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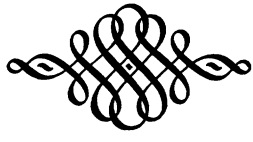

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God, Radio, and the Movies

FREDERICK ELKIN

FREDERICK ELKIN was for three years a member of the Research Staff of the Motion Picture Association of America. He is now a part-time lecturer in cinema at the University of Southern California and is completing work for a Ph.D. in sociology at the University of Chicago.

IN AUGUST, 1948, *Cosmopolitan* magazine published "The Next Voice You Hear," a short story by George Sumner Albee, which, said the editor, "we believe, sincerely, will be the most discussed short story of the year." The story never received this predicted acclaim, but Dore Schary, production executive at MGM, saw in it a powerful spiritual idea which, considering the troubled conditions of the present-day world, should have a deep appeal for the general public. Schary himself wrote a screenplay treatment and then produced a movie of intense religious and spiritual power.

The picture, also entitled *The Next Voice You Hear,* and first released in New York's Radio City Music Hall theater, is not one that "just entertains," not one that is forgotten immediately upon leaving the theater. Few who see the picture can remain unaffected by it. Some have been sharply annoyed by the treatment of God and religion, and in England the picture was temporarily banned. But there are tens of thousands who are acclaiming the film as one of the greatest achievements of Hollywood. Many in the audience have felt pangs of conscience and wept; others have been inspired to support their churches with a new vigor; still others, with a somewhat more objective outlook, have suggested that Hollywood has atoned for some of its sins. It behooves us, therefore, to analyze the picture, to indicate what it suggests about God, religion, and the American way of life, and to discuss why it should have been produced.

The basic story is as follows: A Voice is heard over the radio one evening which says, "This is God. I will be with you the next few

days." The Voice is heard throughout the entire world, each country hearing it in its native language. At first everyone is incredulous and the Voice is thought to be an advertising stunt or a malicious hoax. But when science cannot account for the Voice and it is heard again the following evening, the mass of people realize that it is really God who is speaking to them. God tells them not to be afraid; He tells them they have forgotten their lessons and must create for themselves the miracles of kindness, goodness, and peace. After six days, a miracle has truly been wrought. The people have taken to heart these words of God, have tempered their feelings of bitterness and hate, and lead more kindly and understanding lives.

Dramatically, the movie version is much more effective than the original story. The movie, first of all, has eliminated the theatrical, almost "cheap" miracles of the original. In the *Cosmopolitan* story, God proves his existence by being spectacular. A woman attempts suicide by jumping off a bridge and hangs suspended in mid-air for forty-five minutes; all the metal weapons and equipment belonging to our armed forces are found cut into scrap and piled alongside the furnaces of the steel mills; the continent of Australia is sunk under water for one minute. The movie, much more effectively, does not suggest that God has to *prove* his power; rather, it quite clearly indicates that God has such power but does not choose to use it.

In the original story, God seems aggressive and vengeful. He greatly embarrasses a group of atheists at a mass meeting by having them suddenly sprout wings and halos; He pulls Russia's United Nations representatives back by the seat of their pants when they try to stalk out of a U.N. meeting; He turns Russia's military equipment into manure carts. In the movie version, God remains always, to everyone, the all-loving and sympathetic Father.

The movie is also much more effective in that it suggests a modern parable. The picture is full of simple symbolism—the

good of the home and the evil of the barroom; the good of work and the evil of sloth; the good of humility and the evil of conceit; the good of restraint and the evil of anger; the good of the housewife and the evil of the cheap woman; the good of the protecting policeman and the implied evil of a domineering authority.

Contributing to the parable-like effect is the fact that the picture focuses on a supposedly typical American family and shows how this family responds to the shock of hearing God's Voice. The husband is Joe Smith, typical factory employee; the wife is Mary, typical housewife and mother; the son is Johnny, typical ten-year-old schoolboy. They live in an ordinary house and lead ordinary lives. They eat crunchy breakfast cereals, save box tops, listen to the radio, follow a regular work routine, and go to church together. The husband is annoyed by starter trouble in his old car, carries a lunch box to work, gripes about his foreman, and goes bowling with his fellow workers. The wife takes care of the house, prepares sandwich lunches for the husband and son, helps the boy with his homework, and experiences the pains of pregnancy. The boy goes to school, likes to listen to the radio, has a newspaper route, is reluctant to do his homework, and calls his friends "drips."

Such suggestions of reality apply as well to other aspects of the picture. There are references to the FCC, to the Nielson rating, to scientists, to radio commentators, and to specific foreign countries. The residential area in which the Smith family lives is like thousands of others in the country and the minor characters are ordinary people, very much like those we all meet in our daily lives.

The simple symbolism, the parable-like aspects, and the suggestions of reality combine to make this picture a powerful production and one with which the audience feels a deep sense of identification.

It has often been noted that neither American movies nor American religion can be understood apart from the rest of our

culture. That Bruce Barton's book, *The Man Nobody Knows,* which pictured Jesus as a "go-getter" who could "sell" an idea to hundreds of millions of people, should become a best seller; that Russell Janney's *Miracle of the Bells,* which describes how religious values are promoted by the publicity methods of a press agent, should be read by millions of people and then be made into a successful movie—these are expressions of a religion that only we in business-conscious America could accept so readily and without question.

In *The Next Voice You Hear* is revealed another characteristic of the link between our religion and our American culture—the link of sentiment, sociability, and the American middle-class family. This is a picture about religion, but it is not the religion of a crusading St. Paul or of a stern and serious Puritan or of a deeply emotional orthodox Jew or of an ascetic monastery monk. Rather, the religion of this picture suggests a friendly, sociable relationship with God and one's neighbors. Man is not inherently evil; he is good and has infinite possibilities. It is not necessary, or even advisable, to bemoan one's sins, to feel deep pangs of conscience, to proselytize, to worry about salvation and redemption, or to be concerned with tragic aspects of life. Here, in this picture, we have a religion in which improvement comes from within ourselves; a religion of friendliness and tolerance for one's neighbors, even if they do not believe as we do; a religion of dressing up for Sunday churchgoing, of a sweet sentimentality of mother-son love. It is the religion that is part of our American middle-class way of life—a religion that sings hymns and popular songs like "Good Hearts and Gentle People" or "Let's Go to Church Next Sunday Morning," rather than spirituals and masses; a religion which is concerned with the Easter parade and the Easter bunny as well as the resurrection; a religion which decorates the Christmas tree and sings "I'm Dreaming of a White Christmas" as well as that which expresses wonder and gratitude at the nativity.

In this picture the major themes are rather evident. They sug-

gest that God exists and watches over us; that we should have faith in Him and not be afraid. They suggest that in our everyday lives and personal relationships we have forgotten God's message and should lead better and more understanding lives; that the world is full of miracles—the sun, the moon, a blade of grass, and the birth of a baby. We should recognize and appreciate these gifts of our God.

However, in such a picture, there are also numerous, more subtle themes and implications that are worthy of particular mention. One such theme is that if you have faith in God and live according to His word, all will be well in the world. There will be no bitterness between an employer and an employee, between a husband and his in-laws, between a policeman and a citizen, and, presumably, between one nation and another. With such faith and a good life, a son will try not to worry his mother, a pregnant woman will bear her child without difficulty, and perhaps even a defective automobile starter will begin to work properly.

It is also implied that our God is a God of all the world and of all peoples. He does not demand that we follow specific rituals or that we believe in specific religious doctrines. There are truths in all religions and it seems of minor importance whether we believe in the Trinity, in Buddha, or in the teachings of Mohammed. Rather, God judges us on the way we live, on the goodness of our works. Even an avowed atheist, as suggested in this picture, may be a worthy person.

It is further suggested that we should look upon God as fatherly and paternal, as a God who loves His children. Of course, God has the power to do whatever He wishes—and we should not tempt Him too far—but He is not a God of anger and vengeance. Rather, He is a God who talks soothingly to His children. He asks only that we count our blessings and do our "homework," and create for ourselves such miracles as understanding, peace, and loving kindness. "You are like children going to school," He says, "you have forgotten some of your lessons. I ask you to do your home-

work." We must do these good deeds, it is suggested, not because of fear, but because of trust and of love.

Worthy of note also are the numerous implications about family life. The type of family life presented is not uncommon in America—it is the ordinary middle-class family so often met in movies, radio dramas, and magazine stories. However, in this picture, as typified by the Joe Smith family, it is of particular importance because of the suggestion that it has religious sanction, that it is approved by God.

There is the implication, first of all, that a family relationship is the normal relationship in our society, that it is proper for men and women to have children and homes. The men and women who live alone, who have no family responsibilities and possibly hang around bars, are condemned as unworthy.

Secondly, it is suggested that the woman, as housewife and mother, has the most important role in the family. For example, in this picture, she is wiser than the husband and helps the son with his arithmetic, the husband preferring to wash the dishes. It is she, too, who holds the family together. Her husband and her aunt are always fighting, but the wife loves and appreciates the virtues of both. Should anything ever happen to the husband, we could be sure the rest of the family would stay together; but should anything ever happen to the wife, it is quite possible that the family would soon fall apart.

The husband, according to this recurrent pattern, evident in such good films as *The Best Years of Our Lives* and *Apartment for Peggy*, as well as in numerous soap operas and stories, has an adequate job and is respected by other men and women. But when faced with emotional problems, and in this case religious problems, he becomes troubled and loses his self-control. Under the confusion and strain—resulting from the shock of hearing God's Voice, the anxiety about his wife's pregnancy, the tension with his foreman and aunt—husband Joe Smith becomes so upset that he begins drinking in a bar and soon becomes woefully drunk. After

a thick-voiced denunciation of the irresponsible man and loose woman at the table with him, he staggers back, like a guilty puppy, to his sympathetic, understanding wife. The wife, too, in this picture breaks down under stress, but, because of her inner strength, her recovery is almost immediate.

It is the mother also who has the prime responsibility of training the son in American middle-class virtues. Primarily because of her influence, the boy will be polite and dutiful; he may fight if attacked by another boy, but he will never strike a girl; he will see goodness in all people; he will never seriously violate any of our conventional standards. He has learned, like his mother, to affirm morality. When the father arrives home drunk, it is not the understanding wife who expresses shock (although, unconsciously, she may well feel it), but the ten-year-old boy. The boy, in fact, is so shocked and so disillusioned that he cannot look his father in the face and runs away from home.

The role of the wife is further enhanced in the picture by the fact that she is pregnant. Not only does this become the basis for some touching sentimentality between mother and son, but also, it is suggested, this pregnancy is quite heroic and miraculous.

There are a few other important implications about our way of life that are also, by suggestion, sanctioned by God. One such implication is that our American economic and political system is a good system. The factory foreman may continually urge the men on to work with the phrase, "An honest day's work for an honest dollar," and a policeman may give our hero two traffic tickets in one day, but these representatives of authority are basically fine people and it is wrong to think badly of them. If we hate and fear them, it is because we do not have faith in God and do not live as He wants us to live.

It is also suggested that the ideal person is one who leads, who accepts a generally simple, steady, and responsible life. While on his binge, Joe Smith bemoans the fact that he has been plodding along for years, barely making ends meet. "To what purpose?" he

asks. But it is clearly indicated here that Joe Smith is expressing a wrong, if not immoral, outlook. He should accept and appreciate his life; he should not be so concerned with a factory hot water faucet that doesn't work or other such trivialities; rather, he should be appreciating the simple miracles of nature and the simple life he leads.

Psychologically, this picture is very reassuring. We are told, first of all, that God is our all-powerful, all-loving Father who looks upon us as his children. Life is not so complex, we are advised; our problems aren't so difficult. If things aren't going well, it is only because we have forgotten some of our lessons. And it is sympathetically suggested that all we need do is lead our ordinary lives, have faith in Him, and be good and kind, and our problems will be simply and magically resolved. We need only become like children again and obey our Father, and we shall be protected forevermore.

Also very reassuring is the suggestion that God sanctions our way of life and our middle-class virtues, especially those which emphasize the role of the housewife. We are told, for example, that the ordinary "common-man" family is the basic unit in American life; that people are to be judged not by income or social background but by character and personality; that the good wife is more worthy than the bad woman, and the dependable husband more worthy than the sluggard; that, if we are conventional and moral, and show a bit of self-restraint, we shall succeed and be happy; that our world of the factory, the radio, the school, the bowling team, the front lawn, and the nickname is right and proper. The picture will not be so psychologically reassuring to any socioeconomic groups that have hostile attitudes toward conventional demands, or to the upper-level groups who feel socially superior; but it will be tremendously satisfying to the great majority of ordinary Americans, especially women, who want to feel that what they believe is right, that what they have learned from their parents, teachers, and ministers is proper.

Every picture which emphasizes certain ideas inevitably de-emphasizes the opposites of these ideas. Thus, for example, if this picture stresses the important role of the housewife, it devalues the role of the career woman; if it emphasizes the crucial role of the mother in solving emotional problems, it suggests the inability of the father to do so; if it stresses the child-centered family, it plays down the family in which the child must make concessions to the personality demands of others; if it emphasizes that an individual should be judged by his character, it de-emphasizes a judgment based on intelligence or social position. However, what is most noticeably devalued in this picture, and what seems to be of particular importance in this present world of ours, is the demand for positive action in the face of our problems. The picture suggests that, if we love God and become good and kind, life will almost automatically go on without tension or friction. All our problems will be magically resolved and relationships with everyone will be pleasant. Nothing in the picture suggests how we should act in a world where not everyone has heard the Voice of God. Suppose a stronger nation attacks a weaker one; suppose there is discrimination against a minority group; suppose local politicians accept graft from gamblers; suppose a foreman *is* arbitrary and demanding; suppose a mother dies in childbirth. What of any problem that requires intelligent thought, or a firm hand, or an adjustment to tragedy? This picture, in its emphasis on passive dependency, in its implication that it is so easy for this world to become a Garden of Eden, ignores the fact that there are serious and difficult problems in our contemporary world which must be squarely faced.

If this picture were an isolated expression of wishful passivity, it would be only of passing significance. However, it seems that such expressions of dependency, with such magical solutions of our problems, may be signs of a growing tendency within our society and within ourselves and, if so, we should be aware of it.

Such a tendency, of course, is understandable amidst all the

tensions of our contemporary world. Our material and scientific strides forward have certainly not lessened our personal anxieties. We know that we live in a precariously balanced world that may suddenly explode into a devastating world war. It is little wonder that many feel weak and powerless and are frightened.

Where are we to turn? Neither retreat nor standing our ground has decreased the danger or reduced the tension. What better course then, than to return to our all-loving sympathetic God, the God we prayed to when we were children, to ask Him to look down upon us once more, to reassure us that we need not worry and all will be well. It is this which seems to be a strong, unexpressed wish of many who have resumed their churchgoing, of the Wheaton College students who fervently confessed their sins, of the tens of thousands who have been flocking to hear evangelist Billy Graham, and of many who are acclaiming the motion picture, *The Next Voice You Hear.*

Exhortation to the Trade

ERNEST CALLENBACH

ERNEST CALLENBACH first became interested in films through the work of the Documentary Film Group, a student organization at the University of Chicago. In Paris, in 1949, he made an informal study of the French motion picture industry.

YOUR CINÉASTE is a Straynge Beeste, habiting (like Plato's captives) large Dismalle Caves, wherein he remains transfixed to entertain in his Mind the various *Sensations* and *Ideas* conjured up by the succession of SHADOWS which he sees on the wall before him—though, unlike Plato's captives, he is not chained there, but remains of his own Free Will & Volition.

And when he departs, frequently it be for naught but to enter a large Structure like to a Barn, situated miles from the hearts of Towns, and there he occupies himself with the Construction and *Manipulation* of sundry diabolic Engines, all in the greatest CONFUSION imaginable, and with Cursing and Profanity and unholy Laughter of the most sinful kind. The result of his Labours is a band of immense length, not Glass nor yet Paper but having qualities of both, for light passeth through it and it may be rolled up like a scroll. And upon this band, by the devilish contrivances of his BLACK ART, he hath succeeded in fixing the *Images* of all the soulless Actions which he Ordained to be carried out.

Furthermore, this CINÉASTE thereupon retires to another Dismalle Cave, albeit a narrow & stuffy one, and busies himself with *Cutting* the Images on the band, and rearranging them according to certain Rules known only to Practitioners of the Satanic ART, and adding to the band another band, obtained through equally *reprehensible* means, from which he causes certain Noises & Sounds to be produced, including those of the most *hellish* and *brutish* sorts.

And so strong a Hold upon the poor CINÉASTE does the Evil One obtain, that he brings him to *Declare,* and to *Maintain*

stoutly, that he is motivated by a Love of his Metier, whereby we may see how insidious is the Influence of Satan, and how he turns the Eyes of the CINÉASTE from the lives of *Normal Men,* and causes him to be an OUTCAST from their Society, devoted to Straynge Actions in Straynge Places, yet bearing his *Lot* and his Exile staunchly, Nay, with a good Heart.

Domestic Broadcasting in Canada

(PART II)

WALTER KINGSON AND ROME COWGILL

WALTER KRULEVITCH KINGSON, a member of the editorial board, is at present head of the Radio Division, Theater Arts Department, University of California, Los Angeles. He has been associated with educational radio for a number of years and at New York University did his doctoral study on school broadcasting in Canada. ROME COWGILL, former staff writer for the *Voice of America* and author of numerous radio scripts, served with the Canadian-American Education Committee in preparation of exchange broadcasts for Canadian and American schools. She is author of *Fundamentals of Radio Script Writing* and co-author, with Walter Kingson, of *Radio Drama, Acting and Production*. This article, which concludes in this issue, is a chapter from a forthcoming survey on radio and television.

IN 1948–49, the Canadian Broadcasting Corporation, with program funds smaller than that year's radio budget of General Mills, Inc., provided a broadcast service for three networks, winning international recognition for several of its programs. How does the CBC do it?

The chief reason is that the CBC radio attracts the best of Canadian talent. Radio is not a separate art form requiring new talents; it is a medium which adapts the arts of the stage, the concert hall, and the platform. The CBC scours the country for writers, actors, musicians, and speakers, encouraging them to use their talents for radio. It cannot offer munificent sums of money, but it does offer an outlet for free, creative expression.

Formulas are not recognized by the CBC drama department; it is fond of experiment, and the award-winning *Stage* series, broadcasting everything from original Canadian musical comedies to adaptations of classic dramas, is an open market for serious dramatists. This series is by no means the only one. In 1948–49, more than three hundred plays—92 per cent of them written by Canadian authors—were broadcast over the three CBC networks, including one series of four one-hour original musical comedies written especially for radio by a musician and an author in collaboration. During the year, about twelve hundred scripts, most of them by Canadians, were received, read, commented upon, and

purchased or rejected by the drama department of the CBC. Three hundred short stories were submitted for *Canadian Short Stories,* a program of three years' standing on which shorter works of fiction are read. Many young Canadian authors first reach the public through this series.

Performers for CBC productions are encouraged in a number of ways. Auditions for new artists are held periodically at each of the main CBC production centers, in Vancouver, Winnipeg, Montreal, Halifax, and Toronto. Judges include one CBC representative and two competent persons from outside the corporation.

In Vancouver, the auditions are held weekly throughout the winter, with auditions for musicians and actors alternating. When a contestant is recommended, every effort is made to find a program on which he can appear. CBR, the Vancouver station, schedules three series designed to introduce new talent; as soon as possible, the best are employed in regular broadcast series. In the past two years, more than 400 candidates were auditioned in Vancouver and, of the 139 who passed, 97 were used on the air.

In Winnipeg, applicants submit recordings for their auditions; in Halifax, those successful in auditions are trained in a drama workshop.

In addition, the CBC runs a talent show, originating in Toronto and broadcast over the Dominion network. Called *Opportunity Knocks,* it is similar to the Major Bowes show. Would-be contestants—singers, actors, entertainers of all types—have an audition each week. Contestants selected appear on the current broadcast, and a weekly winner is chosen through studio applause and listener vote. All contestants are paid a professional fee, and the winner is awarded a return engagement. At the end of each thirteen-week cycle, a grand award is made. In the past year, more than 1,000 contestants were auditioned, out of which 210—40 of whom were radio announcers—appeared on the program. (Ninety per cent of these announcers are now placed in station

jobs across Canada.) Because of the success of the series, both as a program and a talent source, the CBC plans to originate it next year from other production centers in the country as well as from Toronto.

