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BERKELEY AND LOS ANGELES

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THE QUARTERLY of Film Radio and Television

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Norman McLaren: His Career and Techniques

WILLIAM E. JORDAN

WILLIAM E. JORDAN, after spending twelve years in the 16-mm. industry, joined the Motion Picture Division of the Department of Theater Arts of the University of California at Los Angeles in 1947, first as a student and more recently as a member of the faculty. He has written and directed *Projecting Motion Pictures* and *Shakespeare's Theater: The Globe Playhouse* (the latter with Mildred R. Jordan). Mr. Jordan is also head of motion-picture production and distribution, University Extension, and is working on a series of films on motion-picture appreciation.

MOST FILM MAKERS who produce experimental films do not have the satisfaction of seeing their work presented to a large audience; their films are usually patronized only by the followers of *avant-garde*—film societies, art centers, amateur cinema clubs, and other film-study groups. This has not been the experience of Norman McLaren, although the content of his films is frequently bizarre, and the visual and sound results are often abstract. The popularity of Norman McLaren's films is certainly due in a large measure to their appeal to the senses regardless of their subject matter. His films are predominantly animations; that is, "lifelike" qualities are given to what is ordinarily considered inanimate. In some instances he simply "animates" abstract designs in color and line.

Norman McLaren was born April 11, 1914, in Stirling, Scotland, near the birthplace of John Grierson. The family on his father's side were house painters and interior decorators; on his mother's side they were farmers. As a student at the Glasgow School of Art from 1932 to 1936, he specialized in interior design. There he became interested in motion pictures, arranged for showings of experimental films for his fellow students, and helped form a production group. It was also during these art-student days that McLaren produced his first films as amateur productions. In 1935 he made several independent motion pictures about meat for a retail store, collaborated on an antiwar film, and served as cameraman for a Spanish Civil War documentary.

When John Grierson, head of the British General Post Office Film Unit (GPO), was serving as judge of amateur films, he noticed McLaren's talent and invited him to join GPO in London. McLaren received his film training with GPO under Alberto Cavalcanti and Evelyn Cherry (then Evelyn Spice), and he directed four films for GPO between 1937 and 1939. During his GPO employment he also began experiments with synthetic sound. For a short time in 1939 McLaren left GPO to join Film Centre, a London company making documentary films for private industry. Here he made one film about gas cookery.

Later in 1939, McLaren moved to New York and made some films for the Guggenheim Museum of Non-Objective Art. Several independent films followed including one in collaboration with Mary Ellen Bute. In New York he continued experiments with synthetic sound, developing a technique which produced a chromatic scale over a five-octave range.

In 1941 John Grierson, who was then head of the National Film Board of Canada (NFB) in Ottawa, again invited McLaren to join him with that group. McLaren has remained with NFB since that time, producing films with experimental techniques and training workers in the NFB animation unit.

For a brief period in 1949, UNESCO sent McLaren to China. There his task was to determine the usefulness of films, filmstrips, and posters to teach health rules to people who could not read or write. During his stay in China, he also trained a group of Chinese artists in animation techniques. UNESCO's book *The Healthy Village*[1] describes his work in China. Since McLaren's return, UNESCO has enlisted the services of other NFB artists, who had their animation apprenticeship under him, to work in visual education projects in various parts of the world.

In 1950–1951 at NFB, McLaren made some experimental three-dimensional films in animation at the request of Raymond Spottiswoode for the Festival of Britain. These films were shown at the festival and also at the Edinburgh Film Festival, in 1952.

[1] (Paris, 1951.)

In 1953 UNESCO again borrowed McLaren for the training of film workers for fundamental education projects in India.

Today, when he is home, McLaren leads a quiet life. He has a minor heart ailment and is usually in bed by ten. His home is an apartment shared with NFB producer Guy Glover. McLaren's working day is spent at the NFB production center, a converted Ottawa River sawmill, surrounded by other artists working in the animation department.

