging a reorganization of the existing framework. It will be interesting to watch the dislocations and convergent developments for the next twenty-five years, provided that sun spots or local catastrophes don't interfere with reception. In Los Angeles today we are seeing towering outdoor signs of the times against the horizon that boast of unification: "Working together in the public interest: Paramount Television, L. A. Daily News, and KTLA." For the present it is difficult to show how many jobs will be filled by a reshuffling of the existing personnel, or how many new jobs will be created.

MAURICE KESSMAN

THREE FRENCH HISTORIES OF FILM

Histoire du cinéma, by GIUSEPPE LO DUCA. Paris: Presses Universitaires de France, in the series *Que sais-je?* 1947

Panorama du cinéma, by GEORGES CHARENSOL. Second edition. Paris: Jacques Melot. 1947

Un nouvel art, le cinéma sonore, by JEAN-A. KEIM. Paris: Albin Michel. 1947

EACH of these books treats the past history of the motion picture, an art that is perpetually transforming itself. One, *Histoire du cinéma,* is by Giuseppe Lo Duca, an Italian who writes in French. Another is a new edition of Georges Charensol's *Panorama du cinéma,* originally published in 1927. This work was the first and for ten interminable years the only attempt to put order into a tremendous mass of complex material, and was the bible of devotees of the seventh art. Incidentally, it was Lo Duca, in collaboration with the well-known French film critic Maurice Bessy, who was responsible for the substantial additions which have now brought this book up to date. Finally, Jean-A. Keim contributed a study of what he calls *Un nouvel art, le cinéma sonore.*

Keim's work is different from the first two in that its subject is restricted and all the illustrative material dates from the years between 1928 and 1939. It therefore constitutes a sort of chapter in the history of the motion picture which the author has treated extensively, as befits its importance—Jean Keim's title shows that he considers the sound film a "new art"—and its autonomy. This book, written while its author was a prisoner of the Germans, is enriched by extensive references. It is extraordinary that under conditions which must have been painful and precarious at best M. Keim was able to produce so scholarly an essay. The only criticism that can be made of it is in connection with its date of publication. By this I mean that the sound film became richer by many new experiments precisely between 1939, the date at which this book stops, and 1947, when it was published. However, a welcome postface answers this objection. Here, the author has commented upon such later films as *Saludos Amigos* by Walt Disney, René Clair's American films, Howard Hawks's *Air Force,* Charlie Chaplin's *The Great Dictator,* Jacques Becker's *Goupi Mains Rouges* (*It Happened at the Inn*), and two of Marcel Carné's most ambitious productions, *Les Visiteurs du soir* and *Les Enfants du paradis.* Anyone who loves the motion picture should read Jean Keim's

book. I should like to draw attention especially to the important pages on which he discusses what he calls the "fusion of the modes of expression," the "sound-animated image," and the "audio-visual rhythm." This part of only one of the three books, which I must perforce treat briefly, really merits an article of its own.

As for Lo Duca, he deserves almost unreserved praise. To condense the whole history of the cinema into 130 small pages, including illustrations, was a *tour de force* of which he has acquitted himself brilliantly. He has the gift of sharp characterization, the gift of the well-chosen anecdote, which is close to the gift of the fabulist, and the gift of synthesis. As a result, this refreshing little book can be read with delight by the layman, while the specialist also finds much to challenge his attention. Naturally, he recounts incidents which are not entirely new. For example, there is the famous story of how Méliès offered to the Lumière brothers, the inventors of the cinematograph, "a price which was fabulous in those days" for their invention, and of Antoine Lumière's grandiloquent refusal: "Young man, you should thank me. This invention is not for sale. For you, it would spell ruin. It could perhaps be exploited for a short time as a scientific curiosity, but it is obvious that it has no commercial future."

Lo Duca's book also contains details which are less well known and deserve to be reported. He tells us of Méliès' last days: "He was discovered at the Gare Montparnasse in 1928, selling candy, chocolate bars, and toys. Friends provided for him, as well as for his wife and little daughter, until his death at the Bellan Hospital ten years later."