Another broadcast competition was inaugurated by the French network in the winter of 1948–49, under the title *Nos Futures Etoiles* (*Our Future Stars*) and was open to any Canadian singer under thirty with a concert, opera, or light opera repertoire. Singers could record their auditions at any CBC station in any part of Canada, and the CBC contributed toward the traveling expenses of those invited to appear on the program in Montreal. Contestants also received a fee for appearing on the program. Applications were received from 626 candidates, 44 of whom were chosen to sing on the air. Five independent judges cast separate votes, and the winners were announced at the end of the twenty-six-week series. A soprano from Manitoba and a bass from Quebec received two $500 awards, plus twenty-six-week radio engagements on the French network. The ten semifinalists appeared as guest artists on the network. A sponsored program on the Trans-Canada network, *Singing Stars of Tomorrow,* operates on a somewhat similar plan.

Though such series, with the regular auditions and the constant open market for scripts, make it easier for talented Canadians to turn to radio, this does not explain why so many of these people stay in radio, in spite of frequent lucrative offers from American agencies and networks.

One reason is fairly steady, dependable employment. Though CBC actors work as free-lance artists, they do not face the hazards of American commercial radio: series dropped when a sponsor steps out, sustaining programs canceled to make way for sponsored programs, and a casting system confused by patronage, stars, and agencies. CBC drama directors, most of whom are staff members, are responsible only to their listeners and the corporation. They nurture and cultivate strong acting companies from which they

cast regularly. The advantage is double: actors have a measure of security, and directors work with veteran performers.

For Canadian musicians the CBC provides employment in a number of ways. About half of CBC programs are music. Orchestras and musical organizations all over Canada appear in featured concerts, while *Recital Periods* are scheduled regularly on a regional basis to provide an outlet for lesser-known talent. The CBC also organized, in 1948, the country's only permanent opera company. The CBC Opera Company, in Toronto, performed *La Traviata, La Bohême,* and *Orpheus* over the Trans-Canada network, while the CBC Light Opera Company gave all thirteen of the Gilbert and Sullivan operettas over the Dominion network, and, with announcements and descriptive narration in French, over the French network. Montreal and Winnipeg maintain a CBC Concert Orchestra, Vancouver the CBR Singers, and in each production center local musicians make up the orchestras which provide music for dramatic broadcasts.

These opportunities for more or less steady work in radio, however, do not explain why recognized professionals continue year after year to contribute to CBC broadcasts—people like Walter Kaufman, permanent conductor of the Winnipeg Symphony Orchestra, who organized and trained the CBC Halifax Workshop orchestra, and novelist Robert Fontaine, who wrote for the CBC a weekly serial, *The Happy Time,* reminiscences of French-Canadian family life which, published in book form, became the basis for the current Broadway play of the same name. Undoubtedly these people are moved by many considerations, such as the conventional ones of regular income, job security, and the chance to be heard. But unquestionably an overriding consideration is the integrity and high standards of many CBC programs.

This is not to imply that all Canadian radio programs are written and performed by top professionals, and that every series achieves the high standards set by a few. Neither does it mean

that these standards are higher than the best of American radio. The difference is that American radio succeeds by being popular with the largest possible number of listeners, and pays less attention to the small, discriminating audience, while the CBC, as a national service, must provide not only network coverage but satisfactory programs for every Canadian, even the discriminating.

What are the programs for the more discriminating audience? Most have already been mentioned: the *Stage* series with its hour-long dramas, the similar series originating in the provinces, the concerts and operas scattered throughout the lighter fare of the schedule. There are, in addition, programs like *The Citizens' Forum,* and *In Search of Ourselves,* a series on psychiatric problems. But among those which merit special mention is an experimental program which has become as successful as it is unusual.

Since Wednesday, December 3, 1947, the CBC has offered one night each week a solid bloc of unusual programs for discriminating listeners. The *CBC Wednesday Night*—broadcast over the Trans-Canada network while popular entertainment is carried as alternative listening over the Dominion network—is officially described as "adventures in listening for the listener and adventures in creative radio for writers, musicians, actors, and CBC personnel."

Programs heard on *Wednesday Night* broadcasts largely ignore conventional time limits. *A Layman's History of Music,* tracing and illustrating the development of music, required two and a half hours on two successive programs. Another two-and-a-half hour period was devoted to a broadcast re-creating *A Day in the Life of Samuel Johnson,* and a three-and-a-half hour period was set aside for a broadcast of the entire *St. Matthew Passion.*

Wednesday Night programs, however, usually offer a varied schedule of drama, talk, and music. Plays presented last year included two-hour productions of *Julius Caesar* and *Hamlet,* performances of O'Casey's *Juno and the Paycock,* Synge's *The Well of Saints,* and an adaptation of Eliot's *Murder in the Cathedral,*

as well as adaptations of Leacock and other Canadian humorists. "Talks programs" range from folk tales and legends to a series based on an analysis of *The Canadian Personality,* and music programs range from classic operas performed by the CBC Opera Company to a broadcast of high lights of the Edinburgh Music Festival, arranged with the coöperation of the BBC.

The CBC has been gratified at the success of *Wednesday Night,* and it points out that the series is proof that the corporation has fulfilled another of its obligations: "Programs of the *Wednesday Night* calibre would not have been possible if the CBC had not followed, over a period of years, a policy of providing Canadian talent with every opportunity to improve and develop. . . ."

Because a sense of national unity depends upon a good deal more than radio programs, it is impossible to evaluate the success of the CBC in carrying out that part of its responsibility. But there can be no doubt that it has tried. The program schedule is dotted with titles like *Our Canadian Foibles* and *In Search of a Citizen.* News and public affairs broadcasts do their bit, and every music or drama program that claims to present Canadian works carefully includes selections from all regions.

However, the CBC is not a powerful, highly centralized, propaganda organization. Although it is administered as a single corporation, it operates three broadcasting units. The French network, serving more than a third of the population, not only broadcasts exclusively in French, but plans and prepares most of its own programs. In 1948–49, out of a total of 5,438 broadcast hours, the French network carried only 392 hours of programs from the Dominion or Trans-Canada networks. And, though Trans-Canada broadcasts national programs 16 hours a day in all regions, the Dominion network is on the air at the same time with only a few national programs.

What this means in terms of national unity is well illustrated by the CBC National School Broadcasts. For seven years, National School Broadcasts, planned "to develop good citizenship and a

healthy awareness of Canada," have been made available to Canadian schools, with programs on music, literature, history, folklore, and science, many of which have won awards. Programs are planned in coöperation with provincial departments of education, and are accompanied by printed teacher aids, containing background materials and illustrations. However, the teacher aids do not include any suggested activities for utilizing the programs. Why not? Because each of the provinces conducts its own series of school broadcasts with teacher aids full of suggested activities; education, in Canada, is officially a provincial, not a national, function, and the provinces guard their autonomy. The CBC, as a national agency, would be usurping the provincial function if its school broadcasts included suggestions for utilization.

Needless to say, since these programs are in English, the French network does not carry the National School Broadcasts at all. It has its Radio College for adults, and numerous educational out-of-school programs for children.

In other words, the National School Broadcast department can plan and broadcast excellent unifying programs, but the French-speaking teachers use them as and if they wish. The same is true of broadcasts from the National Program department. Out of Canada's 166 stations, only the 23 basic stations of the Trans-Canada Network are required to use them.

What this amounts to is freedom of choice for the Canadian radio listener; not so wide a choice of stations as enjoyed by the American listener in a metropolitan center, but equal freedom to pick and choose from among several. So long as this freedom exists—and the Canadian dislike of national centralization, illustrated in the provincial guarding of the educational function, suggests that it will—the CBC can only keep abreast of, not lead or control, Canadian attitudes, including national unity.

Although the CBC seems to have performed admirably the functions for which it was set up, particularly in increasing radio

coverage in Canada and developing Canadian talent, it is today in a most precarious position. In 1948–49 its operating deficit was $44,000. Since it is not a government agency, its deficit is not met through appropriations. The choice is between increasing license fees and increasing the amount of advertising carried.

Already almost 20 per cent of CBC network programs are commercial, and of these 40 per cent are American sponsored. Considering the fact that the CBC was set up partly to prevent American domination of Canadian radio, the list of American network programs carried by the CBC is surprising. The *Breakfast Club, Big Sister, Road of Life, Life Can be Beautiful, Ma Perkins, Pepper Young's Family, Right to Happiness, Arthur Godfrey's Talent Scouts, Album of Familiar Music,* the *Jack Smith Show, Ozzie and Harriet, Bob Hope, Fibber McGee and Molly, Kraft Music Hall, Lux Radio Theater, Mystery Theater,* and the Metropolitan Opera broadcasts all were broadcast over Trans-Canada in 1948–49. Over the Dominion network were heard the *Fred Waring Show, Club 15, Spike Jones, Pause that Refreshes, Twenty Questions, The Contented Hour, Big Town, Suspense, Ford Theater, The Fat Man, Blondie, My Friend Irma, Amos'n Andy, the Aldrich Family,* and Milton Berle. Over the French network, with commentaries in French, went the Metropolitan Opera broadcasts and the *Album of Familiar Music.*

American programs are popular in Canada; the majority of Canadians, like the majority of Americans, are not those interested in chamber music and T. S. Eliot. The CBC could sell more time to American sponsors, except that it continues to preserve its best evening broadcast hours for its own programs. Already it has had to relax some commercial regulations: in 1948 the news regulation was revised to permit commercials at the beginning and end of news broadcasts, and the prohibition against the mention of prices of goods or services was lifted. But if the CBC goes a step further, releasing its best sustaining network time for American-sponsored programs, increasing its percentage of com-

mercial revenue, how long will it be able to justify exacting the license fee from listeners?

The CBC feels that it is already overloaded with commercial programs, which it has been forced to accept year after year as costs increased and the license fee remained at $2.50 per radio. The CBC feels that license fees will have to be raised. Will the listeners agree?

Most Canadians do not evaluate the CBC according to the functions it was organized to perform, but according to their personal satisfaction with daily broadcasts. Newspapers are no longer frightened of commercial radio competition, and many enviously note the profits of newspaper-owned radio stations in the United States. Private station owners in Canada, whether or not affiliated with any of the networks, chafe under CBC broadcast regulations; many undoubtedly view the corporation as a monster, fattened on public funds, restricting its competition to insure its own dominance. If listener license fees are raised, it will have to be through Parliamentary action, and it is doubtful whether any newspapers or radio stations will suport this.

The CBC itself will not have many opportunities to bring its case before the public. It cannot take sides in public issues, but as a national agency must preserve grave impartiality, even if the issue affects its own survival. But in its annual report this year, the CBC stated its case clearly: "The financial situation of the Corporation is essentially the result of changes in the national and world economy in the last ten years, which have inflated the whole price and cost structure. While cost levels to the national system have risen, the main revenue rate, the license fee, has stayed the same. The Corporation cannot, any more than any other organization or any business, continue to meet rising cost levels while revenue rates remain the same. . . . In fact, because of swollen costs, the Corporation will have to reduce drastically its services and program standards unless its revenue basis is changed. Reductions would have to include the cutting down of some program

services, dropping of the quality of the programs, less use of Canadian talent and the elimination of network coverage in some areas."

It seems quite certain that the CBC does not intend to go commercial. But it may be able to remain a public service organization only by cutting down the quality and extent of its public services.

Furthering Motion Picture Appreciation by Radio

GERALD PRATLEY

GERALD PRATLEY has been with the Canadian Broadcasting Corporation since 1946 and at present is film reviewer for Canada's national radio system. His programs, broadcast weekly over the CBC's Trans-Canada and Dominion networks, are *This Week at the Movies, The Movie Scene, Facts About Films,* and *Music From the Films.* In addition to his work on films, he is director of both the Toronto Film Society and the Canadian Film Institute. He also contributes reviews to *The Critic* and *Canadian Film News.*

RADIO has long been used as a medium for advertising motion pictures by sickening spot announcements coupled with ballyhoo and gossip about the stars. There have been few attempts to make use of radio's speech and sound reproducing techniques as a regular means of dealing seriously and intelligently with films.

A little over two years ago the Canadian Broadcasting Corporation began an experiment by adding to its coverage of talks about the arts and social and economic affairs two programs of film criticism, one originating in Vancouver and the other in Toronto. New films showing in Toronto were reviewed each week, and the same procedure was followed in Vancouver. Thus listeners could always hear two opinions of the same film.

It was hoped that forthright opinions about new films, free from any consideration other than truthful criticism, would help the industry's efforts to win back what is referred to as the "lost audience." These people, fed up with being unable to tell a good film from a bad one, by reason of mendacious press advertising, had given up movies altogether. The hope of winning back the audience has been partly realized, as is evidenced by the letters and comments from listeners who say that their choice of motion pictures has been influenced by the opinions given over the CBC.

These two programs were restricted to criticism of new releases, and shortly after they were inaugurated it was felt that movies should be given an even broader coverage in order to bring about and maintain an appreciation of the film as a recog-

nized form of art. Accordingly, a fifteen-minute program called *The Movie Scene,* and subtitled "A review of the film world here and abroad," was broadcast each week over the CBC's Dominion network. This program, now two years old, has dealt with practically every aspect of film making from an international viewpoint, with the exception of film music.

In Canada, talks were supplied by the National Film Board. Film makers like artist Norman MacLaren (*Fiddle De Dee, Dots and Loops*), director Morton Parker (*Family Circles, Challenge—Science Against Cancer*), and the National Film Board's former commissioner, Ross McLean, were among the contributors. From England the BBC supplied talks by recognized authorities on any subject desired. Last year, Erich von Stroheim and Howard Gaye recalled their days with D. W. Griffith, while Ivor Montague spoke about Sergei Eisenstein. Mary Field discussed making films for children, Roger Manvell spoke about the first half century of the film, and David Hand outlined the progress of the British cartoon. Then Moultrie Kelsall and Basil Wright covered the Edinburgh Film Festival with emphasis on the Canadian entries. Talks on film making were given by Sir Michael Balcon, Michael Powell, Carol Reed, Sir Alexander Korda, Robert Donat, Valerie Hobson, and Anatole de Grunwald, and top-ranking technicians discussed the complexities of their particular work. These names are only a few of many. Future programs will include a seven-week series by Roger Manvell and Thorold Dickinson describing how a film is made, using Ivan Turgenev's *The Torrents of Spring* as a story. Also ready for future broadcast are a "medieval disputation" by the Dominican Fathers on *Is the Cinema the Highest Form of Art?,* and *Crisis in British Films,* with Sir Michael Balcon, Robert Hamer (*Kind Hearts and Coronets*), Glynis Johns, and others. Nearly all of these programs are prepared specially for the CBC listeners and are not used by the BBC at home. In addition to these talks, extracts recorded from sound tracks of English films are regularly sent to Canada for the

purpose of illustration. As far as Hollywood is concerned, the CBC has been less fortunate. Publicity agents have failed to see the value of intelligent talks by film makers, since they still labor under the false impression that the stars are the only important factors in films. Extracts from sound tracks have been unobtainable, while the studios' prepared interviews with the stars are so puerile as to be embarrassing. The only special talk recorded for *The Movie Scene* was by Richard de Rochemont, who gave an interesting outline of the *March of Time* production procedure. When Danny Kaye came to Toronto, he spoke intelligently on screen comedy compared with stage comedy. Apart from these, talks by Hollywood's important film makers have been noticeably absent.

With *The Movie Scene* covering important and artistic developments in motion picture production and maintaining the dignity and importance of the industry, there remained only one more aspect of motion pictures that was not receiving specialized treatment. This was film music. With the recording companies issuing film scores in ever increasing numbers, and with radio stations playing them indiscriminately without presenting the scores as a specialized form of music, it was felt that a program placing film music in its proper perspective was necessary.

As a trial program, a half hour on the CBC's Trans-Canada network was set aside for *Music from the Films,* and with the coöperation of the BBC and the J. Arthur Rank Organization, a series of six broadcasts was arranged. These began with Muir Mathieson (recording director for the J. Arthur Rank Organization) talking about the evolution of film music, followed by interviews between him and William Walton, William Alwyn, Brian Easdale, Arthur Bliss, and Ralph Vaughan Williams. These composers talked about the problems they faced when writing scores for certain films and illustrated their talks by the use of sound track. These six interviews were so successful (many letters being received from listeners in the United States as well as in

Canada), that the BBC and Mathieson prepared eight more interviews with leading English film music composers. When this series was finished, there were requests for similar programs about Hollywood composers. This was difficult to arrange because of the limited budget available and the fact that there is no equivalent to the BBC in the United States. However, Louis Applebaum suggested that the Hollywood film music critic and writer Lawrence Morton be approached. After lengthy correspondence, Morton began a remarkable series of interviews which he wrote and narrated. Surmounting immense difficulties, he completed a series of fourteen discussions with Miklos Rozsa, Alfred Newman, George Antheil, and eleven others. Many of these programs lacked the completeness of their English counterparts because the Musicians Union forbade the use of sound track music—this in spite of the fact that the programs were educational and were designed to bring about an appreciation of Hollywood's much-maligned musicians. (It was the Musicians Union in Canada, not in Hollywood, which made this prohibition—the Hollywood Branch had given permission and its blessing to the project.) So those composers whose scores had not been recorded commercially were unfortunately obliged to do nothing but talk. Most of them did this very well, though their descriptions lacked the necessary help of music.

Now that the Hollywood series is over, a new BBC series is ready for the autumn. Instead of Muir Mathieson, this one will feature Dr. Hubert Clifford of Sir Alexander Korda's London Films. The approach will be slightly different. One film will be selected, and the composer of the score will discuss it in detail with Dr. Clifford. Unlike the Mathieson series, in this one the director of the film will also participate. From advance reports these programs should be as stimulating and enlightening as were their forerunners.

With these programs the CBC is providing discriminating moviegoers with intelligent and entertaining information about

motion pictures. Such enlightening broadcast series are not only furthering film appreciation but serving also to enhance the education value of radio. Through them, radio is being used to bring into an intimate relationship with moviegoers the voices of the industry's leading exponents, and, with the introduction of television next year, it is anticipated that programs of film appreciation will be even more fascinating and effective when illustrated by memorable scenes from the films, especially the early, but now classic, productions.

"Music from the Films": A CBC Broadcast

[THIS IS one of a series of fifteen programs featuring interviews with prominent film composers, interviews written by Lawrence Morton and recorded in Hollywood for rebroadcast by the Canadian Broadcasting Corporation. The series is referred to by Gerald Pratley in his article "Furthering Motion Picture Appreciation by Radio," which appears elsewhere in this issue. This script, broadcast in April, 1950, has been selected by the editors as representative of the series.—EDITORS.]

THE SCRIPT

ANNOUNCER: This is "Music from the Films"—a program prepared for all who are interested in film music and the composers who create it—arranged by Gerald Pratley and presented by Max Ferguson.

(THEME REC: "People in Love."* *Play for 30 seconds and fade under announcer:*)

ANNOUNCER: Good evening. Tonight, Lawrence Morton, film music critic and writer, discusses the composition of film music with Franz Waxman. This is the fourth of Mr. Morton's series of thirteen interviews with Hollywood composers.

Franz Waxman is one of the most prolific composers in Hollywood today. Not only has he scored over sixty motion pictures since his arrival in the cinema capital, but he has also achieved fame and recognition for his achievements in other forms of composition, and as a conductor. His suite from the score of Alfred Hitchcock's *Rebecca* has been presented by symphony orchestras throughout the country.

Waxman was born in Germany in 1906. He studied piano as a youth in Dresden and later went to Berlin to study composition, harmony, and counterpoint. His work in Germany received early recognition with the result that he was asked to score many important films for the well-known UFA Motion Picture Company. The year 1933 found him in Paris, where he immediately went to work scoring the Charles Boyer version of *Liliom*. When producer Erich Pommer, who had known Waxman's work both at UFA and in Paris, went to Hollywood in 1934, he took Waxman to Twentieth Century-Fox with him. Waxman remained at Twentieth for only a few months, leaving that studio for the more favorable assignment as head of music for Universal Pictures. In 1935 he signed a seven-year contract with Metro-Goldwyn-Mayer, where

* Recorded extract from the score for *Woman Hater* (Lambert Williamson).

he wrote the scores for such well-remembered productions as *Captains Courageous, Fury, Dr. Jekyll and Mr. Hyde,* and *Three Comrades.* In 1942 he accepted a contract with Warner Brothers which he recently terminated in order to free-lance. While at Warners, he scored *Humoresque, Mr. Skeffington, Old Acquaintance,* and *Possessed,* among others. He has written the music for three of Alfred Hitchcock's films: *Rebecca, Suspicion,* and *The Paradine Case.* His score for the last-named film will be played later on the program.