To understand both the effects McLaren achieves on the screen and the techniques he uses to produce these effects, it is convenient to describe his methods in two general ways. First, he frequently produces animation of images or animation of sounds (synthetic sounds) without the use of a camera; this method is known as "cameraless" animation. Second, he sometimes produces films using the conventional camera to animate paintings in unusual ways (the pastel method, for example), to animate real objects and human beings, to produce synthetic sound, or to achieve a combination of these results. McLaren has become particularly well known in the United States for his work with cameraless techniques in such pictures as *Fiddle-De-Dee* and *Begone Dull Care*.

Techniques without a Camera

McLaren's seeming preference for cameraless film making may be traced back to his very first film. When he became interested in the motion picture as a student at the Glasgow School of Art, he lacked both equipment and money. He begged a worn-out 35-mm. print of a commercial-theater film. With patience he washed off the emulsion of the old images down to the transparent base of this print. By painting directly on the surface of the clear celluloid with brush and colored inks he finished an abstract film of rhythmic, colored patterns. Today, using new clear film, his method is essentially the same.

To make a five-minute film in this manner, McLaren takes a roll of clear film stock (35-mm.) about 500 feet long and 1½ inches wide, on which he draws a succession of miniature pictures, each

¾ inch by ⅝ inch. Each picture differs slightly from the previous one. Twenty-four separate pictures are needed to create one second, since a projector flashes 24 images, or frames, per second on the screen. Thus, over 7,000 of these drawings are required to make five minutes of projected screen time.

Before the drawing of images begins, the music is recorded. Most of the hand-drawn films are accompanied only by music or synthetic sounds. The music sound track is developed, and from it a cue sheet, or linear "contour map," is marked off showing rhythms, beats, crescendos, and other distinctive sounds. With this cue sheet, the exact measurement of each note or rhythm is known, and the movement of visual images can be plotted by these data.

The drawing of the visual images is done with the aid of an apparatus whose purpose is to hold the film in place, move it on from one frame to the next, and provide a means of registration between images. The apparatus is actually an adapted camera gate with claw mechanism and an optical system that reflects the image of the frame just drawn on the frame about to be drawn. Ordinary pen and ink are used in drawing the images directly on the clear film in the natural sequence in which they will be projected later. When the drawings are completed, the finished piece of film is used as a master, or negative, from which release prints for projection are made. If color prints are planned, various kinds of duplicate negatives are made from the hand-drawn master and assembled in parallel to act as separation negatives for the particular color process to be used.

Complex scenes with many characters and minute detail obviously cannot be drawn on a drawing surface ¾ inch by ⅝ inch. The characters have to be reduced to their utmost visual simplicity and express themselves purely in linear and calligraphic terms. Characters like the dollars in *Dollar Dance* are not given individuality by being endowed with a face, eyes, mouth, arms, or a costume. Each remains its simple geometric form; its "character"

is conveyed *entirely* by its movement. This reliance on pure movement is one of the most distinctive traits in McLaren films.

McLaren uses a second method for producing films without a camera. This technique was used in making *Fiddle-De-Dee* and *Begone Dull Care,* two films probably seen by more audiences in the United States than any other McLaren films. With this method, the individual frame divisions or picture separations on the clear film are disregarded; the production is not created image by image. For example, in making *Fiddle-De-Dee,* the music of "Listen to the Mocking Bird" was played by a lively fiddler and recorded; and from the film recording a cue sheet was made with musical measurements. The clear film on which paintings were to be made was laid out in long lengths on a table. Sections two or three feet long were painted at a time, these lengths being organized by aid of the cue sheet to fit the music. The painting of abstract patterns in color was done with celluloid dyes, inks, and transparent paints. Textures were achieved by using brush-stroke effects, stippling, scratching off the paint, pressing cloths of various textures into the paint on the film while it was still wet, spraying the paint onto the film, and sometimes mixing two chemically different types of paint together which results in a reaction similar to mixing oil and water. This painted master film was used as a master positive for all color-release prints.

Of course, the communicative powers of this latter type of cameraless animation are somewhat limited. To try to appreciate *Fiddle-De-Dee* or *Begone Dull Care* with the intellect is beside the point, for their sole function is to divert the ear with their rhythms and to amuse the eye with their dancing patterns.