Despite Lo Duca's sensitivity to the human side of his subject, he is more interested in its artistic development. He is an extraordinarily gifted teacher in this respect. He explains his points, he entertains, and as soon as he has taught one lesson he links it to another. Even an uninitiated person will not remain indifferent to his way of explaining how, by means of montage and other techniques, the director performs the work of an author. As an example, he cites three different backgrounds against which Pudovkin placed the actor Mosjoukine. In all three the actor's expression was exactly the same; but by presenting him, in turn, in front of a plate of soup, then stretched out on the ground, then leaning over a nude woman asleep, Pudovkin's composition and sequence gave the spectator the illusion that the actor had subtly interpreted three different emotions. Lo Duca's exposition is enriched with hundreds of telling illustrations, and he knows how to relate the message of concrete things to what goes far beyond them. I know of no better popularization than this one; the reader is held almost breathless by the unfolding resources of the writer's imagination. The only criticism that could be made of this book is that, for the most part, it ignores the economic side of motion picture history.

As for the new edition of Georges Charensol's book, I shall not dwell on it at great length because it is essentially a familiar book. There is also the fact that, when confronted with a critical catalogue of such importance and scope, the reviewer is tempted to initiate a discussion on a thousand and one minor points. Material is not lacking in a book that treats the motion

picture from its beginnings to the present day, covering the productions of the United States, Germany, England, Italy, Sweden, Denmark, Russia, and France. The absence of any consideration of the work of the Mexican and Argentine studios is to be deplored, as is the fact that their work is still very little known in France.

In conclusion, it is worth mentioning that all three books are remarkably free from nationalist bias.

JACQUES QUEVAL

BRIEFER MENTION

COMMUNICATIONS RESEARCH

EXPERIMENTAL studies of film and radio occasionally appear in the professional psychological journals. They even serve as subjects for doctoral dissertations, as witness the thesis of Gertrude I. Duncan entitled "The Validity of Health Information Gained through Radio Advertising," submitted for the degree of Doctor of Education at Temple University. Dr. Duncan submitted statements taken from radio commercials (236 of these, constituting a sort of verbal chamber of horrors, are printed in an appendix of her thesis) to various groups of judges. She finds that the statements are judged in the main to be "either false or of doubtful validity," although, interestingly enough, the statements about products "designed to improve digestion and elimination" are judged to have the highest validity, and those relating to hair, skin, and teeth the lowest validity. "The Patterning of Listener Attitudes towards Radio Broadcasts" is the title of a monograph by John Gray Peatman. Associate Professor of Psychology, City College of New York, and Tore Hallonquist, Research Department, Columbia Broadcasting System (*Applied Psychology Monographs,* No. 4, 1945, Stanford University Press). These investigators used the Lazarsfeld-Stanton Program Analyzer to record the audience responses to different types of radio programs. They report in detail the reactions to programs representing the "night club" and "newscast" types.

The Lazarsfeld-Stanton apparatus was also used in the study by Katz and Eisenberg, "Showmanship in Radio Educational Programs" (*Journal of Psychology,* 1945, 20:135–145). The purpose of this study was to determine by the analysis of listener reactions when educational programs are ineffective and how they may be improved. The data indicate a need of programs with greater dramatic unity, programs which stress human interest material, deal with everyday problems, and offer opportunities for listener involvement.

W. Lloyd Warner and W. E. Henry of the University of Chicago conducted a research which is reported under the title "The Radio Day Time Serial: A Symbolic Analysis" (*Genetic Psychology Monographs,* 1948, 37:3–71; Journal Press, Provincetown, Mass.). They were concerned with the symbolic significance of a radio serial, "Big Sister," to a group of housewives who were listeners to daytime serials. The subjects were intensively studied with respect to personality, social background, etc., with the special intent of revealing the "private worlds" of those who habitually listen to the serial type of program. The results, which are much too extensive to report here, indicate that the basic themes of "Big Sister" express the hopes and fears of its audience, and that its social function is to strengthen

picture from its beginnings to the present day, covering the productions of the United States, Germany, England, Italy, Sweden, Denmark, Russia, and France. The absence of any consideration of the work of the Mexican and Argentine studios is to be deplored, as is the fact that their work is still very little known in France.

In conclusion, it is worth mentioning that all three books are remarkably free from nationalist bias.