His most recent music is that which he wrote for Paramount's *Sunset Boulevard,* made by William Wilder and Charles Brackett, a picture which brings back to the screen those two great artists of silent movies, Gloria Swanson and Erich von Stroheim.

With the coming of summer, Franz Waxman's name can often be found as conductor in the famous Hollywood Bowl. He is also the music director and conductor of the Los Angeles Music Festival, an annual series of symphonic concerts which takes place each May. Mr. Waxman mentions this now in the following interview which he recorded in Hollywood with Lawrence Morton.

(RECORD: *Franz Waxman interview with Lawrence Morton:*)

MORTON: Good evening, ladies and gentlemen. A few days ago, in preparation for this broadcast, I visited Mr. Waxman in his home high up in the Hollywood hills. It's a very handsome house, and it commands a magnificent view of the San Fernando Valley. The view is framed by a large bay window in Mr. Waxman's study, and I could have been quite happy to contemplate the scene for a long time. But this was what might be called a professional visit, not a sight-seeing tour. And besides, being a musician, I was truly most interested in the musical paraphernalia of a composer's workroom—the books and scores and phonograph records which seemed almost to crowd the furniture out of the room.

It was apparent, Mr. Waxman, that your interests are by no means confined to film music.

WAXMAN: Indeed not, Mr. Morton. Composing for films is, of course, the main part of my work. This is how I make my living. But a composer has to keep up with the times just as much as a doctor or a businessman. And I try as much as possible to follow the activities of the important composers and writers of our time. And I'm also interested in the discoveries of the musicologists, particularly the new editions of old composers like Haydn and Vivaldi and Bach.

MORTON: I presume that this is important to your work as a conductor, too.

WAXMAN: Of course. I've been giving more and more time to conducting in the last few years. I've just finished my fourth season as musical director of the Los Angeles Music Festival, a series that takes place every spring. In past seasons I've conducted such important works as the

Prokofiev Fifth Symphony. Honegger's *Joan of Arc at the Stake,* Strauss's *Metamorphosis,* and Stravinsky's *Story of a Soldier.* This year we presented the Mahler Ninth Symphony and Schubert's E-flat Mass. I'm leaving soon for Europe to conduct again in Paris—I gave a concert there a year ago. And then I'll conduct in Italy this summer.

MORTON: Is there much difference between conducting for concert and conducting for films?

WAXMAN: There isn't much difference from a musical point of view. But there are special problems in films: timing, balance for microphones, and so on.

MORTON: But many of these problems are solved already in the composition of a film score, aren't they?

WAXMAN: To a certain extent, yes. When I compose for the films, I try to imagine just what the sound will be in the theater—not only the sound itself, but its relation to the dialogue and the action on the screen.

That is why I often think of the tone color of music before I actually know what the notes are going to be. When I first see a picture in the projection room, certain scenes seem to call for a specific tone color—three trombones, for instance, or a flute or an English horn. In *Objective: Burma* I underlined General Stillwell's angry words ("I say we took a hell of a beating") with a solo trombone. And perhaps you remember the high string music in the main title of *God Is My Co-Pilot,* with which I tried to convey the religious feeling that was the underlying motif.

MORTON: But tone color still leaves the problem of the over-all character of the music.

WAXMAN: Sometimes this is quite obvious. Just reading a script might give all the necessary clues. In a film like *Objective: Burma,* you can tell immediately that the music will have to be military, epic; some orientalism might be required by the Burmese locale; there will have to be music for the cruel enemy, and for a lot of violent action.

You might say that, on the whole, the music is extrovert. But in a psychological drama like *Possessed,* a Joan Crawford picture that I scored a few years ago, the problem is more subtle. There are no battles, fires, chases, and so on. There are very few external events to be illustrated. There are mostly states of mind, conditions of feeling. You might say that in *Objective: Burma* the composer has only to *watch* the characters, while in *Possessed* the composer has to *get inside* the characters.

MORTON: That's an interesting differentiation, Mr. Waxman. Can you give an example of what you do when you write music for "inside a character"?

WAXMAN: In *Possessed* there was a direct cue given by the picture itself. Let me describe the situation in the film: Joan Crawford plays the part of a young woman emotionally unbalanced, a real psychiatric case. Her

condition has, of course, a complicated history, but for our purposes here it is perhaps sufficient to say that it is based on an unreciprocated love for an engineer, played by Van Heflin.

A number of times during the picture, Van Heflin plays the piano—plays a passage from Schumann's *Carnaval.* Frequently, in the underscoring, I used this piece as an expression of Miss Crawford's attachment to Heflin. Now at the point in the film where she realizes that he really doesn't love her, which is the point at which her mind and emotions begin to crack up, Heflin plays the Schumann piece again. Heflin is apparently playing the piece correctly, what the audience hears this time is a distorted version, omitting all the sharps and flats, which suggests what Miss Crawford is hearing. That is, the distortion of the music corresponds to the distortion of normal emotions. What formerly had been a beautiful piano piece now sounds ugly to Miss Crawford because the man who is playing it does not return her love.

This illustrates what I mean by *getting inside* a character.

MORTON: Isn't it almost a cliché in film music that mental disturbance should be illustrated by dissonances and strange sounds?

WAXMAN: Yes, it's a common procedure. I don't know who started it, but there is plenty of precedent in concert music. Smetana, in his Quartet *From My Life,* used a high harmonic to illustrate the ringing in his ears that was one of the symptoms of his deafness. Religious mystics, like Joan of Arc and Bernadette, often claimed to hear voices and heavenly choirs. So there is some basis in reality for doing this sort of thing in music. I think composers have to take advantage of all these suggestive powers of music. It's one way of reaching audiences very directly.

MORTON: When you speak of audiences, Mr. Waxman—and before, when you mentioned trying to hear in advance what your music would sound like in the theater—you are really thinking of the function of music in films rather than purely musical qualities, aren't you?

WAXMAN: Yes, I don't believe that music as function and music as art are necessarily opposed to each other. But it is true that film music operates in a set of circumstances quite different from the circumstances in which other music is heard. Film music is heard only once—not many times, as concert music is. The audience comes to the theater unprepared—it is not like going to a concert to hear familiar music of Bach, Beethoven, Brahms. And besides, nobody goes to a movie theater to hear music.

MORTON: If film music is heard in a special set of circumstances, just what qualities ought it to have?

WAXMAN: It should have simplicity and directness. It must make its point immediately and strongly. The emotional impact must come all at once. It's not like concert music which is full of secrets that are learned from long acquaintance and many hearings.

MORTON: What are the musical equivalents of "simplicity" and "directness"?

WAXMAN: For me, music that is simple and direct is music that has strong melodic lines, simple accompaniments; and also a number of musical ideas expressed by solo instruments, even without accompaniments.

MORTON: When you have a simple style, strong melodies, and solo instruments, you still don't have a score. You have only the materials out of which a score is made.

WAXMAN: That is another problem—the problem of what to do with your materials. I regard a film score as essentially a set of variations. In concert music, variations are usually written around a single theme. But in film music, where there are many themes, the variations turn out to be variations on a group of themes. Another difference is that in film music the variations are not motivated by purely musical considerations, as they are in concert music. The motivation comes from the screen action.

MORTON: I've noticed in your own scores, Mr. Waxman, that you follow screen action very often by attaching musical themes to characters or ideas of the drama, and then varying the themes as the dramatic situations change. That is, you employ what is commonly known as the leitmotif technique.

WAXMAN: Yes, I find this very practical in writing film music. It is an aid in composition, and an aid to listening. Motifs are characteristically brief, with sharp profiles. They are easily recognizable. They permit repetition in varying forms and textures, and help musical continuity.

MORTON: On the other hand, Mr. Waxman, the use of leitmotifs often results in rather complicated counterpoint—as it does in Wagner, for instance. Do you think this contributes to simplicity and directness?

WAXMAN: There are many kinds of counterpoint, and each has varying degrees of complexity. I think this can be evaluated only by the final effect it makes. I have used the *fugato,* for instance, very frequently. Now I don't expect an audience to stop looking at the picture and say, "Ah, Waxman has written a *fugato.*" But I think an audience will notice that somehow the music is growing in tension and excitement—because the reiteration of a single short motif, in a contrapuntal style, is a fairly obvious way of driving toward a climax. The technique of a *fugato* is strictly my own business. The dramatic effect is the audience's business. I don't think an audience will miss the dramatic intention if the composer has written a good *fugato.*

MORTON: That seems to me to be a fair division of responsibility, Mr. Waxman. Perhaps we might say that the ideal situation will be reached when good composers write good music for intelligent audiences.

WAXMAN: Don't forget one other factor, Mr. Morton—we composers feel that the situation, to be ideal, requires also good critics.

MORTON: That is another matter altogether, Mr. Waxman. And before you make this an opportunity for reversing our positions, with you asking the questions, I think I should quickly say goodnight to our CBC audience, and then thank you for having come to the studio tonight.

WAXMAN: Thank you, Mr. Morton. It's been a great pleasure.

ANNOUNCER: Franz Waxman's score from *The Paradine Case* has been arranged and recorded as a symphonic poem for piano and orchestra. It's described as a "recomposition" of the thematic material from the score presented in rhapsodic form for piano and orchestra. The main theme, which runs throughout the piece, is a rather haunting nocturne which pictures the sphinx-like beauty and strange attractiveness of the film's main character, Mrs. Paradine (played by Valli). This theme is heard in many variations and in different rhythmical patterns. Toward the end of the suite the introduction of the "Keane Theme" as a horn solo is heard. This plaintively portrays the emotion of Gay Keane (played by Ann Todd) when she realizes that her almost idyllic marriage is slowly being destroyed because her husband, Tony Keane (played by Gregory Peck), has become fascinated by the beauteous Mrs. Paradine. Near the end of this symphonic poem comes a short piano cadenza. This is joined by the woodwinds, which drive the cadenza to a final climax in a recapitulation of the theme. Franz Waxman's music from *The Paradine Case* then concludes with a short and brilliant coda.

(RECORDS: *The Paradine Case.*)

ANNOUNCER: Writing in *Film Music Notes* of January–February, 1950, Lawrence Morton said of Waxman's music: "In general, it has the grandiloquent expressiveness, the splendor and luxuriousness of texture that are characteristic of late German romantic music. If one had to ally him with any established 'school' of composition, it would perhaps be that of Richard Strauss. To this basic style he has added some of the elements of a more contemporary music—sharp dissonances, motor rhythms, angularity of phrase. He is fully aware of the new trends in music, for he is a thoroughly alert and trained musician; but they do not happen to correspond with his own feelings about the emotional content of music, nor with his convictions about structural principles. Nevertheless, he has such technique and facility that one feels he could easily absorb these later 'systems' if he wished to. Waxman's music may be summed up as being that of grand gesture and expansive emotion. His themes are strong, positive, clearly drawn, and calculated to communicate their ideas in their first statement. Considering these principles together with the variety and extent of Waxman's activities, they show him to be a musician of intense intellectual curiosity and boundless energy."

Good night.

The FCA and the Film Council Movement

GLEN BURCH

GLEN BURCH, executive director of the Film Council of America, was formerly assistant to the director, American Association for Adult Education.

IN JANUARY, 1946, a group of men and women met in Washington to dissolve an organization which had just completed an important wartime task. The organization was the National 16-mm. Advisory Committee, called into existence three years before to assist the United States Treasury Department and the Office of War Information in distributing informational films in support of the war effort. Its members were representatives of seven national organizations concerned in one way or another with the distribution or production of 16-mm. films and equipment. These were the American Library Association, the National Education Association's Department of Audio-visual Instruction, the Educational Film Library Association, the National University Extension Association, the Allied Nontheatrical Film Association, the National Association of Visual Education Dealers (now the National Audio Visual Association), and the Visual Equipment Manufacturers' Council.[1]

The committee had helped to organize thousands of volunteer groups all over the country to show films designed to help the war effort. In all, more than 10,000 prints of 207 different 16-mm. motion pictures were distributed through 450 community film centers, and it was estimated that 1,217,825 separate audiences saw these films. Members of the committee felt pretty good about this accomplishment. It looked as if the information film had at last come into its own. But they recognized that wartime gains in film use had come about chiefly as a result of close coöperation,

[1] Two of these organizations—the Allied Nontheatrical Film Association and the Visual Equipment Manufacturers' Council—have since suspended activities, but the others, with the American Association for Adult Education and the National Film Society of Canada, are constituent members of FCA.

and that if these gains were to be continued into the peace period some mechanism for coöperation was needed. So, after some deliberation, they dissolved the committee and formed a new national organization, the Film Council of America.

A nonprofit educational corporation, the FCA is controlled by a board of trustees made up of prominent men and women in this country who do not have any financial interest in the film or film-equipment industries. Its bylaws provide for three classes of "general members": constituents, associates (national organizations using films in their programs),[2] and chapters (local film councils). These elect representatives to a senate, which acts as a forum for the discussion of interorganizational problems and activities, passes on new organizational members, and elects the members of the board of trustees.

The FCA is supported chiefly by contributions from business and industry, supplemented by modest dues from organizational members. In 1948 the Carnegie Corporation of New York gave it a small two-year grant.[3]

Now a little over four years old, the FCA may be said to have two major functions: (1) to serve as a mechanism for the voluntary coördination of activities of national organizations and agencies concerned with production, distribution, and use of films and other audio-visual materials, and (2) to sponsor, promote, and act as a national clearinghouse for the community film council movement in America. Since its inception, most of the FCA's activities have been centered on the second of these functions; nevertheless, the two are inextricably bound together and both were originally outlined in Washington, D.C.

Many of the people who helped found the Film Council of America were members of the Washington Visual War Workers'

[2] Associate Members now include the Boy Scouts of America, the Community Chests and Councils of America, Inc., the Coöperative League of the U. S. A., the Girl Scouts of the U. S., Association of the Junior Leagues of America, Lions International, the National Conference of Christians and Jews, Inc., American Legion, and the Congress of Industrial Organizations.

[3] On May 18, 1950, the Carnegie Corporation voted an additional terminal grant to the FCA.

Council, now regarded as the first local "film council" to be formed in this country. It was made up chiefly of film specialists connected with the various government agencies, who gathered monthly to exchange ideas and news and to hear reports of interesting developments in connection with the use of films in promoting the war effort and related topics. With the formation of the Film Council of America this group changed its name to Washington Film Council and affiliated with the national organization.

Similar local groups organized in other cities—New York, Atlanta, Louisville, Chicago, and Austin, Texas. By the middle of 1947 there were twenty-two in existence. Thurman White, first executive director of FCA, brought out a manual, *Speaking of Films,* on organization procedures. There was widespread discussion of a "grass-roots" film council movement.

The phrase "grass roots" has been vastly abused in this country in recent years, but perhaps there is some justification for its use here, since practically all the ideas for the activities which today give the movement its validity originated not in a national headquarters but in some local community. As we have already noted, the "first film council," which presumably might have set a pattern for local council development everywhere, served as a device to bring together persons with a common interest in films, a pleasant means of exchanging ideas and of getting information and even inspiration. But, as other groups in other communities began to be attracted to the "film council idea," some began to question whether or not this was all there was to it. They took seriously the statement of the late C. R. Reagan, one of the founders of FCA and a vigorous advocate of using film in community affairs, that "our greatest goals must be to be of real service to our communities, to help other groups do more effectively the jobs for which they were founded." They looked around for projects that would help them "put films to work" in their communities.

In Rochester, New York, the film council helped conduct an ambitious survey of film resources and needs in that community (what films and film equipment were available, and where; what groups used films and what films they used, etc.). The council in Spokane, Washington, conducted a survey of film resources and used the results to help set up a film information center in the local public library. In Detroit, Michigan, Upper Darby, Pennsylvania, and other communities, the local councils put on demonstration film forums; in Duluth, Minnesota, film council members conducted training sessions in film evaluations. The New York Council conducted a community film workshop; the Chicago Film Council introduced the film festival to this country with an ambitious Films of the World Festival.

When by the fall of 1948 the FCA began to prepare a series of "how to do it" pamphlets[4] as guides to effective film council activity, it was acting largely as a clearinghouse for information and ideas for a movement already in process of defining itself in action.

The film council idea is popular because it promises to help communities answer a real need. The war years provided millions of people, civilians as well as servicemen, with a convincing demonstration of the power and efficiency of films and other audio-visual media as tools for learning and understanding. But it was soon apparent that putting them to work for the war effort was one thing and putting them to work in peacetime pursuits was something else. Unlimited funds were available in wartime for the production and distribution of film materials. With only one goal, which dominated everyone, nationally centralized planning and administration could produce, and deliver where needed, films and other materials designed to perform specific functions in skill

[4] *How to Form a Film Council,* Glen Burch; *How to Obtain and Screen Films for Community Use,* Cecile Starr; *How to Conduct a Survey of Community Film Needs and Resources,* Rex M. Johnson; *How to Organize a Community Film Information Center,* Charlesanna Fox; *How to Organize and Conduct Community Film Workshops,* Louis Goodman; *How to Conduct a Community Film Forum,* Robert H. Schacht; *How to Evaluate Films for Community Use,* Robertson Sillars; and *How to Organize a Film Festival,* Virginia Beard and H. R. Nissley. Single copies are sold at a price of 15 cents; series of eight, $1.

training and attitude formation. But with the end of the conflict the crisis-enforced atmosphere of unity that characterizes any country at war dissolved into that patternless welter of competing interests, needs, and ideas which is so familiar—and so much prized—in a democracy. The individual became important again. And his eternal struggle to educate and inform himself once more found its locus in the community in which he lived.

The great strength of the film council idea lies in its implicit recognition of the fact that putting films to work in peacetime in a democracy is first of all a *community* problem.

The chief contributions of the FCA to the film council movement to date have been twofold: (1) helping individuals and groups define the interlocking problems which have to be solved if films are to be used effectively in their respective communities, and (2) serving as a clearinghouse of information and ideas for the local film councils.

In the past four years more than one hundred and fifty local film councils have been formed in some forty states and the Territory of Hawaii. The average council is made up of persons interested in educational and informational films and of representatives of a cross section of community organizations and agencies such as the schools, the public library, chamber of commerce, Boy and Girl Scouts, Council of Social Agencies, service clubs, women's clubs, PTA's, recreation departments, labor unions, etc. All councils are autonomous in character, and develop their programs to fit the needs and interests of their respective communities. In Gary, Indiana, for example, film council leaders have planned a series of film-centered meetings around such problems as traffic safety, sex education, mental hygiene, and juvenile delinquency. In advance of each meeting, program planners in community organizations where the specific problem under consideration was a matter of special importance were invited to attend. At the meeting, methods of film utilization and sources of films were discussed.

Many film councils have helped establish film information centers[5] in their communities, and some have helped set up community film libraries in coöperation with local schools or public libraries. (It is perhaps not entirely a coincidence that since the rise of the film council movement the number of public libraries with film collections has more than tripled.) Others have concentrated their attention on sponsoring previews designed to give organizational representatives and program planners experience with good informational and educational films. Film festivals, which also promote this end, have become increasingly popular, the Cleveland Film Council in particular having put on outstanding festivals in the past two years. In still other communities, councils have given attention to the problem of training individuals in effective film utilization techniques. Last June, for example, the Atlanta Film Council in coöperation with a local university put on a highly successful six-day film workshop for community leaders, for which no charge was made.

Edgar Dale once defined the Film Council of America as a device to "help people interested in films to get in touch with one another and to coöperate in using films to improve the quality of living in the United States." It is a definition which applies equally to local film councils. Furthermore, it is a definition which suggests one way in which the work of both the national organization and the community film council movement may ultimately be evaluated.

[5] The FCA is currently conducting a special drive to identify and organize local film information centers all over the U. S.

Television's New Idiom in Public Affairs

FLORA RHETA SCHREIBER

FLORA RHETA SCHREIBER has been a contributor to the *Hollywood Quarterly* and other scholarly as well as popular periodicals. She has been the producer of radio forums, an assistant director at Stratford-on-Avon, and drama critic for *Players Magazine*. Her biography of William Schuman, composer and president of the Juillard School of Music, is soon to be published. She is on the faculty of Adelphi College where in 1948 she created the summer radio-television workshop of the center of creative arts.