McLaren has also experimented with the creation of synthetic sound without the aid of a camera or a sound-recording device. He expressed his attitude toward this field of experiment in a radio interview with Forsythe Hardy in 1951:

I like to think of synthetic sound, it would be better to call it animated sound, as a new medium, with a new set of inherent qualities and limitations. As a rhythmic instrument it is definitely superior to

most of the traditional instruments in the subtlety, the speed, and the complexity of the rhythms which it can make, for each of these rhythms can be carefully plotted in advance.[2]

Many experimental film makers have worked on the creation of synthetic sound, but few have tried to draw sound modulations directly on the film itself. McLaren described his own cameraless method in the same interview as follows:

I draw a lot of little lines on the sound-track area of the 35-mm. film. Maybe 50 or 60 lines for every musical note. The number of strokes to the inch controls the pitch of the note: the more, the higher the pitch; the fewer, the lower is the pitch. The size of the stroke controls the loudness: a big stroke will go "boom," a smaller stroke will give a quieter sound, and the faintest stroke will be just a little "m-m-m." A black ink is another way of making a loud sound, a mid-gray ink will make a medium sound, and a very pale ink will make a very quiet sound. The tone quality, which is the most difficult element to control, is made by the shape of the strokes. Well-rounded forms give smooth sounds; sharper or angular forms give harder, harsher sounds. Sometimes I use a brush instead of a pen to get very soft sounds. By drawing or exposing two or more patterns on the same bit of film I can create harmony and textural effects.[3]

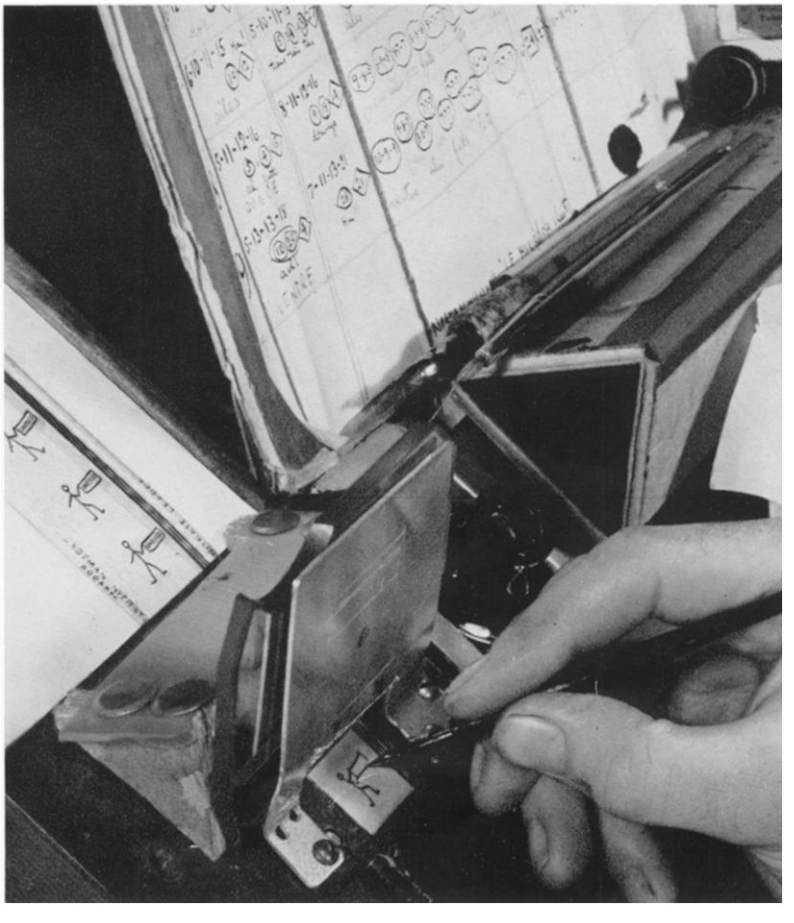
Most of McLaren's experiments with hand-drawn synthetic sound were done in London and New York. For the Guggenheim Museum of Non-Objective Art he produced *Allegro, Scherzo, Dots, Loops,* and *Rumba* with this method. More recently, his experiments have been with a camera-copying system which he described in the spring, 1953, issue of the *Quarterly*.