JACQUES QUEVAL

BRIEFER MENTION

COMMUNICATIONS RESEARCH

EXPERIMENTAL studies of film and radio occasionally appear in the professional psychological journals. They even serve as subjects for doctoral dissertations, as witness the thesis of Gertrude I. Duncan entitled "The Validity of Health Information Gained through Radio Advertising," submitted for the degree of Doctor of Education at Temple University. Dr. Duncan submitted statements taken from radio commercials (236 of these, constituting a sort of verbal chamber of horrors, are printed in an appendix of her thesis) to various groups of judges. She finds that the statements are judged in the main to be "either false or of doubtful validity," although, interestingly enough, the statements about products "designed to improve digestion and elimination" are judged to have the highest validity, and those relating to hair, skin, and teeth the lowest validity. "The Patterning of Listener Attitudes towards Radio Broadcasts" is the title of a monograph by John Gray Peatman. Associate Professor of Psychology, City College of New York, and Tore Hallonquist, Research Department, Columbia Broadcasting System (*Applied Psychology Monographs,* No. 4, 1945, Stanford University Press). These investigators used the Lazarsfeld-Stanton Program Analyzer to record the audience responses to different types of radio programs. They report in detail the reactions to programs representing the "night club" and "newscast" types.

The Lazarsfeld-Stanton apparatus was also used in the study by Katz and Eisenberg, "Showmanship in Radio Educational Programs" (*Journal of Psychology,* 1945, 20:135–145). The purpose of this study was to determine by the analysis of listener reactions when educational programs are ineffective and how they may be improved. The data indicate a need of programs with greater dramatic unity, programs which stress human interest material, deal with everyday problems, and offer opportunities for listener involvement.

W. Lloyd Warner and W. E. Henry of the University of Chicago conducted a research which is reported under the title "The Radio Day Time Serial: A Symbolic Analysis" (*Genetic Psychology Monographs,* 1948, 37:3–71; Journal Press, Provincetown, Mass.). They were concerned with the symbolic significance of a radio serial, "Big Sister," to a group of housewives who were listeners to daytime serials. The subjects were intensively studied with respect to personality, social background, etc., with the special intent of revealing the "private worlds" of those who habitually listen to the serial type of program. The results, which are much too extensive to report here, indicate that the basic themes of "Big Sister" express the hopes and fears of its audience, and that its social function is to strengthen

and stabilize the family as a social institution. The authors compare this type of radio program to the ancient morality play.

Irwin C. Rosen, Department of Psychology, University of Pittsburgh, reports an investigation of *Gentlemen's Agreement* ("The Effect of the Motion Picture 'Gentlemen's Agreement' on Attitudes toward Jews", *Journal of Psychology,* 1948, 26:525–536; Journal Press, Provincetown, Mass.). It was found that the film significantly affected, in a favorable direction, the attitudes toward Jews of 133 college students. Rosen deplores the lack of experimental studies of films since that of Thurstone and Peterson (one of the so-called Payne studies) published in 1933. If he had examined the earlier numbers of the *Journal of Psychology* in which his own article appeared, he might have discovered the interesting investigation of Wiese and Cole ("The Study of Children's Attitudes and the Influence of a Commercial Motion Picture," *Journal of Psychology,* 1946, 21:151–171). In this paper are reported the results of an experimental study of the effects of the film *Tomorrow the World* on some three thousand school children of differing socio-economic backgrounds.

Also reflecting, perhaps, the growing interest in communications problems in academic circles are two recent books: *The Communication of Ideas,* edited by Lyman Bryson (Harpers, 1948), and *Communications in Modern Society,* edited by Wilbur Schramm (University of Illinois Press, 1948). *Communication of Ideas* is a series of addresses delivered at the Institute of Religious and Social Studies, a graduate school conducted with the coöperation of Catholic, Jewish, and Protestant scholars at the Jewish Theological Seminary of America in New York City. Contributors include Margaret Mead, H. D. Lasswell, Paul Lazarsfeld, Robert Merton, and Charles Siepmann. *Communications in Modern Society* is a series of studies of the mass media prepared at the Institute of Communications Research at the University of Illinois by a number of contributors. Economic problems, the audience, the social effects, and problems of responsibility are discussed. Included are one hundred titles "for further reading on communications in modern society." It would be difficult, of course, to obtain agreement regarding items to be included in such a list. To this reviewer it seemed odd that Allport and Postman's *Psychology of Rumour* was omitted, since this book comes as close as anything recently published to presenting a systematic "psychology of" human communication, although this was probably not the intent of its authors. Also omitted are the two issues in 1947 of the *Annals* of the American Academy of Political and Social Sciences which are given over to communications problems. The first of these appeared in March with the title *Communication and Social Action,* and the second appeared in November under the title *The Motion Picture Industry.*