PEOPLE WHO are concerned about television's future as an instrument of public opinion ask whether in this respect it can ever take the place of the printed word. The question is theoretical, yet not idle. Ten years ago there were those, like Georges Duhamel of the Académie Française, who were already asking the question. They were not only asking but answering, and saying that mechanical media of communication were a grave threat to the printed word. Duhamel summed up the anxiety neurosis in a book called *In Defence of Letters.*

Letters need no defense, except when they are tawdry or banal or dishonest. Obviously there are values inherent in the printed word which are inviolable, and the intelligent viewer confronting a television screen as a substitute for a book misses the literary style that makes an author's work uniquely his own and for which there is no replacement. This viewer also misses the opportunity to reflect on ideas he has absorbed; to turn back to a previous page and read it afresh in view of what followed; to judge what is said on page 320 by reviewing what was said on page 101.

Television complementing the printed word, on the other hand, has certain values of its own to offer the intelligent viewer, values which, surprisingly enough, are present in current television programming, values which must not be sacrificed when television finds a broader base and a more demanding schedule.

Television can add vividness to the current scene. Where we are receiving information and opinion exclusively from words,

our conception and estimate of the current scene is too often merely an impression, limited by our necessarily limited experience, colored by our inevitably biased lives, placed in only partially true focus by those whose task it is to inform us and by the equivocal quality of the connotations with which we surround words and ideas. In television, words and opinion are reinforced by live interviews with those who make the headlines, by graphs and charts to illustrate and make clear what has been stated. Visualization does not necessarily remove the shadow of erroneous impression which we are likely to call considered opinion. Visualization does have the virtue, however, of fortifying the illusion of knowledge, because what used to be merely names on paper are now faces, vivid and realistic, recognizable at a possible meeting. This direct encounter with newsworthy people colors the reaction to them. New judgments and prejudices are called into play. A face or an attitude may reinforce the sympathy that the viewer already feels, cancel the initial sympathy, or create sympathy where none existed before. Where there is no sympathy to begin with, perhaps a slight wistfulness of the eyes, a toss of the head reminiscent of something pleasant in the viewer's life, will arouse sympathy once withheld.

News is presented straight, but it is also presented cocktail style in a brew of other ingredients. There is, for instance, the dramatization of news in NBC's *Camel News Caravan,* television's first motion picture newsreel, with John Cameron Swayze as commentator. Here a panorama of the passing scene is presented live or on film: live spots of the transit strike, of Mrs. Brunauer replying to Senator McCarthy's charges of Communist leanings, of an interview on unemployment with Secretary of Labor Tobin; films of the meeting between John L. Lewis, the coal operators, and the fact-finders, of the Mindszenty case before the U.N. General Assembly, of the funeral of James Forrestal, and of the ringing of the peace bell at Hiroshima on the anniversary of the atomic explosion.

In *Headline Clues* on Dumont another ingredient is added to the cocktail—the personality of the man who dispenses it. Here the approach is less serious, less comprehensive than in *Camel News Caravan,* but the program is an example of how a serious job can be done by playing on the viewer's natural predisposition toward hero worship. George Putnam serves as newscaster, commentator, and actor. The viewers are devoted to him and are therefore influenced by him. What he says is less important to them than how he reacts when saying it. He can condition opinion through the suggestive subtleties of frowning, of averting the eyes, through a kind of facial editorializing. He also supplies another motive for interest by phoning the lucky viewer with a quiz question on the news just reported. Through a series of documentaries in brief and the championing of causes, the program helps to expand the viewer's horizons and sympathy. Putnam, feigning blindness, walks the streets of New York and reports by film what it is like to be blind. Or there is a sequence on four titled ladies working in New York shops, or on a little boy who steals apples, or on a big boy who holds up a bank or commits murder. The crusades have included the championing of an improved pension plan for the New York Fire Department and an increase in teachers' salaries. This program is of value to the intelligent viewer who is not yet socially aware. To the more sophisticated viewer it is of less interest, of course, but it does provide the stimulation that comes with visualizing attitudes and opinion.

Illustrative of a serious documentary approach to the news in the tradition of the documentary film was *View the News,* developed and produced by Cornelius Ryan of *Newsweek.* The subject of the opening program was "Treason" and the dramatis personae included Whitaker Chambers and Hedda Massing. There followed programs on "National Defense," "Gambling," and "The Far East."

Let us follow the pattern of "National Defense." "Peace is a fickle woman who has not succumbed to our wooing," narrates

John Daly. The viewer sees a map of the United States. From the map emerge the faces of representative people: a businessman, a GI, a young girl, a mature woman. These people ask questions about our defenses. For answer, there is Major General Willard Gordon Wyman alongside an American flag with Daly's voice behind. Here is an interesting interview technique: the face of the expert visible, the voice of the questioner coming from behind. Wyman fades into an action shot of war, his voice staying behind the shot. The technique is repeated in an interview with Admiral Delaney and General Barkus of the Air Force. The Air Force story continues with an expository shot of new types of jet bombers, with a picture of the first plane capable of delivering an A or H bomb, with parachute tests at Dayton, Ohio. Next comes an interview with Dr. Robert F. Rinehart, secretary of the Research and Development Board. Rinehart makes clear that we must dispel ideas of push-button warfare. Louis Johnson at his desk tells us that our defenses are more adequately organized than at any time in our history, but that there is a limit to what we can spend without destroying the American system. John Daly is seen again, warning that there is no absolute security; that, in the last analysis, our most important weapon is morale. The scene changes to an historical flashback of the Battle of Lexington, with Daly's voice exhorting the viewer to safeguard the country's defenses by stepping up individual morale.

"Gambling" opens with John Daly stepping from out the covers of *Newsweek*. The camera pans around *Newsweek*'s specially constructed gambling casino, Daly's voice behind. "Hi, Joe," says Daly to a bookie. "Hi, John," the bookie replies. The bookie is seen, Daly heard. The camera continues to fill in the scene and the unseen Daly becomes its voice. The viewer meets John Scarne of the Attorney General's Office, then Police Sergeant Walsh who discusses the material captured by his office in gambling raids—an open roulette wheel, a carnival wheel, and so on. Pete, who cleans the casino, comes into the scene. He gambles away his

meager earnings and even while his hopes run high, the superimposed caption assures the viewer that the chances are 999 to 1 against him. Now the camera moves judiciously among the other players and introduces the viewer to *Newsweek*'s John Lardner, who talks on the sports pool. A piano plays while he talks and the piano effect gives great naturalness to the scene. Daly's voice returns briefly, reminding the viewer that more money is spent on gambling than on anything except food. Then Dr. Richard Hoffman, a psychiatrist, analyzes gambling as a flight from boredom, releasing the primitive desire to get what is not deserved. The psychiatrist stresses the fact that while only a puritan would object to gambling in moderation, everybody must object when gambling becomes an unholy passion or compulsion. "It is one thing to have a hobby; another thing when a hobby has you," concludes Dr. Hoffman, leaning against the bar. Daly crosses to shake hands with Dr. Hoffman, then points the moral: "There it is, thirty billion dollars spent on gambling. Think what might have been done with that money—think of the housing and hospitals it could provide." Daly walks off. The piano, unobtrusive until now, comes up strong. The curse of documentation has been lifted by the informality of the casino setting.

Timeliness in television is more difficult to achieve than it has been in radio, but timeliness there is. On the eve of a bitter controversy in the Congress over the administration labor bill proposals, Congressman Fred Hartley, co-author of the Taft-Hartley Act, and John J. Grogan, CIO National Executive Board member, debated on whether the Congress should strengthen labor's rights. Coincident with the Paris meeting of foreign ministers to open negotiations on the United States–Russian situation in Germany, the question for debate by A. A. Berle, Jr., and James S. Martin was "Is Settlement With Russia Possible Now?" The day Garry Davis, self-imposed exile, returned home Rev. Donald Harrington, pastor of the Community Church, discussed the World Federalist movement.

Like radio, television acts as a mirror reflecting the image of ourselves as seen by the rest of the world. *Telltale* is a program of repertorial debates by foreign correspondents in the programs presented by the Overseas Press Club. The panel always includes a correspondent who has just returned from the area under discussion. *Telltale* also is a program on "How Foreign Correspondents in America See Us."

Television's discussion programs naturally combine the forum techniques of radio with a number of new elements. Perhaps the most exciting of these new elements is the direct participation of the audience in the discussion. In Irvin Paul Sulds' *Court of Current Issues* (incidentally the oldest surviving television program), the audience is represented by a studio jury which votes on the outcome of the issue. WPIX's *Voice of the People* follows the pattern of the letters-to-the-editor department of the New York *Daily News* and brings people who write the letters and Lowell Limpus, who conducts the department, together before the cameras. Similarly, in a program called *Wall Street* Gilbert Busch assembles financial experts, small businessmen, and typical wage earners in an attempt to explain the nation's financial heart in simple terms. Mrs. Roosevelt, in NBC's *Today with Mrs. Roosevelt,* often brings laymen and experts into the same discussion. The discussion takes place in the Colonial Room of the Park Sheraton Hotel in New York City and strives for a gracious informality. In this setting one Sunday afternoon we find Federal Housing Expediter Tighe Woods, and Henry G. Waltemade, director of the National Association of Real Estate Boards, discussing the problems of rent control. But we also find a man from Nebraska for whom the absence of rent controls means paying three times his prewar rent. And there is a man from Springfield, Massachusetts, representing the veterans' case, and a landlord who has evicted tenants to put up new housing. *Peoples' Platform* posts a roving cameraman at an outdoor location and Douglas Edwards, the curbside moderator, coördinates the "on location" portions of the debate with the

studio-originating portion conducted by chairman Dwight Cooke or Charles Collingwood. As far back as August, 1948, an experiment in extemporaneous participation by the public was tried by CBS. The subject was "What Can We Do About the High Cost of Living?" During the first twenty minutes, two authorities discussed the question, but the remainder of the program was carried by people who gathered before the mobile television unit. There was a technical arrangement between street and studio so that, in effect, the street interviewees and the studio experts came face to face by means of a television screen seen alike in the studio and on the mobile unit. In *Court of Current Issues* the audience at home is represented in the studio by a jury which votes on the outcome of the discussion. To give the audience a sense of identity with this studio jury, the witness must avoid looking straight into the camera and avoid looking only at the jury in the studio.

Production details are important because television is a medium that can heighten its impact with acted scenes, visual aids, motion picture clips, charts, maps, exhibits, and other gimmicks. *Peoples' Platform* and *Camel News Caravan* have found these aids extremely valuable. Discussion of "Does Free Speech Mean the Right to Preach Hate?" on *Peoples' Platform* opened with a dramatic sketch in which the subject came up naturally in the course of a family discussion. A five-minute documentary film supplied additional background. *Court of Current Issues* needs fewer aids because the trial is in itself a dramatization. The camera comes up on an announcer dressed as a bailiff standing in the doorway of the set. The judge, costumed as befits his honor, sits behind the bench. The court stands, in deference. His honor raps the gavel twice and the court is in session. The clerk, played by Mr. Sulds, the producer, calls attorneys and witnesses together, giving a thumbnail sketch of each. The four witnesses are sworn in. The attorney for the affirmative (an authority on the subject who takes the affirmative side) examines the first witness. A cross-examination follows. The summation to the jury is given first

by the attorney for the negative and then by the attorney for the affirmative. The camera picks up the members of the jury after a hard trial. After due consultation, the foreman gives the numerical breakdown of the decision. On *Today With Mrs. Roosevelt* glamor guests provide the fillip. The program on "American Recognition of Spain" featured Lucille Manners, the singer. Ferrucio Tagliavini sang on the program devoted to "The Tax Question." Socialized medicine was made dramatic by the surprise appearance of Sister Elizabeth Kenny, whose native Australia has adopted an extensive socialized medicine plan. Once Dean Murphy did an imitation of Mrs. Roosevelt. Glamor guests are important for maintaining audience enthusiasm, but it is becoming more and more evident that the basic prerequisite for success on a discussion program is ability to present a dynamic idea dynamically.

Some programs are not concerned with controversy, but rather with eliciting factual information and the opinions of the speakers for opinion's sake. Typical of these are *Meet the Press* and *Capitol Cloakroom.* The tone of both programs is conversational. *Capitol Cloakroom* aims at reproducing the same sort of conversation that goes on every day in the cloakrooms of the Senate and the House. Senator Edwin C. Johnson of Colorado, who has been on the program three times, made an interesting point when he informed the network that he found being interviewed very helpful in developing his own thoughts on current issues.

Important statements by outstanding leaders are made in the course of these discussion programs. It was on *Today with Mrs. Roosevelt,* for instance, that Albert Einstein made his first public statement since the decision to proceed with the hydrogen bomb. Einstein declared that with the hydrogen bomb "radioactive poisoning of the atmosphere and hence annihilation of any life on earth has been brought within the range of technical possibilities . . . that general annihilation beckons . . . that the only way out of this impasse created by man himself is a supra-national

judicial and executive body—a declaration of the nations to collaborate loyally in the realization of such a restricted world government."

These are powerful words coming over this new instrument of opinion, this piece of furniture in the living room that brings the man who speaks these words before those whom the words concern. Perhaps ratings of opinion programs are low because people would rather be diverted. Perhaps some people think it better to have the furniture in the living room be pretty for its own sake, prefer that the sounds and sights that emanate from this furniture be pretty, too. Just pretty and pleasant. That is all.

The word—written or spoken—remains inviolable, the very root of culture and civilization. Television, for its part, can support and complement the word by bringing a panorama of the world into the home, by giving faces to names, by implementing the discussion of ideas through direct audience participation, mitigating the pomposity of official statements by presenting them in an informal environment. Television also has a knack of fading the present into the past, scene by scene in direct juxtaposition, and through this knack can foster a continuity of feeling about past, present, and, by implication, future. Television influences opinion through day-to-day facial editorialization, potent in terms of the amount of hero worship the viewer feels for the personality on the screen. And, through impassioned pleas such as that of Albert Einstein, reinforced by visualization, it influences opinion and ultimately motivates policy.

TV as an Art Form

RUDY BRETZ

RUDY BRETZ, TV pioneer, entered the television field eleven years ago when CBS formed its original staff. Cameraman, director, and inventor, he later became production manager of station WPIX. He is at present preparing one of the first definitive books on television production facilities and techniques.

Is TELEVISION really a new art? Do its peculiar characteristics qualify the medium as a new art form, or is it just a medium for the transmission and distribution of other arts?

In the past ten years, while this new instrument has been trying to find itself, the question has often been raised, "What is true television?" From the critical discussions that have ensued, a few characteristics peculiar to the new medium have become clear.

To television have been ascribed the qualities of "immediacy," "spontaneity," and "actuality." "Immediacy," of course, refers to the feeling the viewer has that what he is watching is at that very moment occurring at some distant place. This is a feeling that the movie-goer will never have. It is true of radio, but in a much more limited way. The thrill of seeing-at-a-distance is so much greater than the thrill of hearing-at-a-distance that only the visual impact can really give the viewer the feeling of being in two places at the same time. L. Frank Baum in *The Wizard of Oz,* long before the days of television, fascinated small readers by giving Ozma of Oz a magic picture in which she could see anything that was going on at any place merely upon command. We are now working with a device that has much of this fascination.

By "spontaneity" is meant the feeling that the action being watched has never happened before, at least not in quite the same manner. Action on film, in contrast, is crystalized on celluloid and must follow a predetermined course. In spontaneous action things happen for the first time before your eyes, and the future is always undetermined.

"Actuality" refers to the feeling that what is being seen is real. This enhances the feelings of immediacy and spontaneity. It is the only one of the three qualities that will be increased materially by the addition of color to the television picture. Things will then look more real. The television screen will become more like "a window on the world." Television has a great advantage over radio in conveying this feeling.

In a live theater where the audience occupies the same room with the actors, there is no particular advantage in the feeling that things are real. The audience knows the actors are real people, but they prefer not to be conscious of it. They have come to enjoy the illusion of the play. They are willing to suspend their disbelief in the illusion for the pleasure of losing themselves in it. Reality and actuality are not parts of the traditional theater.

An audience before a television screen, however, is fascinated by the actual and the real. The more that they can be kept conscious of the fact that the show they are watching is going on at that very moment in a very real place, the better they like it.

There are many other gratifications which the audience derives from watching television. However, these three—immediacy, spontaneity, and actuality—are peculiar to the television medium. Different types of television programs contain them in varying amounts. Those programs which contain them all in the highest degree are "natural" for the television medium. Given top showmanship and production, such programs should be the most successful in television.

The great popularity of sports confirms this. Current events of great public interest—the conventions, inaugurations, parades, meetings of the Security Council—are also cases in point. The audience greatly prefers to experience these through television rather than through radio or the newsreels. The highly popular comedy shows, audience participation shows, and variety programs contain these three qualities of immediacy, spontaneity, and actuality to a considerable extent.

A live dramatic show, on the other hand, would appear to be devoid of all three. Actuality is here replaced by illusion. Instead of the studio where the show is actually originating, the set designer creates the illusion of some other place. The actors give the illusion of being people other than themselves. Spontaneity is reduced to nothing by the necessity of following a rehearsed script, and immediacy is destroyed as far as possible by giving an illusion of time other than the present.

A story in any medium is always about events that have happened in the past. Even though the story is told in the present tense, and the movie camera acts as an unseen eye, omnipresent, no one ever gets the illusion of seeing something which is happening for the first time. The television play, too, is narrative, a recounting of events, real or imaginary, which took place in the past.

If dramatic shows are devoid of actuality, spontaneity, and immediacy, they would appear to be unsuitable for the television medium. How do we reconcile this with their obvious popularity with the television audience?

In the first place, there is some doubt as to whether these three qualities are completely lacking in a live dramatic show. A story on film is devoid of them, we are sure, unless it is mistaken by the audience for a live show. Here it takes on the spurious attributes of mistaken identity, to which it can lay no legitimate or permanent claim. But a live dramatic show is different from a film. It is, after all, a performance. A performance is in itself something real, and is happening for the first time. It has never happened before in exactly the same way. The quality of actuality is inherent in a performance as long as it is a real performance, immediacy is present if the performance is taking place at the present time. Also, there is actuality in the personality of the actors. The actors are still real people, especially the stars, and the audience is always conscious of them as personalities. There is a big difference between a movie star's personal appearance on a television show and his appearance in a film on television.

In the second place, dramatic programs are good television fare because they are relatively high in showmanship. The elements of showmanship as they apply to other media are well understood by everyone. There must be tension, suspense. There must be pace or tempo. The audience must feel anxiety, pathos, exultation, and as many other emotions as possible. It is easy to apply this knowledge to story programs in the new medium. Showmanship directed toward the creation of illusion, of mood, and of story is clearly understood. But showmanship without illusion is something a little new.

The dramatic documentary film pioneered in developing techniques of showmanship without illusion. Special events (on-the-spot) radio followed soon after. Radio producers working with comedy, interview, audience participation, and special-events shows (none of which conveys illusion), have developed control over tempo and many devices to build suspense and anxiety. These techniques are being applied to television. New devices will be developed to obtain top showmanship without the dramatic basis of plot and situation. When this is realized, it is possible that other types of shows will top the popularity of the dramatic production. These will be shows high in the particular qualities of television—immediacy, spontaneity, and actuality.

Every art has its limitations. It is these very limitations, possibly, which make the art. We are speaking now of fine art, not art in the broader sense of "useful arts" and "arts of skill." Often the process of artificially imposing a limitation will create a new art. The art of pantomime is an illustration. A limitation was imposed on the actor prohibiting him from using his voice. His efforts to convey his thoughts and feelings only with gestures called for a creative ingenuity far different from what speech would demand. It was an interesting new medium. That, in itself, was not enough to make it rise to the status of fine art, however. Creative artists had to lift it to that plane. Once fine art has been created with a medium of expression, the medium deserves to be

called an art form, even though the majority of work done in it is unworthy of the name.

The field of photography is a good example. Photography deserves to be called an art form, although fine art in this field is rare and the great majority of photographers are amateur putterers or commercial hacks. So widespread is the hobby of photography that it really amounts to a folk art, a genre of the twentieth century.

In photography, as in each art form, reality is imitated through a medium of expression which is interesting in and of itself. Its interest is a direct result of its limitations. Photography is interesting because reality is reproduced or interpreted in two dimensions. A segment of reality is chosen, bounded by the frame or the edges of the picture. The design, the illusion, the mood, the interpretation of life must be captured on that two-dimensional area. Painting and other picture making are similar media, except that they allow more interpretation and are less confined.

The medium of motion pictures was fascinating in itself—a picture in two dimensions took on the fourth dimension of movement in time, but still remained a flat picture on a limited screen. It was so interesting that for quite some years people paid money just to see the pictures move.