Techniques with a Camera

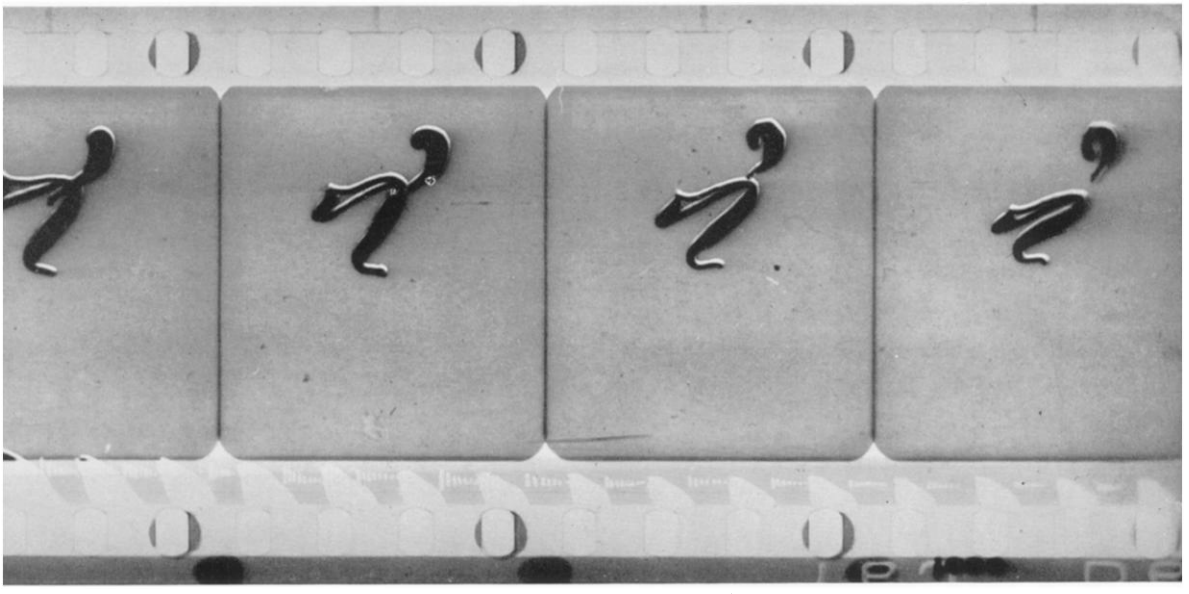
In 1946 McLaren used a method involving photographing with a motion-picture camera. He has since called it the "pastel method." The working arrangement permits the introduction of chiaroscuro and a slower pace to the images. He had worked on this method before, incorporating sequences embodying the tech-