The Classroom

In 1945 seven publishers (Harcourt, Brace; Harpers; Holt; Houghton Mifflin; Macmillan; Scholastic Magazines; Scott, Foresman) undertook a survey of teaching films, their use in schools, their educational potentialities, and the market for such films. They were especially concerned with the question:

Should the textbook publisher attempt to make films as well as texts? The results of the investigation appear in a 117-page *Report to Educators on Teaching Films Survey,* published in May, 1948, by the seven publishers named above. The report covers the findings in such fields as projector ownership in public schools, expenditures for visual education in five hundred large school systems, teachers' preferences for films, and teachers' estimates of defects in teaching films.

Ruth Quinn, principal, Los Angeles City Schools, and Allison J. McNay, Curriculum Division, Los Angeles City Schools, have written a practical little book called *Classroom Radio Production* (C. J. Ver Halen Jr. Publishing Co., 6060 Sunset Blvd., Los Angeles). Topics covered: types of equipment, operation of equipment, production techniques, music and sound effects, and a sample script. In the sound-effects department one is startled to learn the ease with which moppets may produce murder on the air: you simply "stick a kitchen knife into a head of lettuce or cabbage."

Louis S. Goodman, Supervisor, Audiovisual Center, City College of New York, and Yvonne Jones, Book Editor of *Film News,* have compiled *Selected References on Audio-Visual Methods* (Film Research Associates, P. O. Box 205, New York 10, N.Y.). This is an annotated bibliography correlated with Edgar Dale's *Audio-Visual Methods in Teaching,* Dryden Press, 1946.

Sources of Teaching Material, by Catharine Williams (Bureau of Educational Research, Ohio State University, June, 1948), is a 12-page bulletin which lists sources of films, film strips, radio program listings, educational recordings, free and inexpensive teaching aids, professional associations, and periodicals in the audio-visual field. This useful brochure may be obtained from the Mailing Room, Journalism Building, Ohio State University, Columbus 10, Ohio. Prices are: 1 to 10 copies, 20 cents each. 11 to 99 copies, 15 cents each; 100 or more copies, 10 cents each.

British Film Histories

The History of the British Film, by Rachael Low and Roger Manvell (Allen and Unwin, Ltd., 1948) is the first in a series of volumes that will contain the results of the researches of the History Committee of the British Film Institute, under the chairmanship of Cecil Hepworth. The present volume covers the period from 1896 to 1906. The first part deals with the film as an industry, and contains an account of the early film producers, their studios, financial organization, and methods. The second part of the volume contains analyses of the films produced during this period which include discussions of their techniques and subject matter. Subsequent volumes will cover the periods 1906–1914 and 1914–1928. The standing of the authors and sponsors is a guarantee of the scholarship and historical authenticity of these volumes.

British film from 1928 on was covered in *Twenty Years of British Film* by Michael Balcon, Ernest Lindgren, Forsythe Hardy, and Roger Manvell, the first volume in the National Cinema Series (Falcon Press, Ltd.). The second and third volumes in the series have since appeared, both with introductions by Roger Manvell, who is general editor of the series. Thorold Dickinson and Catherine De La Roche are the

authors of *Soviet Cinema.* The first section, by Thorold Dickinson, deals with the silent film in Russia, and the second section, by Catherine De La Roche, is concerned with the Soviet sound film. Mr. Dickinson is a director of British films. Before the war, he visited Russia for the British Association of Cine-Technicians. Catherine De La Roche is of Russian origin. During the war, she was Films Officer of the Soviet Relations Division of the Ministry of Information. The volume is beautifully illustrated with reproductions of stills from important Soviet films, and contains a synopsis of Eisenstein's film *October. Fifty Years of German Film,* by H. H. Wollenberg, British film producer and one of the editors of the *Penguin Film Review,* is, like the other volumes in the National Cinema Series, handsomely illustrated. The text embraces five stages of German film, from its earliest beginnings to the present postwar period. Concrete production figures are given. One looks forward with interest to the forthcoming volumes on the various national cinemas which Mr. Manvell reports as in progress.

F. F.