Puppetry is interesting because of the imitation of reality through small and inanimate objects. This essential interest has made is possible for people with creative imaginations to build an art form out of these articulated dolls.

Since television is a fascinating medium of expression, it remains only for people with creative imagination to build it into an art. Building an art, however, takes time. It took a few hundred years of Punch and Judy to develop Burr Tillstrom's Kukla and Ollie. Theater has been building for a longer time. Film grew up quickly, however, and perhaps television will do the same. Today the pace of progress in all fields is constantly accelerating; maybe this new art will mature even more rapidly than film.

There is another characteristic of art by which television can be measured. Art in any medium has greatest value to the spectator when it comments upon or interprets reality. Skill and device are used to construct something that is man-made, and that has emotional appeal either through interpretation of a subject or through abstract beauty of form. Now the question arises—are the particular qualities of television retained when something artificial is constructed with the materials of the art? Straight reality may have beauty, may fascinate the spectator, but unless it has gone through the mind of an artist it cannot be art. But the artist may simply exercise the principles of selection, choosing certain segments of reality, rejecting others, and produce a creation which can be called art. Thus, the television director can exercise creative judgment in the selection of shots, or help the cameraman in the selection of elements in the composition within the shot. The choice of the exact moment to switch to a particular camera and the choice of the exact length of time in which to hold that shot on the air before switching away from it is part of showmanship. Fine showmanship may contain the elements of fine art.

It has been suggested that television is not an art in itself, but functions only to transmit other arts. It may well be that the transmission of other arts is natural to the television medium, and perhaps part of the art of television. Here again, we may only suggest that it is the *performance* of another art which is a real thing, the *reality* which television can transmit with full retention of its particular qualities.

In the early days of movies, the celluloid medium was used to a great extent to record performances designed for other media. Operas were filmed, as were plays, reënactments of historical events, and current happenings. It was only when productions were designed and executed solely for film that the particular characteristics of the new medium were discovered and gradually

utilized. Those early experiments soon looked rather silly and unimaginative.

It has been suggested that television is only following the same path in its search for program material. It is certainly true that everything known to entertainment has been tried in one way or another as a television program. A good many of these miscellaneous things have been found valuable and interesting enough to keep a sizable audience at their television sets. But television constitutes an eyewitnessing of events. Many of these program types would have interested the audience even more if they had taken place in reality before the viewers. The television medium only served to bring the audience and the show together.

The difference between film and television, in this respect, is that the original performance loses none of its spontaneity or actuality when *transmitted* over television, whereas the *translation* into film loses all of this and hence the nature of the performance itself. It would follow, therefore, that whereas a mere translation of another art form onto celluloid was not good program material, the transmission of a performance via television definitely is, and television may well follow the path that movies abandoned early in their experimental years.

When television functions as a medium in the transmission of certain visual arts, it seems likely to act as a stimulus to their development. Already it has contributed to something like a rebirth of the art of puppetry. Dance, ballet, pantomime, and opera are other arts which have long appealed to a rather small audience, but which are now seen by a great many people who have never been exposed to them before.

A new interest in vaudeville has been created in cities where television viewers are numerous. Vaudeville theaters are reopening. The old acts are coming back again. The trouble is, however, that television has a voracious appetite for material. In live vaudeville, the performer can work up one act and travel around for years with little change in it. Today, one television perform-

ance reaches as many people as hundreds of vaudeville performances. The average television viewer is not watching just one variety program a week, but three or four. The acts are beginning to get familiar. It is possible that vaudeville will use itself up in relatively short order, unless a new approach to material is made.

If this unfortunate fate is to befall vaudeville as a result of its revival on television, then what about dance, puppetry, and the storytelling arts? Will the tremendous appetite of television use them up too? Fortunately, this appears to be true only of vaudeville "who-dun-it" drama, and entertainment of a more superficial sort. Once a vaudeville act or the usual crime story has been seen, it loses much of its interest, whereas a work of artistic merit can be seen or heard many times without loss of pleasure, and often with increased enjoyment.

In considering whether television is an art form, or only a medium of communication, there is one important factor. How much of the good program material on television is something which the audience would rather see on the television screen, and how much would they rather see in person at the actual event or performance?

If the answer is that they would prefer the performance itself, then television is only an in-between, a medium of communication. The television show is only a second best, a remote view. If the answer is that television is preferred, then something must exist on the television screen that was not in the original.

Exception must be noted in the case of television pick-ups where cameras get a better or closer view than most of the audience. Naturally, in these respects, the viewers will see more than if they were actually present. The same will be true of complex pick-ups such as the Presidential Inauguration in Washington, where cameras were strategically placed at many localities. Even a good seat would only give a view of one portion of the event. The multiple eyes of television can put the viewer in many places at the same time.

During the 1949–50 entertainment year, a number of very significant experiments were made in the direction of creation specifically for the television medium. Many of these programs were lacking in one way or another or were too "different" to attract a sponsor, and so were abandoned. This year television has really hit the big time. The networks are all but sold out, and the stakes are high. Furthermore, the ruts in which we shall be forced to travel along this new road have already been formed. The sponsor who must invest a million dollars in a weekly program series will not be inclined to take a chance on something new. He will seek out the deepest and most secure rut. Thus the medium may not advance as rapidly again as it did during the last year, and the experimental shows that point the way may not often be seen. Fortunately, the one show of this group which had the greatest effect on the television industry, *Garroway at Large,* was finally able to snag a sponsor after almost a year as a sustaining program.

There is evidence, however, that the Garroway show may have made its contribution and will be content this year to settle safely into the pattern it has dug. Two other Chicago shows, produced by Ted Mills, deserve mention in a list of contributions to the medium. *Crisis,* an attempt to add immediacy and reality to the dramatic show, and *Portrait of America,* a series of remote productions from typical homes in the Chicago area, were significant if not entirely successful attempts to use television as it should be used. In New York, Phillips Lord's *The Black Robe* and *City at Midnight* (produced by Shenk, Dahlman, and Black) deserve special mention. *The Black Robe* injected actuality into the dramatization of night-court cases by the use of nonprofessionals as the players. *City at Midnight* was a series of dramatic shows produced on location against the real background of the city. With the location chosen first, the scripts were written to fit. That the success of the first few programs in this series was only limited stemmed from script trouble—an artifical story would not fit the

real locale. But the last two programs, one from a taxicab garage in Queens and the other from a midtown YMCA, overcame this limitation and emerged as real contributions toward a television art.

Fine art in the television field will probably continue to be a rather rare thing, even as the medium grows. It may be that television will siphon off all of the comedy, the light entertainment, the giveaway shows from radio, and at the same time rob the movie houses of their regular customers, the kind who simply "go to the movies," not to any particular film.

Movies and radio will then experience a metamorphosis while television carries on in their stead. Since television programs will be directed toward the largest audience, they will have to have the broadest possible appeal. Great art with such a broad appeal is rare. Most television will have little to offer that portion of the population which seeks fine art in its entertainment.

Movies and radio, meanwhile, will have to develop special appeal and attract a special audience. Movies will have to be good. Block booking and double features will have to go. People will be willing to miss seeing their television shows only for films which have a great deal to offer.

Evening radio shows which require concentrated listening are losing their audience wherever television programs are available. Big time network radio may disappear entirely. Independent stations with their special audiences, foreign language stations, rural stations, and the like will go on much as before. Providing background music for the home will still be a function of the radio station. The existing radio programs which appeal to relatively small audiences will continue. Radio, for instance, will continue to be a source of news and facts, market reports, agricultural information, and weather reports. It will still bring great music to the relatively small audience that great music on the radio interests today. There will be other programs of artistic merit, and these may be increased in the hope of holding this audience for

longer periods of the day. Television may make necessary a fuller realization of the artistic possibilities of radio, just as it will that of the motion picture.

For itself, television will take the artistic potentials of all of the other visual and aural arts, and from them mold its own unique style of expression. Whether it will be fine art depends on the creative ability of those who direct its development.

Television and the Future of Motion Picture Exhibition

RODNEY LUTHER

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SPOKESMEN for United States motion picture exhibitors have been sounding recurrent alarms about decreased box office receipts ever since the peak business of 1946 failed to play a return engagement. With the passage of time, however, even impartial observers have expressed growing concern about the present and future status of the exhibition branch of the motion picture industry. Various members of the industry have cited admission tax data, attendance figures, box office receipts, audience studies, and other evidence to prove that theater gross receipts have declined from 15 to 40 per cent since 1946. *Fortune* magazine felt reasonably safe last year in predicting that the movies had reached the end of an era. This year, Abram Myers, chairman of the board of the Allied States Association of Motion Picture Exhibitors, reported that between 5 and 10 per cent of the nation's theaters had been forced out of business. Another measure of the seriousness of the situation was the relatively coöperative spirit and air of urgency displayed in the formation of the Council of Motion Picture Organizations (COMPO), a super public relations body, and the coördinated efforts displayed by exhibitors in the recently concluded, ill-fated attempts to reduce or eliminate the federal admissions tax. Even the stock market reflected a pessimistic attitude by discounting the values of motion picture stocks, while at the same time television stocks led the bull market. In the first four months of this year, for example, the market value of United

Paramount Theatres stock fell approximately 20 per cent, while the market value of Zenith Radio and Television stock rose approximately 120 per cent. All of these facts tend to prove the same thing: that the business enjoyed by motion picture exhibitors has declined significantly, probably by 30 per cent, even though other evidence shows that the American public is spending over 20 per cent more for entertainment.

While evidence to support the above conclusion is not lacking, it is difficult to pin point the exact causes of exhibitor discomfort. Exhibitors themselves have been at a loss to know in which direction to move, largely because no one panacea exists which might cure the various basic causes of declining revenues in exhibition. This writer's contention throughout the following discussion, however, is that no serious absolute decline in demand for motion picture entertainment per se has taken place; rather that this demand is being satisfied by means other than that of conventional theater exhibition. The conventional theater exhibitor, in other words, is facing for the first time serious competition from a series of entertainment media the products of which differ in form, but not in substance, from that of his own.

One of the most important among these is the drive-in theater, a serious threat to the conventional theater. There are a host of other possible competitive elements, such as the growth of the art, or foreign picture theaters; alarming signs of growing public interest in "adult" entertainment; the possibility that the public is spending the bulk of its disposable income on consumer durables such as housing, furniture, automobiles, and home appliances, and that it possesses enough disposable income to attend more spectator amusements in person, or perhaps, which seems unlikely, that it simply does not care to take the trouble to go to the movies any more. But at the top of the list, most important of all, is television, which has been cited more often than any other factor as the predominant cause of declining theater revenues.

In discussing the outcome of competition between television and motion pictures, it has long been fashionable, or at least safe, to straddle the issue. For that matter, the complex factors involved do not permit complete proof, because their very natures (and the state of the arts) prohibit the drawing of definitive conclusions. But the time has certainly come, in the interests of all involved, to point out that television is either a colossal hoax or the most dangerous competitive medium ever to face motion picture exhibitors. Under the circumstances confronting the motion picture industry today, the burden of proof now must lie with those who still feel television is either a novelty or a gadget which has little relation to the motion picture industry. It is regrettable that the only disclaimers to be heard are from those whose interests are clearly with motion picture exhibition as we have known it.

In only four years of commercial existence, producers and consumers of television programs have invested nearly 3 billion dollars, an amount equal to the total invested capital of the motion picture industry, including studios, distribution facilities, and theaters. There now exist well over 100 television stations, capable of reaching over 25 million families. David Sarnoff, chairman of the board of the Radio Corporation of America, recently estimated that 10 million homes will be equipped with television by the end of this year. Using a modest national average of four viewers per set, these figures mean an actual audience of 40 million persons, and a potential audience of 100 million. Television receiver production is now at a rate of over 10 million sets a year, and expansion is still proceeding. Even so, television is not yet worthy of consideration as a completed commercial product. Yet increased potential demand seems limited only by the translation of already existing technological developments—i. e., the tricolor tube and nation-wide instantaneous transmission facilities—into productive reality. Its ability to provide the same audio-visual stimuli as a modern motion picture, even though it

lacks the later's mechanical perfection, is obvious. Since televised programs are in a large sense motion pictures, one important factor to consider is this: does one go to a theater primarily to see a picture, or rather to participate in a particular form of social activity?

No one has answered this question satisfactorily, and perhaps there is no final measure of appraisal. But the very real possibility exists that the bulk of the social rapport gained in the theater is not the result of impersonal contact with other patrons but rather is gained as a result of a seemingly intimate contact with the screen characters, the sharing of emotions with them, and the self-identification which may take place. Anthropologist Hortense Powdermaker has stated, "Modern man is lonely, desperately in need of personal relationships. He goes to the movies, and for two hours he has the illusion of close, intimate, personal contact with exciting and beautiful people. His loneliness is briefly assuaged." If this is true, theater exhibition is destined for a further loss in patronage, for television provides all those things without the necessity for going to a theater in order to experience them. Moreover, it must be remembered that the issue is not whether the demand for theater exhibition will be completely annihilated. Exhibitors feel, and correctly so, that a further decline in attendance of only 20 per cent will result in serious changes in the present structure of exhibition.

Facing such a possibility, exhibitors are testily investigating the old adage, "if you can't lick 'em, join 'em." This development is taking two forms.

First, some large theater circuits are attempting to enter or are contemplating entrance into the television broadcasting field. This solution is obviously limited to those individuals or organizations that possess sufficient capital and determination (attributes not restricted to the motion picture industry), and in any case all such applications must bear the scrutiny of the Federal Communications Commission, an organization which has displayed,

among other things, some resistance to the formal integration of elements of the motion picture and television industries.

In the second place, all exhibitors are interested in so-called "theater television" projection. The National Broadcasting Company, with the aid of the Radio Corporation of America, has been negotiating with the Theatre Owners of America to lease such large screen television equipment to theaters and to provide suitable closed-circuit programs for that purpose, in the event that enough theaters participate to make the plan economically feasible. Aside from actual or proposed trials by a handful of theaters, this ambitious but expensive and perhaps misdirected scheme has enjoyed little more than lip service from exhibitors.

Nevertheless, all branches of the motion picture industry appear willing to join forces to reserve a somewhat indeterminate place on the theater television bandwagon. The Motion Picture Association of America, the Society of Independent Motion Picture Producers, the Society of Motion Picture Engineers, the Theatre Owners of America, the Allied States Association of Motion Picture Exhibitors, and other groups are interested in gaining FCC allocation of certain television frequencies for future exclusive use by theaters. Admittedly made for the protection of the future of the motion picture industry, these requests to the FCC do not seek specific frequency assignments to any particular exhibitor, but merely point up the motion picture industry's desire to obtain some consideration before all available frequencies are assigned to other users of wireless communication. However, it may be recalled that the FCC denied a similar request by the Society of Motion Picture Engineers in 1944 because there was little evidence that the motion picture industry planned to use the frequencies soon. As a result, the FCC may not now be prepared to make large, or even permanent, frequency allocations to the industry, especially until the FCC itself reaches a decision regarding the much-needed entrance of television into the ultrahigh frequency (UHF) spectrum. Nevertheless, the real

question is not whether the motion picture industry can gain the necessary facilities for exclusive television transmission and reception, but rather whether theater television as contemplated will have any efficacy in retaining the patronage of an audience, the members of which already may rapidly be reaching the saturation point in terms of television entertainment.

Actually, the hopes of the promoters of theater television are pinned on the possibility of offering color television, large screens, and technically superior screening, surrounded by the atmosphere of the theater and accompanied by regular motion picture features. Commercial television broadcasting, now limited to some extent by a considerable investment in 525-line, black-and-white television equipment, may not be able to match immediately the technical superiority of theater television if, as exhibitors suggest, theater television can be organized on an 800- or 900-line, color status for original installations.

Here, however, the motion picture industry appears to have lost the initiative, since the FCC on September 1, 1950, after lengthy hearings and trials, granted tentative approval to the Columbia Broadcasting Corporation's "field sequential" (or mechanical) system for commercial color television development. Barring possible wartime restrictions, color television now seems certain to become a reality within six to twelve months' time. The American Telephone and Telegraph Company and Western Union have already advised the FCC that existing intercity coaxial and microwave facilities will permit color transmission. Thus the exhibitor now faces the prospect of risking a considerable expenditure on television equipment in order to offer a service of which he has no monopoly, but rather one with a great deal of competition from established commercial television programs. This risk to the exhibitor appears to be more dangerous than any which he has had to face in the past. The advent of radio may have been a serious threat; the necessity of buying sound equipment some twenty years ago, and of subsequently buying air-

conditioning equipment may have been troublesome, but in these the exhibitor possessed or was gaining a service significantly different in nature from that of any competing medium. If he now chooses to invest in large-screen theater television (if, indeed, it is ever developed), he is entering a contest the outcome of which is certainly not assured.

An elementary economic principle is that the consumer limits his expenditure upon any one commodity or service, or types thereof, because his wants are varied and his income is limited. And inevitably it has been true that since certain goods or services are substitutes for each other (even though they may belong to different industries), the purchase or expenditure of energy on one may preclude the purchase or expenditure of energy on its substitute. Economists speak of such competing goods as having a high "cross-elasticity of demand." In terms of industrial goods, for example, aluminum and copper compete vigorously for certain uses. In consumer goods, various cuts and types of meat, fish, and fowl can readily substitute for one another so far as the consumer is concerned. As soon as one of these items becomes overpriced or overvalued in terms of its substitutes, its purchase and consumption declines. For our purposes, the 2-billion-dollar question is the extent to which theater exhibition of either televised programs or feature motion pictures is becoming relatively undesirable in competing for the limited amount of money and time which the public is willing to allot to "moving pictures" in any form.

In this connection, it is not safe to assume that the present format or structure of the modern feature picture is necessarily better or more desirable than the entertainment pattern now developing in television programming. It seems impossible to concede that the present policy of the major studios in prohibiting the telecasting of any recent releases represents a serious blow to the development of commercial television. It is indeed possible that the modern feature picture, unmodified in form or cost, would be very much of a white elephant on the television market,

and would find very few takers even if made available, or no more than a limited number of viewers if presented. It must be realized that television represents a new development in the arts as well as in the sciences, and it is neither wise nor necessary to follow the specific entertainment pattern which is best adapted to theater exhibition. In a number of ways, commercial television must perforce adapt itself to the environment of the home in which it will be received. To utilize its tremendous potential advantages of variety, flexibility, and convenience, as well as to conform to the economics of commercial sponsorship and the niceties of getting along with the family for perhaps forty hours each week, television must develop and is developing a program format of almost unlimited scope and variety which is better suited to semi-continuous operation (or viewing) and to fifteen-minute to one-hour segmentation.

Yet these circumstances should not be taken as an apology. It should not be too difficult to accept the fact that television is free to compete for whatever acting talent and professional know-how Hollywood possesses. Even though television has had notable success in developing such personalities as Arthur Godfrey and Milton Berle, it will undoubtedly be forced to formalize the mutual attraction which by now has taken place between it and a significant percentage of radio and motion picture stars. Moreover, television must have and will secure the services of production specialists from Hollywood, especially upon the advent of color video. This assumption can be made because television has the economic bargaining power on one hand and the power of the federal courts on the other if a conspiracy in restraint of trade is found to exist.

The exhibitor should realize, however, that film producers are not likely to continue the battle against television either very long or very effectively, simply because it will not be practical from the standpoint of either ability or wisdom. Their ability to fight TV is limited, in terms of their economic bargaining power, and they would be lacking in wisdom if they ignored the long-run,

profitable opportunities to work with television. It must be remembered that there is no monopoly in either film production facilities or abilities, even though there are a number of intriguing relationships between different groups. Independent production facilities already exist in Hollywood, and more are being built. Two studios, the Fairbanks and Hal Roach groups, while admittedly small, have produced television films for some time. Most of the major studios have had little-publicized television subsidiaries for a decade or longer. Moreover, Department of Commerce figures place the total plant investment in Hollywood production facilities at only some 125 million dollars which, as *Life* magazine once pointed out, could be purchased in its entirety by any one Texas oil millionaire! In view of the foregoing facts, studio executives' statements to exhibitors that only films produced especially for television will be leased to television are hollow and meaningless. Perhaps FCC Commissioner George Sterling said the same thing more succinctly when he predicted that unless film producers soon begin to supply the television industry, Hollywood will become a mere whistle stop at the end of a coaxial cable.

It can be assumed, therefore, that there exists a logical and perhaps inevitable role that Hollywood is destined to play as a source of television production. Nor will an opening for participation by all studios be lacking. The defection of Hollywood stars and producers, which already has begun, will increase, and individual studios will follow this lead to protect their positions. Until that time, the studios are understandably loath to incur the wrath of organized exhibitors, who have clearly stated that any traffic with television will be regarded as a most unfriendly act. It appears, however, to be only a matter of time until the studios must coöperate actively with commercial television. The exhibitor must look elsewhere for succor. Newsreels and newsreel theaters have already largely succumbed to commerical television, and a number of older American feature pictures are available to

television, as well as dozens of pre-1944 J. Arthur Rank and Alexander Korda productions. (Veteran showmen may recall that British and other foreign contributions have disturbed the status quo at various times throughout the history of the motion picture industry: first, by providing projection equipment around the turn of the century to help break Edison's monopoly thereof; again, later, by providing much-needed feature pictures to help break the film supply and distribution monopoly of the old patents pool, and yet again, perhaps, by disturbing the tastes of the American public through producing, after World War II, a small number of extremely successful pictures which critics hailed as a return to "adult" motion picture entertainment.)

The over-all conclusion which seems inescapable, therefore, is that theater exhibitors face a serious threat from commercial television: a competing medium for mass communication and entertainment, the services of which are somewhat different in form but not in substance from those offered by theaters. TV program content can be classified broadly in much the same manner as motion pictures: i.e., problems, comedies, musicals, romances, westerns, gangsters, fantasies, children's stories, sports, and so on. While a number of surveys on the subject of television versus movies have been conducted, variations in methodology and in specific findings have been extreme. Nevertheless, all show general agreement on the significant fact that televiewers attend fewer movies, and this, after all, is the important issue. There is no need to wonder whether people will not always go to the movies. The question is, how many? It is interesting to note that one survey, conducted last year by Woodbury College in Los Angeles, indicated that 66 per cent of television set owners attended movies less frequently than before they had television sets. However, interviewers then went on to discover what might get televiewers back into the theaters. The highest percentage of answers was, in effect, "Make better pictures." The second highest was, "Nothing." The third highest was, "Lower prices." Even in view

of this rather harsh indictment, it must further be realized that exhibitors are not confronted by a static form of competition, but by one whose potentialities are tremendous and whose competitive strength is growing by the hour. More and more consumers are gaining the equipment necessary to substitute television programs for movie attendance, while at the same time substantial sums of money and effort are being expended to improve the quality of television programming, transmission, and reception. As an illustration, consider the fact that the Gillette Safety Razor Corporation recently paid $800,000 for the television rights to the 1950 World Series, four times what the company paid for the same rights one year ago. And it now appears that television stations are paying more for first showings of the Gene Autry TV westerns than do theaters for similar first runs, approximately $1,500 in film and time rentals. Edward Cheyfitz, secretary of the Motion Picture Association of America television committee and assistant to its president, Eric Johnston, had publicly admitted the seriousness of the situation, commenting that television is dangerous to the motion picture industry as we now know it because TV is "a competing visual medium that allows people to be amused while staying home, because it is free, and because the motion picture industry is geared to a mass market and can be disrupted by a comparatively small drop in attendance." A further decline in attendance seems inevitable.

What, then, is the future of theater exhibition in view of the growing impact of television? Just as the time has come for recognizing the dangers already discussed, so also has the time come to consider possible alternatives open to the theater exhibitor in the face of such dangers. Under the assumption that declining attendance will reduce the total number of theaters now operating, especially in areas where television has concentrated, one obvious and perhaps oversimplified solution for him would be to sell his theaters. This, of course, hardly solves the basic problem, but is a convenient escape mechanism. In notable cases,

however, this is what has taken place. Theater turnover in general has increased. Quite by accident, and certainly without their consent, of course, the five integrated major producers have been ordered to divorce themselves from their theater circuits, and the circuits themselves have been ordered to sell a number of theaters in various areas in order to restore competition among exhibitors. In the words of showman Billy Rose, such a loss or sale of theaters is a blessing in disguise: "There are thousands of ornate neighborhood barns in this country which are a cinch, within the next few years, to wind up as dead as last night's highball. . . . Today most of these second-run houses can still be peddled off for big dough to some local joker who fancies himself a showman and who is blind to the fact that lush earnings are past for keeps. From where I sit, the decision of the court is the biggest break the movie business has had since Theda Bara. And it's my hunch that the loss of the neighborhood theaters will prove to be no more serious than the loss of a gallstone." Whether or not this is true, some 500 to 1,000 marginal theaters in the United States have closed their doors in the last two years, and more may be expected to do so. Since the dawn of civilization, man has had to form arenas or theaters in order to provide the most basic facility for mass communication: a place for all to gather so that all could see and hear. Science has now made that requirement unnecessary, although the psychological overtones of a mass audience should not be ignored.

But what of the average exhibitor who has the bulk of his capital tied up in his theaters, and who neither desires nor intends to quit the business in which he has had most of his experience? He can attempt to measure more carefully the character and requirements of his audience, and attempt to conform to their particular tastes as closely as possible. He can attempt also to book a larger percentage of some of the very well-made American films now being produced—films made with as much honesty as many of the foreign films and often with greater skill, even though they

may not possess quite their literacy or sophistication. In short, he must stop acting as a passive agent and begin to utilize some of the principles of showmanship associated with a former generation of showmen.

Aside from attempting to select pictures which will best satisfy his typical audience, he should stand ready to participate in cooperative advertising projects; to utilize sales promotion ideas; to exercise greater initiative in making his theater an integal part of its community; to improve the appearance of, or the services offered by, his theaters; to study the feasibility of earlier runs and shorter clearances, and to participate in saturation bookings and area *premières*. Most of all, the theater exhibitor should attempt to differentiate the services he provides from those available through television.

By doing these things the exhibitor may be able to weather the coming storm which will inevitably shake out the weaker members of his business. And while he does them he may derive some personal satisfaction from the very real possibility that there remains in this country an unsatisfied demand for motion picture entertainment which may never be satisfied by television: a demand for "adult" entertainment. Television, a powerful instrument for mass communication, may be forced to direct the bulk of its programs to the "least common denominator" of that mass audience which it is so quickly obtaining. Moreover, it is subject to closer control (by a governmental body, the FCC) than the motion picture industry ever was. As a result, critics may find that television, even more than movies, will neglect the sort of entertainment characterized by such words as "adult," "reality," "lack of compromise," "candor," or "naturalism." Such a possibility provides a new opportunity for theater exhibition. There are some 40 or 50 million persons in the United States who are not now theatergoers—people who have deserted, and have been deserted by the "formula" picture and the pretelevision motion picture industry. For many of them, television offers little hope: theater exhibition does.

This possibility that the exhibitor can save his business through better showmanship has only recently been revived and discussed. Certainly the astonishing successes during the last five years of "art" houses lend credence to the idea. Moreover, many fine Hollywood and foreign pictures have failed when advertised and merchandised in the same way as, or together with, typical feature pictures. It is probably true that they cannot be sold to the typical nineteen-year-old fan who may prefer fantasy, romance, or musicals. But if such pictures are shown in selected theaters, under appropriate circumstances and with suitable promotion, they can be, and have been, very successful. That a significant latent demand for such pictures exists may be indicated by the fact that art houses have succeeded in spite of offering pictures with relatively unknown titles, casts, and little promotion. For film producers, such pictures are possible because costs are usually modest; for exhibitors, such pictures may be the most feasible answer to their problems. Smaller theaters (200 to 500 seats), with relatively low operating costs, are probably best suited to compete with television. The huge, ornate, downtown first-run theater, facing increased consumer parking difficulties, high overhead costs, and decreased revenues, is perhaps in the least favorable position. Advanced thinkers in the industry have already proposed designs for smaller, more comfortable theaters.

While it is natural to resist a change in the established order, exhibitors must face up to the present transitional period during which the conventional structure of the industry will undergo modification. Television will attract a significant number of persons away from the theater. But evidence does point to the fact that modified theater exhibition will continue to be a vigorous and profitable medium of mass entertainment, as the theater has been for centuries past. In addition, the entry of new blood into all phases of the motion picture industry, as well as a return to an atmosphere of initiative and innovation, should prove most stimulating.

Film Music of the Quarter

LAWRENCE MORTON

LAWRENCE MORTON is an arranger and composer of music for both film and radio. This is the eighth in his series of reviews of film music which was begun in Volume III of the *Hollywood Quarterly*.

IN THE quarter's crop of films, the best opportunities for music were offered by the westerns with their beautiful scenic shots, their blunt drama, their violence, and their forthright, unsubtle characterizations. Two of the plums of the crop, *Broken Arrow* and *The Furies,* went respectively to Hugo Friedhofer and Franz Waxman. It was interesting to hear these two scores on a double bill, to contrast Friedhofer's quiet, confident power with Waxman's extrovert vigor and impulsiveness, and to notice how Friedhofer brought a human quality to a somewhat stilted script and depth to a technicolored but still two-dimensional screen, while Waxman brought a defining color and brilliance to events and to characters which were so conventionally portrayed by all the actors, except Walter Huston, that not even technicolor could have separated them from the landscape.

I thought it typical of Friedhofer that he should have used the tinkling sounds of harp and celeste to evoke the other-worldly, mystical atmosphere of the young heroine's observance of an Apache religious rite; and equally typical of Waxman that he should have used approximately the same tinkling sounds to evoke his heroine's delight in the gift of a diamond necklace. Friedhofer seems to get inside a film, so to speak, to take part in its events, and then retire into his study where, after tranquil recollection, he puts down on paper what it felt like to be a participant. His approach to films is contemplative and poetic. Characteristically, the finest sequence in the present score is the simple wedding music—an English horn solo followed by a duet for flutes and a reprise of the horn melody, accompanied by widely spaced kettledrum beats. "Beautiful" is the adjective for music like this.

Waxman, on the other hand, seems to set his writing table in the center of the stage, where he observes characters and events at very close range, and then composes his score on the spot with all the sound and fury taking place around him. His approach to films is reportorial, and his reporting is detailed, realistic, full of urgent and immediate passion. Characteristically, the best sequences in *The Furies* are those which use the materials of the title music—the bold trumpet tune built on juxtaposed triads, the heavy um-pah rhythm, and the telegraph-beat *ostinato*. This is all muscular music and it can properly be described as exciting.

These two approaches to film scoring are mutually exclusive though equally valid. Their results differ vastly from every esthetic and stylistic viewpoint. It would be an illuminating experiment in musical dramaturgy to have these two composers exchange assignments, each to write a new score for the other's film.

In both films the least satisfactory musical sequences were those for the love scenes. Friedhofer, after his beautiful wedding music, lapsed into a passionate strain for high strings, and Waxman, after an expressive silence for the first embrace of his lovers, lapsed into a typical love theme. I suspect that these lapses into the industrially correct representations of passion arose less out of inner conviction than out of obligation to placate front offices where the fictions about love music are fiercely maintained on the grounds that the primary function of love is to produce pop-tunes useful to the exploitation of motion pictures. I would like to regard it as symptomatic that Hollywood's best composers have exhausted the primary sources of erotic expressiveness—Wagner, Puccini, and Berlin. And I would suggest that they now go digging for ideas in, say, Mozart's operas and Stravinsky's *Story of a Soldier*.

Melodramas run second to westerns in musical opportunities. Friedhofer's score for *Edge of Doom* was short, but the tragedy and gloom of the film were forecast in the heavy E-flat minor

chords of the main title. Waxman's *Night and the City* played eloquently with dissonances and silences and, like *The Furies,* it had many open spaces for music. But neither of these scores has earned Waxman the applause that he has been receiving for *Sunset Boulevard,* although they are far more satisfying musically. Again, *Sunset Boulevard* has a brilliant, frenetic main title, this time combining the racy jazz elements of syncopated brass chords and piano "licks," the excitement of "hurry" music (again the telegraph-beat *ostinato* in the strings), and a dramatic crescendo of climbing sixths. Altogether there is probably an hour of music, but most of it is played under narration or dialogue. From this barely audible level of existence it emerges, at the end of each narrative speech, into a fullness of sound which it enjoys for a life span approximately equal to that of the radio "bridge," the function of which it also performs. The plain fact is that the script of *Sunset Boulevard,* with its use of both narration and dialogue, and its realization through the camera, is so complete as to leave music not much to do. And as Messrs. Brackett and Wilder tell us, in one of the speeches of their hero (a screen writer), they are resentful of scoring that obliterates dialogue. They are quite right. It remains for them to take the next logical step, which is neither to eliminate the scoring altogether as Alfred Hitchcock would like to do, nor to dub it into inaudibility, but to allow it to perform functions not already performed by script, camera, and cutting. There is not much point, for instance, in having Waxman tell us that a mysterious atmosphere pervades Gloria Swanson's run-down house. We have already learned that through the eyes of the camera and the words of Bill Holden. But when Waxman tells us something about the mistress of the house that we don't already know, which he does with a theme in an attenuated tango rhythm, then he should be allowed to make his point with full voice so that we will be able to follow the development of the tango motif through all the stages that lead to the denouement in the final Salomé scene, where the motif at last reaches its apotheosis.

This is the kind of film, in short, where music is needed principally for what Virgil Thomson has called its luxury value—except in passages like the main title, the beauty treatment montage with its brilliant solo violin runs, the "welcome back" scene on DeMille's sound stage, and the Salomé scene. Elsewhere, Waxman's invention and skill have been starved by a diet of low decibel content. One would like to ask producers why they demand the presence of music and then deny themselves its greatest benefits. But perhaps the question is not really necessary, for in a recent radio interview with Bernard Herrmann, Alfred Hitchcock revealed a pathetic lack of understanding of what music is and does. And obviously his shortcomings are typical of the producer-director mind even though they are not universal.

George Antheil's score for *In a Lonely Place* suffers from the same kind of malnutrition, and it demonstrates once again that composers are not likely to find a full use of their talents until scores are planned well in advance of shooting. Antheil had an attractive idea for this score—the symphonic development of a waltzlike theme. It had a plushy-vulgar quality that suited the story admirably, and it modulated from key to key as frequently as Humphrey Bogart's moods, but unfortunately it had little opportunity to make a real dramatic point. Considering this kind of frustration, so frequently visited upon Hollywood composers, would it not be better for them to resign themselves to the performance of the trivial, decorative, but still charming functions with which Malcolm Arnold and Henri Sauget contented themselves in *Eyewitness* and *The Scandals of Clochemerle?*

The Motion Picture Industry in Sweden

ERIC LAWRENCE

THE QUESTION of censorship of motion pictures has come in for a good deal of attention this year, both in the press and on the floor of the Congress. It is therefore of more than ordinary interest to note the story of motion picture censorship in Sweden, which dates from the year 1911.

In order to understand film censorship in "the land of the middle way," it is essential to know something of the history and growth of the motion picture industry in that country.

Sweden is sometimes mentioned among the countries who pioneered in motion pictures, since even before World War I she had a not inconsiderable number of film productions to her credit. As early as 1907 or 1908, serious production of feature-length films began, and by 1912 Svensk Filmindustri, Sweden's biggest film producer today, began issuing films.

The early days of the motion picture in this Scandinavian kingdom saw the appearance of some producers of almost legendary proportions. From the end of World War I and into the early 'twenties hardly a month passed that there did not appear in Stockholm or other European capitals some new celluloid masterpiece by great producers such as Sjöström, Stiller, and Brunius. The influence of the eminent novelist Selma Lagerlöf was at its height at the time, and most of her immortal novels were filmed in their native atmosphere during this period, contributing not a little to Sweden's success in silent pictures.

Victor Sjöström especially deserves mention for bringing the Swedish films of that day to eminence. He was versatile, being both an actor and a director, and his personality dominated Swedish films for fifteen or twenty years. Some of his classics of the screen include: *The Duke's Testament* (1919), *The Monastery of*

Sendomir (1919), *The Stroke of Midnight* (1920), *Masterman* (1920), *Love's Crucible* (1921), *The Hell Ship* (1922), *Karin, Ingemar's Daughter,* and many others. In all these films, Sjöström hardly ever abandoned the Swedish scene. Sweden and its snows, and Sweden and its sublime summertime were basically repeated again and again in all these diverse films.

Another man to impress his name indelibly on the Swedish film of this period was Mauritz Stiller, an artist of the first order in directing and producing. It was in 1919 that he brought out his masterpiece, *The Treasure of Arne,* after Selma Lagerlöf. The next year he made *The Vengeance of Jacob Vindas,* in 1920 *Across the Rapids* and *Erotikon,* in 1921 *The Emigrants* and *Gunnar Hedes Saga,* and in 1923 *The Story of Gösta Berling* in which the audience saw the youthful face of seventeen-year-old Greta Garbo.

The work of Johann Brunius also deserves mention. In this same period he produced many outstanding films, including a succession of historical pictures such as *The Gay Knight, The Burning Mill, Charles XII,* and *Johan Ulfstjerna* (the struggle of the Finns against the Russians).

When Sjöström and Stiller ceased making films in Sweden, the various producing companies fell into financial difficulties. The decade of the 'thirties, influenced by the world depression, witnessed the decline of the Swedish film. Many of the best actors were lured by the higher salaries of Hollywood or other foreign film makers. Continuous efforts were made by Swedish film producers during the 'thirties to capture foreign markets, but the concessions made to international taste only seemed to rob these productions of the Swedish flavor which had been the hallmark of their earlier greatness.

But the past decade (1940–1950) has fortunately witnessed a renaissance of the Swedish film, and has, despite the inroads of World War II, produced an impressive array of feature films of quality, which can hold their own with the best of other countries.

Since 1940, Sweden, with a population of seven millions, has

produced on the average 45 feature films a year. (All three Scandinavian states—Sweden, Norway, and Denmark—produce pictures at the total rate of 65 a year.) Sweden has about 2,500 theaters and 6 producing studios. The three leading producers are Svensk Filmindustri, Europa Film, and the Sandreev interests.

At the current rate of exchange Swedish theatergoers pay admissions of about $15,000,000 annually. The audience amounts to more than 50,000,000 people annually, which indicates that each Swede goes to the movies about seven times a year. Possibly a thousand people gain their livelihood directly or indirectly from the motion picture industry in Sweden, not counting, of course, the many thousands of personnel who staff the theaters themselves.

In 1949 the number of pictures produced in Sweden showed a slight drop, attributed by some sources to the increased tax on admissions, which were raised at the beginning of that year.

An ordinary Swedish film costs the producer anywhere from $70,000 to $85,000, at current exchange rates, and, if the company is to break even, the picture must be seen by seven to eight hundred thousand spectators. At the same time, however, the government nets about $140,000 in taxes on such a film.

Swedish producers claimed a loss of $560,000 in 1947 and say they have been losing money since. But the film industry in Great Britain shows a parallel financial decline, so the condition is perhaps prevalent throughout Europe. Swedish producers say that they can cut the cost of a film to as low as $60,000, but at this level, they point out, quality and artistic merit are apt to suffer.

The list of films produced during the past decade in Sweden is a motley one. Whether or not we could say that there is a modern and peculiarly Swedish film style is an open question. There has been a long series of eclectic styles, all of which are more or less in conflict with a "neonational" style which was introduced in the years 1939–1942 and was reminiscent of the early silent masterpieces of Sjöström and Stiller. Basically these styles have been modern Swedish, but they showed that they had been greatly in-

fluenced by the French films of the 'thirties and by recent postwar Italian neorealism in films.

Of the war films in Sweden (1939–1945) one critic has said:

The war in the rest of the world rather roughly scraped the gilt off the empty cliches which dominated Swedish films in the thirties. There had already been such a movement, a few years before the war, running counter to the great flood of broad, folksy burlesques and superficially acceptable salon and society comedies among which the few serious films all but drowned. This movement aimed at capturing daily life and the more intimate, genuine sort of characterization. The critics pled for acceptable manuscripts with the result that authors were gradually restored their honors—mostly for film adaptations, but occasionally for original stories. There were times when literary influence seemed to inhibit the film's purely pictorial development, but, taken on the whole, the contact with literature was important.

Characterizing the 'forties as a whole this critic goes on to say:

Most of the Swedish films of the forties have not meant very much, of course, from the artistic point of view, but this condition is not necessarily Swedish. Superficially, even these films have shown good film technique and an acceptable standard of entertainment, if one ignores seven or eight films per year which were simply box-office speculations. When the last-named group is forgotten and the first-named is removed from the discussion, a group of films remain which make the forties both an interesting and stimulating decade.

Some of the noteworthy films of the past decade are: *A Crime* (1940) directed by Anders Henrikson, and, the same year, *They Staked Their Lives,* in which Alf Sjöberg made his debut as sound-film director. Today, ten years later, it is clear that it was Sjöberg who gave Swedish films their first new impulse, and who, together with the great director Ingmar Bergman, has made the most indelible impression on Swedish films of the past decade. Mr. Bergman, responsible for the Swedish film's penetrating and trailblazing work in expressionistic film morality, *Prison* (1948–1949), has all the earmarks of becoming Swedish filmland's major discovery of the 'fifties in charting new paths in film expression.

During the war years the Stiller-Sjöström tradition was revived, and among the most successful of the neonationalistic films were those of Gustaf Molander. He had produced some powerful dramas in the 'thirties, but the war served to deepen his art noticeably, and such a production as *The Word* seemed to underscore indisputably the attainment of a bold, modern style in film art.

Films of a psychological genre flourished during the war years also. A wave of "problem" films, which smacked strongly of psychological and psychiatric undercurrents, caught the public fancy in Sweden as in other countries. A few war films were produced in Sweden during the fifty-seven months of war in Europe, but most successful of all of this class were the "occupation" films, which reached their peak in 1943–1944. So many war refugees came to Sweden during these years that occupation problems were very real to the average Swede. He personally knew one or more political refugees and the hard life they had led before fleeing their native countries.

Some of the best-known "occupation" films were Molander's *There Burns a Flame* (1943) and *The Invisible Wall* (1944), and Hasse Ekman's *His Excellency* (1943). Gustaf Molander's *Ride Tonight* (1942) depicted the firm will of the Swedes to remain independent and oppose the surrounding Axis armies if they attacked—it took for its plot the Swedish farmers' fight against Teutonic overlords three centuries ago.

During the past decade many of Selma Lagerlöf's novels were remade for the screen, this time with sound. The 'forties saw the emergence of two famous producers of shorts, Arne Sucksdorff and Gosta Werner. Also on the credit side of the decade's ledgers were a religious film, *I Am With You* (1947), and *To the Gates of Hell* (1948), which deals with atomic research and the destiny of man.

The decade's most fascinating director is the baffling Ingmar Bergman, who, scarcely more than thirty years of age, has already

made eight films and who, because of his bizarre and somewhat eccentric personality, characterized by much daring originality, might be called the Orson Welles of Swedish filmland. "Ingmar Bergman wishes and is able to upset [tradition], and he belongs to the first rank when it comes to the struggle for genuineness and a modern language of filmatic expression," says one critic. His best-known work includes *It Rains on Our Love* (1946), *Ship to India* (1947), *Music in the Dark* (1947), the story of a blind youth, *Seaport Town* (1948), a film approaching the documentary type, *Thirst* (1949), a merciless portrayal of the fate of three women, and *To Happiness* (1949). Bergman has been favorably compared with Hitchcock as a director, and it has been said of him: "Ingmar Bergman's originality lies less in his choice than in his imaginative treatment of themes of maladjustment and frustration."

The Swedish film industry has, during the past decade, received and absorbed new impulses, both native and foreign, and, in spite of many troubles, it has produced films which augur well for the ensuing decade. The producers complain loudly about the "entertainment tax which is crushing the Swedish film industry," a complaint that has an echo in our own industry's current drive to reduce taxes.

One might say that American pictures still dominate the Swedish film market. For example, of the 231 new foreign films shown in Sweden during the war year of 1942, 158 were of American origin, while 21 were British and 28 German. Coming on down a few years, we find that a total of 313 films had their *premières* at Stockholm in 1948—compared with 310 pictures in 1947—and American production topped the list with 178 films, five less than in 1947. There were only 36 Swedish films. England sent 29, Russia, 7, Germany 6, Norway 3.

From this brief survey of the motion picture industry in Sweden since its inception, several points stand out boldly. The Swedish film has directly wielded a not inconsiderable influence on the motion pictures of the Continent ever since the earliest days.

Indirectly the same is true of its influence on the American product, for some of "Hollywood's immortals" got their start in the Swedish film industry. Certainly it can be truthfully said that Sweden was the nation that first revealed "the visual and emotional beauties of the screen," as one historian of the silver screen has put it.

And we can see that the Swedish film industry of the last decade, to quote a well-known Swedish writer, has "received and digested new impulses, foreign and native, and in spite of various troubles, created something to go on in the future."

Swedish Feature Films and Swedish Society

JIRI KOLAJA

DR. JIRI KOLAJA was educated in Czechoslovakia at Charles University in Prague and at Masaryk University where he wrote his doctoral dissertation on "Sociological and Psychological Problems of the Film." In his native country he worked with various film groups, especially with the short film production unit FAB in Zlin. Coming to the United States via Sweden, he was a graduate student in sociology and communication at the University of Chicago. At present he is teaching the history and theory of motion pictures at the Institute of Design, Illinois Institute of Technology.

THIS IS A summary analysis of part of a study of Swedish feature films which was made in 1948 in Stockholm, on a grant from the Czechoslovak Film Society and with smaller financial subsidies from the Svensk Film Industri and Sandrew-Bauman Films. This summary shows to what extent the content of Swedish feature films is related to Swedish social reality. In other words, how far do Swedish films reflect or distort the social structure and social change of Swedish society?

As to method, since it was impossible actually to see all of the full-length features included in our study, we had to rely on scripts, synopses, and oral descriptions when certain films were not available. Hence all the material could not be analyzed with the same accuracy. So far as they are reliable, the findings of this study can therefore be considered as a series of data similar to the findings of such people as Edgar Dale and Dorothy Jones.

First, let us start with the picture of Swedish society as offered by the 543 full-length features that made up the total production of sound movies from 1929 through 1947. Studying these films from the standpoint of dramatic time, we see that only one tenth of them are laid in past ages. As we might expect, the working class is absent from these historical dramas. From the standpoint of locale, we find that every other film has Stockholm or some other large city as its setting. One film in eleven has a foreign scene, with France as the favorite. Thus the Swedish films in their

time-and-place characteristics show predominantly the modern scene in Stockholm and other large urban places. Nature is a dramatic agent in only every eleventh film.

In this there is no parallel between the films and social reality. A far larger proportion of people live outside Stockholm than one would infer from the films. It is the social and cultural dominance of the Swedish capital and of city-culture in general which concentrates the interest of the Swedish population on Stockholm.

We may analyze social stratification as shown in the films in a similar manner. Of the occupational types, the mental and clerical workers are predominantly represented. The category of non-workers, meaning chiefly proprietors, receives about as much attention as the category of manual workers, which is of course strikingly disproportionate to the actual reality. Numerically, by occupational type, the principal dramatic characters are in 230 cases mental workers, physical workers in 154 cases, and the upper class of proprietors in 127 cases. The noble plays a principal role in only one of 60 films, which shows clearly that even in the films the social importance of the nobility is minimal. The special emphasis on the middle and upper classes in Swedish films is also expressed by a preference for certain occupations such as that of artist, journalist, doctor, and manager. This selectivity may very likely be accounted for in terms of the dramatic possibilities offered by the mobile life of the journalist, the suspense of the surgical operation, and so forth. A favorite class of physical worker is the servant girl. Selective interest also represents disproportionately the sociopathological types such as thieves and prostitutes.

For dramatic purpose, the film plots also often break the social norms. For example, illegitimate births actually outnumber legitimate ones in the stories. One fifth of all the film marriages are completely unsuccessful, which is far from the reality in Sweden. More in compliance with social reality seems to be the fact that vertical social mobility in the Swedish films is achieved through the channel of the marriage institution. Every fourth film shows

interclass marriage. Nobles are married to partners of a lower class in one out of every two films in which members of the aristocracy appear. However, social mobility achieved through personal merit and performance is less frequent than that achieved by unexpected inheritance or luck, such as winning a lottery. We may perhaps account for these stories of good fortune through fate by the desire for the dramatic effect of surprise. On the other hand, we might account for this phenomenon in terms of the general interest mentioned earlier.

Nearly all Swedish films, with the exception of a few expressly for children, deal with the relations of man and woman. In every second film the sexual relationship is meaningfully dominant. In every fifth film, a property norm is broken. Evidently the sexual and economic spheres of human activity are the main subjects of Swedish films, as they are also dominant in the hierarchy of Swedish general interest. To become happily married and to achieve economic success is evidently the wish of the masses in Sweden, or at least the producers have imagined it to be so.

As far as our inquiry has developed, we have shown that a discrepancy exists between social reality and its reflection in the 543 feature films. In order to account to some extent for this difference, we have introduced the concept of general interest. However, it is necessary to realize that we really do not have the data for comparing actual Swedish general interest with the content of our films. On the contrary, the films might serve as a document suggesting general interest. This is especially indicated when we realize that Swedish film production is not controlled by one center; the decentralization of production and the industry's dependence on the consumers supports our assumption that the values evinced in Swedish films comply more or less with the hierarchy of existing values, or in other words, the general interest is tied to the former to some extent. Acceptance of this assumption should lead us to consider how far the existing general interest is in accord with the real social situation.

Turning our attention now to the question of how far the Swedish films reflect social change, we find that in the eighteen years of development of the Swedish film, 1929–1947, the social situation is but slightly reflected from the standpoint of concern with critical changes. Although the depression of the 'thirties was comparatively moderate in Sweden, it was doubtless a matter of paramount concern in general interest. However, during these years, only a few roles in film were allotted to the unemployed. Otherwise the depression had but a faint echo in Swedish pictures. Greater change was reflected in the impact of World War II. An increase was noticeable in films of military life, of those dealing with sociopathological types, and with unhappy marriages. Comedies suffered a decrease.

This trend toward more serious pictures is best shown if we consider the number of happy, neutral, and unhappy endings. A happy ending does not call for definition. By neutral endings we mean conclusions in which one may assume a possible "happy end" for the heroes though it is not presented as a fact in the film. An unhappy ending is characterized by the death of the hero who sacrifices himself for some social values or whose death atones for his having betrayed them.

According to this distinction we may list Swedish films from 1929 to 1947. (Table 1.)

The figures show that the trend toward relatively more serious films began in 1943 and continued through the postwar years. In 1947 we notice a tendency to produce relatively more films with happy endings. This leads us to the hypothesis that, although Sweden had not taken part in the war, its reaction to the war was manifested in a shift in the general interest, the public becoming more engrossed with the serious aspects of life. The extension of this trend into the postwar years can be accounted for by the complicated character of film production. (Our figures refer to the year the films were shown, not to the year of their production.)

It is also interesting to note that in the war years and the post-

war years, Swedish journalists have shown their admiration for serious films by giving first place to them. Before the war, they had shown their preference for comedies.

We can summarize our findings as follows: 543 feature films furnish a distorted picture of the Swedish social reality, if com-

TABLE 1

ENDINGS OF SWEDISH FILMS, 1929–1947

Year	Happy endings	Neutral endings	Unhappy endings
1930	12	1	0
1931	18	0	2
1932	20	1	0
1933	24	1	2
1934	21	1	0
1935	19	1	0
1936	35	3	0
1937	22	0	0
1938	28	2	0
1939	25	1	2
1940	33	1	1
1941	29	3	2
1942	30	3	1
1943	30	7	6
1944	26	11	4
1945	28	8	6
1946	26	6	5
1947	33	6	1

pared with actual numbers in the different social groups, and their interrelationships. More in compliance with the existing reality seem to be the social values which are guiding the actions of the heroes. However, since we lack any figures to show the actual dispersion of such values in the hearts and heads of seven million Swedes, the hypothetical character of this assertion must be stressed. Social change in Swedish society is reflected only slightly in feature films by a growing seriousness of content during the war. However, even these findings must be considered hypothetical when considering the causes of this change. Has it been really caused by the war? Has the same change been manifested also in the literature, stage productions, paintings? Obviously

much more research needs to be done in order to develop an acceptable sociological theory of art.

Finally, our findings and also all previous studies in this field show that motion pictures must necessarily furnish a distorted picture of social reality. Production has to fulfill other functions in society, such as aesthetic and educational, rather than give a statistically balanced portrayal of society. Art can never reflect the structure of society, but only the "general interest." And the relationship between the general interest and the real structure of society is beyond the purpose of our present discussion.

A Selected Bibliography on Music for Motion Pictures

Compiled by JOHN V. ZUCKERMAN

JOHN V. ZUCKERMAN was educated at the University of Chicago and at Stanford University where he completed work for both his M.A. and Ph.D. degrees. After army service in the Signal Corps, OSS, and Armed Forces Radio, he became director of the Radio Workshop and the Audio-Visual Aids Program at Stanford University in 1947–1948. The following year he was research assistant in the Instructional Film Research Program at Pennsylvania State College. In 1949 he returned to Stanford University as research assistant in the Department of Psychology's Medical Specialists Research Project. At present, he is with the Audio-Visual Research Division at Bolling Air Force Base in Washington, D.C.

THIS BIBLIOGRAPHY is a revision of one originally prepared while the author was a member of the Instructional Film Research Program, Pennsylvania State College, during 1948–1949. It was published as part of a review of the literature on film music prepared for the Special Devices Center, Office of Naval Research. (This report may be obtained by qualified and interested organizations from the Instructional Film Research Program, the Pennsylvania State College, as *Technical Report SDC 269-7-2: Music in Motion Pictures: Review of Literature with Implications for Instructional Films;* 15 May 1949.) Among other sources, the author consulted a list of references on music compiled by Ray Fortunato who was a graduate assistant on the Instructional Film Research Program in 1947–1948.

The references have been divided into three groups for the convenience of the reader. The first group consists of psychological articles on the effects of music on audiences; the second includes professional articles on film music by musicians, composers, and critics; the last lists other bibliographies on film music and sources of current information on music for motion pictures. Methods for applying this material to film research are suggested in the article: "Requirements of Research on Instructional Films," by Dr. C. R. Carpenter, which appeared in the *Hollywood Quarterly* for Spring, 1948 (Volume 3, No. 3), pages 262–266.

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Herrmann, B. "Music in Motion Pictures: A Reply to Mr. Leinsdorf," *Music Publishers' Journal,* 3:5 (September-October, 1945), 17, 69.

See the article by Eric Leinsdorf listed below.

———. "Note on the Composition of the Music for *Anna and the King of Siam," Film Music Notes,* 6 (September-October, 1946), 22.

Huntley, J. *British Film Music.* London, Skelton Robinson, 1947.

See also the review by Lawrence Morton, "Rule, Britannia!"

Janssen, W. "Visualization of Music on the Screen," *Music Publishers' Journal,* 3:5 (September-October, 1945), 29, 70.

Jones, C. "Music and the Animated Cartoon," *Hollywood Quarterly,* 1:4 (Summer, 1946), 364–370.

Kubik, G. "Music in Documentary Film," *Music Publishers' Journal,* 3:5 (September-October, 1945), 13, 54–56.

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

Leinsdorf, E. "Some Views on Film Music," *Music Publishers' Journal,* 3:5 (September-October, 1945), 15, 53–54.

See the reply to this article, by Bernard Herrmann, referred to above.

London, K. *Film Music.* London, Faber and Faber, 1936.

Moore, D. "Music and the Movie," *Harper's Monthly Magazine,* 171 (July, 1935), 181–188.

Morton, L. "The Music of *Objective: Burma,*" *Hollywood Quarterly,* 1:4 (Summer, 1946), 378–395.

———. "Film Music of the Quarter," *Hollywood Quarterly,* 3:1 (Fall, 1947), 79–81; 3:2 (Winter, 1947–1948), 192–194; 3:3 (Spring, 1948), 316–319; 3:4 (1949), 395–402; 4:1 (Fall, 1949), 84–89; 4:3 (Spring, 1950), 289–292; 4:4 (Summer, 1950), 370–374.

A series of excellent reviews of films current each quarter.

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

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

Rodriguez, J. "Music of the Animated Pictures," *Music Educators' Journal,* 32:5 (April, 1946), 18–19.

Spaeth, S. "Film Music and the Public," *Music Publishers' Journal,* 3:5 (September-October, 1945), 10, 58–59.

Sternfeld, F. W. "The Strange Music of Martha Ivers," *Hollywood Quarterly,* 2:3 (April, 1947), 242–251.

———. "Gail Kubik's Score for *C-Man,*" *Hollywood Quarterly,* 4:4 (Summer, 1950), 360–369.

Thomson, V. "Music in Review," New York *Herald Tribune,* Sunday, April 10, 1949, Drama Section.

Waxman, F. "Progress in Development of Film Music Scores," *Music Publishers' Journal,* 3:5 (September-October, 1945), 9, 66–67.

Winter, Marian H. "The Function of Music in Sound Film," *Music Quarterly,* 27:2 (April, 1941), 146–164.

III. Bibliographies and Sources of Information on Film and Radio Music

Nelson, R. U., and W. H. Rubsamen. "Literature on Music in Film and Radio," *Annual Communications Bibliography,* Supplement to Volume I of the *Hollywood Quarterly*. Berkeley, University of California Press, pp. 40–45.

This excellent selected bibliography gives references to many sources on film music not covered in the present list, as well as coverage of radio music not given here.

New York *Herald Tribune* and *New York Times.*

The Sunday drama sections of these two newspapers contain excellent articles by such outstanding authorities as Virgil Thomson, Aaron Copland, etc. The newspapers are completely indexed for subject, and the articles are easy to locate.

Rubsamen, W. H. "Literature on Music in Film and Radio: Addenda (1943–1948)," *Hollywood Quarterly,* 3:4 (1949), 403–404.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

IT WOULD BE difficult to find two books, both on the same subject, which are farther apart in their basic conceptions and general orientation than Arnold Schonberg's *Style and Idea* (Philosophical Library, Inc., New York, 1950) and Paul S. Carpenter's *Music, An Art and a Business* (University of Oklahoma Press, 1950). *Style and Idea* is a collection of essays which have appeared at various times and places during the past forty years of the distinguished composer's life. The style is dry, blunt, and pungent, and must have caused difficulties for the translator, Dika Newlin, especially when he was instructed by the author not to disguise the fact that he was "not born in this language." The topics range from Gustav Mahler and Brahms to human rights, with, of course, an essay on "Composition with Twelve Tones." The point of view is not always consistent, but it is always interesting and definite.

Paul S. Carpenter, dean of the College of Fine Arts at the University of Oklahoma, died in 1949, and the manuscript of *Music, An Art and a Business* was prepared for publication by Helene C. Carpenter and Lawrence M. Morgan. "I shall talk," says the author, "about what is happening to music in these days when all our agencies of production, performance, and transmission are coming under increasingly centralized systems of control; about the musical situation of the American composer, the complex conditions which determine the kind of music as well as the quality and quantity of music the American public hears." The result is lively reading. The chapters on the business of music in Hollywood ("Hollywood Carrousel," "The 'Golden Legend' of ASCAP," and "Radio—That Simple Twist of the Public Wrist") are especially good. Although sharp in his criticism of business in music, it is quite clear that Carpenter regarded art and music as

forms of communication which demand an audience. He has little patience with the "departuists," his term for those composers who, "having cut themselves off from society, took shelter in the philosophy of 'art for art's sake.' " Their behavior, he says, is "antisocial." It is interesting to contrast this with the statement by the distinguished originator of the twelve-tone scale: "I believe that a real composer writes music for no other reason than that it pleases him. Those who compose because they want to please others, and have audiences in mind, are not real artists. . . . They are merely more or less skillful entertainers who would renounce composing if they could not find listeners."

The brothers Louis and Auguste Lumière are significant figures in the early history of the cinema. Maurice Bessy and Lo Duca have written a book about one of them, *Louis Lumière, Inventeur* (Editions Prisma, 7, rue Scribe, Paris, 1948). There are chapters on the life of Lumière, his contributions to cinematography, and, of course, on the historic opening of the Lumière brothers' theater for the public showing of motion pictures on December 28, 1895, at the Grand Café on the boulevard des Capucines. The bibliography includes a listing of Lumière's films and articles about him. The volume is beautifully illustrated.

Any book which attempts anything like a comprehensive treatment of motion pictures in their historical, technical, aesthetic, and social aspects is committed to a task which is nothing less than heroic. Paul Rotha's *The Film Till Now* (Funk & Wagnalls, 1950) does just this. It is a new and greatly enlarged edition of the volume first published in 1930. Richard Griffith contributes a 150-page section entitled *The Film Since Then.*

Part I, called "The Actual," covers the early history of the film, and has chapters on the American, Soviet, German, French, and British film. Part II, titled "The Theoretical," has chapters on the aim of the film, the preconception of dramatic content by scenario organization, and the methods of expression of dramatic content by film construction. Part III, by Griffiths, covers the

American and European film from 1929 to 1948. There are several appendixes, including a listing of the outstanding fiction, documentary, and various specialized films produced between 1914 and 1948 with complete screen credits for each, a glossary of film terms, and a selected book list on film subjects. There are nearly 200 illustrations. In the 750-odd pages of this book are packed a tremendous amount of factual material, critical appraisals, and technical discussion. The question almost certain to be in the critical reader's mind is: have the authors realized their purpose? No two readers, of course, will be quite satisfied with what has been included or omitted, and, since the authors embark on the perilous seas of criticism, almost every reader will find at least one pet aversion praised, and one hero condemned or, worse, omitted. It seems unfortunate to this reviewer that the findings of the emerging field of communications research did not find a place. There is a reference to the use of audience surveys in Hollywood—which is quite properly condemned—but otherwise contemporary social-psychological research techniques and theory, as related to the mass media of communication, are ignored. Also, some confusion results from the use of footnotes in Rotha's portion of the text to indicate his changes of opinion since the publication of the first edition. An example of this footnote reversal is found in his estimation of the battle scenes in *Birth of a Nation* which were "insufferably dull" in 1930, and "major virtues of the film" in 1947. Such a drastic change of opinion would seem to merit more space than a footnote.

But these are, perhaps, but minor cavils about a work of such scope. Its point of view and sins of omission and commission are certain to make *The Film Till Now* a subject of controversy, some of it, no doubt, acrimonious. To this reviewer it is, on the whole, a satisfactory and exciting book. In spite of all the flaws which critics are sure to find in it, it probably is the most comprehensive book on films yet to appear in English.

The announced purpose of Charles A. Siepmann's *Radio, Tele-*

vision and Society (Oxford University Press, New York, 1950) is "to describe the facts about radio and television and to combine those facts with a consideration of the social and psychological effects of broadcasting." Part I deals with the British, Canadian, and other systems of broadcasting, and includes discussions of the early history of radio in the U. S., the F.C.C., and the U. S. radio industry. Part II is concerned with the social implications of radio and TV. These are discussed under the headings: Propaganda and Public Opinion, Freedom of Speech (in practice and in theory), Radio and Education, and World Listening. The method throughout is analytical and critical. The author is in full control of his factual material, but his primary concern is with interpretation. So-called controversial issues are not sidestepped, although in some instances the author does not commit himself. This is notably so in the discussion of the British and American systems of broadcasting. "In neither system," the author says, "do we find perfection, but with the evidence of both before him, the reader is perhaps better equipped to work out his own solution." If I recall correctly, Mr. Siepmann in *Radio's Second Chance,* his previous book, was willing to tip the scales in favor of the American system.

Radio, Television and Society is probably the most comprehensive book yet to be published on the social significance of these great media. It is a scholarly and informed discussion, and a major contribution to communications literature. The author is professor of education and chairman of the Department of Communications in Education at New York University. He served twelve years with the British Broadcasting Corporation, and during the war was with the OWI.

The 100 Greatest Advertisements, Who Wrote Them and What They Did, by Julius Lewis Watkins (Moore Publishing Company, 1949), makes its contribution, too, to the literature of communications, although perhaps unwittingly. The author has had a notable career in advertising and is at present first vice-

president of the H. B. Humphrey Agency in Boston. There is a foreword by Raymond Rubicam. The advertisements are beautifully reproduced, and each is accompanied by a historical and critical note. They are, according to the publisher's blurb, advertising classics. They are all there—The Skin You Love to Touch, Reach for a Lucky Instead of a Sweet, The Instrument of the Immortals, 99 and 44/100 Per Cent Pure, His Master's Voice, and even Trade and Mark. This is a big, glossy, high-powered book, and the social psychologist and student of mass communications will find it interesting and revealing reading.

The first paragraph of *The Public Library in the United States* (Columbia University Press, 1950), by Robert D. Leigh, contains a succinct statement of the project of which this book is a part. "Nearly three years ago the American Library Association asked the Social Science Research Council to make a study of the public library in the United States. With a grant of $200,000 for the purpose from the Carnegie Corporation, the Council agreed to undertake the inquiry and appointed the author of this volume to direct it. A staff of twenty-four research associates and assistants, some on a part-time basis, was chosen by the director to carry on special studies and a committee of the Council was designated to serve in an advisory capacity. The present volume brings together the findings of the director and staff in a general, final report, addressed to librarians, library boards, other public officials, and citizens generally who are concerned with present public library practice and with library development in the decade ahead."

There are chapters on library units and structure, materials, services, government and politics, financial support, operations, and personnel. The chapter on "The Business of Communication," which discusses the library as an instrument of mass communication, is especially interesting. As Pendleton Herring, president of the Social Science Research Council, notes in a foreword the public library is deeply rooted in American culture, but it has always been taken for granted. The critical examination of

this institution from the communications point of view, with the use of research techniques of social science, has been long overdue.

Good texts for use in classes in the various techniques and crafts of radio and film are infrequent. Two are now before us. *Radio Drama Acting and Production, A Handbook,* by Walter Kingson and Rome Cowgill (Rinehart & Company, 1950), is a revision of *Radio Drama Production* by the same authors, published in 1946. The sections on radio acting and directing are accompanied by ample classroom exercise material illustrating all aspects of these subjects. Problems of casting, use of sound and music, diction, and professional attitudes are clearly and extensively treated. The complete scripts of four radio plays—*Jane Eyre, The Dreamin' of Michael,* and *The Incredible Adventure of J. Ernest Twombley,* by Rome Cowgill, and *Mr. Sam Adams of Boston,* by J. Helen Stanley, are included. Walter Kingson is associate professor of theater arts and head of the Radio Division at the University of California (Los Angeles). Rome Cowgill, author of *Writing for Radio,* was formerly script editor, University of Wisconsin, and a script writer for *Voice of America.*

Writing for the Screen, by Clara Beranger (Wm. C. Brown Company, Dubuque, Iowa, 1950), is a carefully arranged, practical book obviously written with the beginner in mind. The author has been a staff writer for Paramount and MGM studios, and is at present instructor in screenwriting at the University of Southern California. The author is not trying to supply the creative spark to the beginner, but she tells him what to do if he has it.

JOURNALS AND RESEARCH

Before us are two as yet unpublished doctoral dissertations that attest the academic stature of communications as a field for scholarly research—if this needs attesting. *The Motion Picture Industry,* by Rodney Frank Luther, is a dissertation submitted to the Economics Department of the University of Minnesota. It is a careful and authoritative analysis of the effects of the recent court

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decisions on the economic structure of the motion picture industry. An appendix contains a study of the drive-in theaters.

A Comparative Analysis of the Content of Selected Novels and the Motion Pictures Based on Them is a dissertation submitted to the faculty of the Graduate Library School at the University of Chicago by Lester Eugene Asheim. The author is concerned with what happens to content when novels are translated from print to screen. Twenty-four well-known novels are the subjects of his analysis. These include *Pride and Prejudice, David Copperfield, Anna Karenina, Victory,* and *For Whom the Bell Tolls.* The results of this scholarly study, too extensive to review here, reveal a great deal about motion pictures and the forces that control them. Both these studies are on file in the libraries of their respective universities. It is hoped that they may reach print in the near future.

Current Economic Comment, a quarterly publication of the Bureau of Economic and Business Research, College of Commerce, University of Illinois, in the issue of February, 1949, contains an important study by Dallas W. Smythe entitled *Television: Position and Outlook.* Among other items, this study presents in tabular form a listing of the present and prospective TV stations in the United States. Professor Smythe notes that TV seems to be here to stay—at the end of the war there were 6 TV stations, at the beginning of 1948 there were 19, at the date of writing there are 57. He estimates that by 1951 there will be 400.

The *Revue Internationale de Filmologie* (Presses Universitaires de France, 108, boulevard Saint-Germain, Paris 6e) continues to present articles of interest to the researcher in the communications field. The current issue contains *Le Film, Procédé d'analyse Projective* (A. Gemelli), *Les Images Collectives* (M. Ponzo), *Les Adolescents et le Cinéma* (W. D. Wall), *Une Expérience sur la Compréhension du Film* (B. et R. Zazzo), *Un Test Filmique* (E. Fulchignoni), and *Cinéma et Psychoanalyse* (C. Musatti). S. Kracauer's article on national types as presented

in Hollywood films, which appeared in the *Public Opinion Quarterly* in 1949, is reprinted under the title *Les Types Nationaux vus par Hollywood.*

Training for Radio, by Maurice Gorham, is Publication No. 587 of UNESCO. There are chapters on the value of training, present training facilities, training methods, what needs to be done, and TV. The appendixes contain material on stands of radio education in universities and colleges, courses in broadcasting techniques conducted by the BBC, and the Swedish radio's general broadcasting course.

Ebbe Neergaard has issued *Educational and Scientific Films from Denmark,* a catalogue with synopses (Statens Filmcentral, the Danish Government Film Office, 1, Dahlerupsgade, Copenhagen V, Denmark, 1950). One hundred and twenty-five films are described and arranged, classified by the Dewey Decimal library classification system.

The Film Council of America has issued *Your Filmstrip ABC's: A Handbook for Community Groups* (57 E. Jackson Blvd., Chicago 4, Ill.). Subjects included are techniques of using filmstrips, projection equipment, and making filmstrips.

The Library of Congress (European Affairs Division) has just issued *The Social Sciences in Western Germany: A Postwar Survey,* by Dolf Sternberger, foreign consultant for the library. The survey covers Social Philosophy, Statistics and Sociography, Sociology, Social Psychology and Medical Sociology, Social Policy, Labor Research, and Analysis of Public Opinion.

The June and July numbers of *European Motion Pictures,* published by G. de Beauregard and A. Anglade, 5, rue De Logelbach, Paris 17e, are at hand. This journal is a review of the European cinema for American distributors and producers. These initial numbers contain detailed reviews of European films, notes about films in production, new items about American film personalities in Europe, and lists of productions open for commercial exploitation in the United States. It is amply illustrated.

French Film Publications (August 1944 – December 1948)

A Preliminary List to a Basic Bibliography—Part I

ALEXIS N. VORONTZOFF

ALEXIS N. VORONTZOFF, French film student (Institut de Filmologie), contributed a bibliography of French film publications to the first edition of the yearbook *Annuaire du Cinéma,* published in Paris. He has been connected with the UNESCO Film Unit in the French capital.

Those interested in film, now find two major film bibliographies available: the Film Index published in the United States, and the huge work by H. Traub and H. W. Lavies, *Das deutsche Filmschrifttum,* dealing with the German motion picture industry. They provided at the time of their publication inexhaustible and practically complete sources of information. Although they are now a little out of date, their interest remains. Very little bibliographical material on the French film industry is available: the article by G. M. Coissac, published in *Le Tout Cinéma* under the title "Essai de bibliographie du cinématographe," is sixteen years old; the *Index de la Cinématographie française* published in its first edition a paper entitled "Livres sur le cinéma."

The biggest part of the work remains to be done. Two unpublished projects should, however, be noted. The first is by Miss Akakia Viala, head librarian at the Institut des Hautes Etudes Cinématographiques, who prepared the "Lexique cinématographique." Unfortunately its publication has been delayed for an indefinite period. The other is by M. M. Lapierre who has been working for many years on a "Bibliographie française du cinéma," but its date of publication is also indefinite.

In this situation, the student of film may find a preliminary list of French film publications valuable. It does not pretend to be a complete bibliography, as its title indicates. In spite of the

care given to its preparation, there are occasional dates missing and doubtless other omissions. These I shall try to take fully into account in an appendix, which the editors of the *Hollywood Quarterly* hope to publish later.

Affiche de cinéma de 1895 à 1946 (L'). Paris: La Cinémathèque Française, 1946. 12 pp.
Catalogue of an exhibition organized by La Cinémathèque Française, containing four articles.

Aide-mémoire de construction standard. Paris: Commission Supérieure Technique, 1945. 22 pp.
Guidebook for motion picture technicians.

Album Anniversaire du Cinéma Français, 1895–1945. Nancy: Association Lorraine du Cinéma, 1945. 40 pp.
Articles by ten contributors.

Album du Cinéma. Lyon: Editions Filmagazine, 1945. 136 pp.
A yearbook including a number of articles.

Almanach Paris-Cinéma, 1946. Paris: Editions Paris-Cinéma, 1945. 48 pp.
A yearbook including articles by six contributors.

Almanach de Cinémonde, 1949. Paris: D.I.C., 1948. 164 pp.
Several articles are included in this almanac.

Almanach du théâtre et du Cinéma. Introduction by Jean Cocteau. Paris: Editions de Flore et la Gazette de Lettres, 1948. 256 + viii pp.

A l'occasion du cinquantenaire du cinéma le Maison de la Pensée Française et le Film Club de Lyon présentent le premier Festival du Film: Lyon, 15 Mars–2 Avril, 1946. Lyon: Audin Imprimeur, 1946. 16 pp.

Annuaire du Cinéma, 1948. Paris: Editions Bellefaye, 1948. 1228 pp.
This yearbook includes a short French motion picture bibliography.

Archer, Georges, Raymond Bricon, and Jean Vivié. *Le Cinéma sur formats réduits*. Tome I. Paris: Editions B.P.I., 1948. ii + 493 + xv pp.
The first edition was published in 1938.

Arlaud, Rodolphe-Maurice. *Cinéma Bouffe*. Paris: Editions Jacques Melot, 1945. 279 pp.

Arnoux, Alexandre. *De muet au parlant*. Paris: La Nouvelle Edition, 1946. 211 pp.

Artis, Pierre. *Histoire du Cinéma Américain*. Foreword by J. G. Auriol and illustrations by M. Bessy. Paris: Colette d'Halluin Editeur, 1947. 223 pp.

Aurenche, Jean, and Pierre Bost. *La Symphonie Pastorale*, Le Monde illustré, théâtral et littéraire, no. 17. Paris: Le Monde Illustré, 1948. 39 pp.

———. *La Symphonie Pastorale*. Preface by J. Delannoy. Paris: La Nouvelle Edition, 1948. 211 pp.

Aylmer, R. (Filmos.) *Le Vade Mecum de l'opérateur projectionniste,* Tome I: Partie Théorique (5th edition, revised and corrected by G. Lechesne). Paris: Nouvelles Editions Film et Technique, 1948. 160 + xvi pp.

———. *Le Vade Mecum de l'opérateur projectionniste,* Tome II: Partie Pratique (5th edition, revised and corrected by G. Lechesne). Paris: Nouvelles Editions Film et Technique, 1948. 192 pp.

Bachlin, Peter. *Histoire économique du cinéma.* Introduction and translation by Maurice Muller-Strauss. Paris: La Nouvelle Edition, 1947. 205 pp.

Bardeche, Maurice, and Robert Brasillach. *Histoire du Cinéma* (3d edition). Givors: André Martel Editeur, 1948. 572 pp. and 142 illustrations. The third edition is a revision of the first, published in 1935, and the second, published in 1943. A translation of the first edition was published in English by Allen and Unwin in 1938.

Bataille, Robert. *Grammaire cinégraphique.* Paris-Lille: A. Taffin Lefort Imprimateur, 1947. 155 pp.

Baudouin, Yves. *Industries Cinématographiques.* Paris: Commission Consultative des Dommages et des Reparations. 35 + xviii pp.

Becquet, Georges. *Le Droit des auteurs en matière de cinéma.* Paris: Librairie Générale de Droit et de Jurisprudence, 1947. 228 pp.

Béracha, Sammy. *Le Mirage du cinéma.* Paris: S.E.P.E., 1947. 190 pp.

Berthomieu, André. *Essai de grammaire cinématographique.* Preface by Maurice Muller-Strauss. Paris: La Nouvelle Edition, 1946. 83 pp.

Bessy, Maurice, and Giuseppe Lo Duca. *Georges Méliès, Mage et "Mes Mémoires" par Méliès.* Paris: Prisma, 1945. 205 pp.

———. *Louis Lumière, Inventeur.* Paris: Prisma, 1948. 130 pp.

Bichet, Robert. *Le Cinéma français.* Notes documentaires et études, no. 424. Paris: Sécretariat d'Etat à la Présidence du Conseil et à l'Information, 1946. 5 pp.

———. *Le Festival International de Cannes.* Notes documentaires et études, no. 445. Paris: Sécretariat d'Etat à la Présidence du Conseil et à l'Information, 1946. 4 pp.

Boyer, Pierre, and Pierre Faveau. *Ma camera et moi.* Paris: Edité par Société Nationale Pathé Cinéma, 1946. 108 pp.

———. *Ciné almanach Prisma.* Paris: Editions Prisma, 1947. 384 pp.

Buisset, D. *Annuaire de programmation en format réduit, Année 1947.* Paris: Association du 16 mm sonore. 70 pp.

———. *Annuaire de programmation en format réduit, Année 1948.* Paris: Association du 16 mm sonore. 168 pp.

Camera 1946—Tout le cinéma. Paris: Dargaud Editeur, 1946. 128 pp. Articles by nine contributors.

Candau, J. *Les Sources d'alimentation.* Paris: Nouvelles Editions Film et Technique. 28 pp.

Carrières auxquelles prépare l'Institut des Hautes Etudes Cinématographiques. Conditions d'admission pour 1945. Paris: Librairie Vuibert, 1944. 50 pp.

Carrières auxquelles prépare l'Institut des Hautes Etudes Cinématographiques. Conditions d'admission pour 1946. Paris: Librairie Vuibert, 1945. 48 pp.

Carrières auxquelles prépare l'Institut des Hautes Etudes Cinématographiques. Conditions d'admission pour 1947. Paris: Librairie Vuibert, 1946. 48 pp.

Carrières auxquelles prépare l'Institut des Hautes Etudes Cinématographiques. Conditions d'admission pour 1948. Paris: Librairie Vuibert, 1947. 48 pp.

Charensol, Georges. *Renaissance du cinéma français: le Cinéma d'aujourd'hui,* I. Paris: Editions du Sagittaire, 1946. 222 pp.

———. *Panorama du Cinéma* (3d edition). Paris: Editions J. Melot, 1947. 180 pp.

Maurice Bessy and Giuseppe Lo Duca prepared this revision of the editions of 1930 and 1935.

Chassagne, G. *Le Cinéma et les jeunes.* Lyon: Edition de l'Office Familial de Documentation Artistique. 12 pp.

Chavence, L., and H. G. Clouzot. *Le Corbeau.* Le Monde illustré, théâtral et littéraire, no. 10. Paris: Le Monde Illustré, 1948. 31 pp.

Cheret, Pierre. *Exposé de la situation financière du cinéma français.* 20 pp.

———. *L'Industrie Française du Cinéma.* Paris: Productions Françaises, 1946. 8 pp.

This is a reprint of an article in the March, 1946, issue of the review, *Productions Françaises.*

Chemins de Fer et Cinéma. Paris: Editions et Publications Françaises, 1947. 42 pp.

This is a special issue (Christmas, 1947) of the review *Chemins de Fer,* containing articles by seven contributors.

Chretien, Lucien. *La Projection Sonore: théorie, pratique, dépannage* (2d edition). Paris: Etienne Chiron Editeur, 1945. 79 pp.

The second edition is a revision of the first, published in 1942.

Ciné ... Entre nous. Répertoire de 600 films en 16 mm, 1947. Metz: Editions Le Lorrain, 1947. 32 pp.

Cinéma. Paris: Style en France, 1946. 104 pp.

A special issue (July, August, September, 1946) of the review *Style en France.*

Cinéma. Paris: Masque, 1947. 84 pp.

A special issue of the review *Masque.*

Cinéma à cinquante ans (Le). Paris: Editions des Programmes de France, 1945. 48 pp.

A special issue of the review *Le Magazine de France,* containing articles by eleven contributors.

Cinéma dans le monde moderne (Le). Lyon: Editions Penser Vrai, 1947. 35 pp.

Commentary by Abbé Chassaigne on an encyclical letter of Pope Pius XI.

Cinéma d'aujourd'hui et de demain. Paris: Imprimeur Union, 1946. 101 pp.

A collection of articles.

Cinéma en guerre (Le). Paris: Paris-Cinéma, 1944. 24 pp.

Articles by ten contributors.

Cinéma en l'an 2000 (Le): Cinquantenaire du cinéma. Paris: Editions Rond-Point, 1945. 68 + viii pp.

First issue of the review *Rond-Point,* containing articles by twelve contributors.

Cinéma français au Festival Mondial du Film et des Beaux Arts de Belgique (Le). Paris: Editions La Jeunesse, 1947. 56 pp.

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(To be continued)