[2] "Dots and Loops," BBC, November 22, 1951.
[3] *Ibid.*

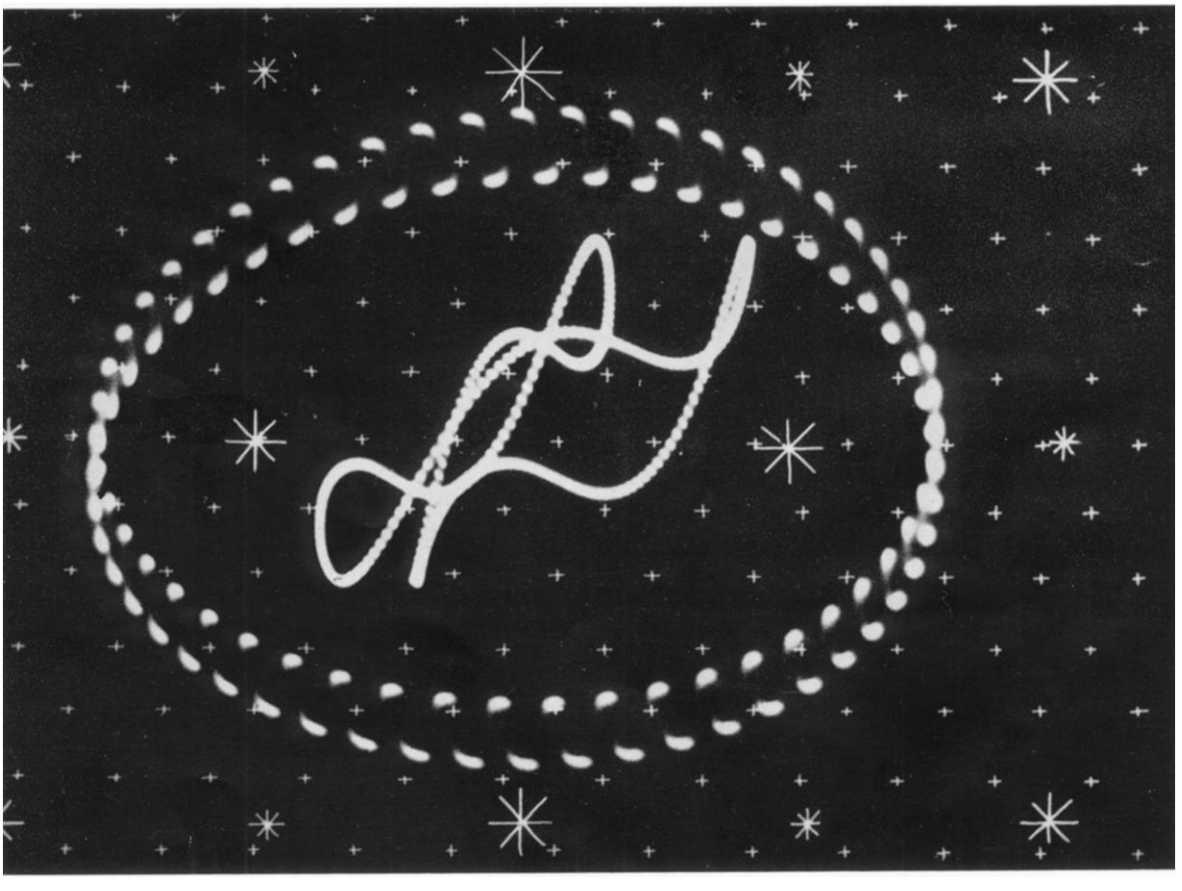
CAMERALESS ANIMATION. "With this method, the individual frame divisions . . . on the clear film are disregarded; the production is not created image by image."



CAMERALESS ANIMATION. "... [McLaren] draws a succession of miniature pictures, each ¾ inch by ⅝."



CAMERALESS ANIMATION. A 35-mm. strip from *Loops*. "The characters have to be reduced to their utmost visual simplicity . . . . reliance on pure movement is one of the most distinctive traits in McLaren's films."



3-D ANIMATION, *Around Is Around*. "... two-dimensional flat drawings on paper and on film were made to appear three-dimensional."*

* For additional McLaren photographs, see the *Quarterly of Film, Radio, and Television*, VI (1952), p. 384.

nique in other films. In discussing the idea behind the method, McLaren wrote:

In doing oil paintings myself, and in watching other painters at their canvases, it often seemed to me that the evolution . . . from its virgin state to (in my own case) its soiled and battered conclusion, was more interesting than the conclusion itself. Why not, therefore, consciously switch the focus-point of all the effort from the end condition and spread it over the whole process? In other words, do a painting, but put the emphasis upon the doing rather than the painting—on the process rather than on the end-product.[4]

The pastel method was first used in a complete film to make *Là-haut sur ces montagnes,* one of a series of French Canadian folk-song films which dictated a slower, more poetic visual approach. The technique was also used to make *A Little Phantasy on a 19th Century Painting* (sometimes referred to as *Isle of the Dead*) and for *La poulette grise* in 1947. McLaren described the making of *La poulette grise* (*The Little Gray Hen*):

. . . I stuck a bit of cardboard about 18 inches by 24 inches upon a wall, placed rigidly in front of it a tripod and camera loaded with colour film. To avoid reflection and waiting-to-dry trouble, I used chalks and pastel rather than paint.

The picture then grew in the normal way that any still painting grows, being evolved from moment to moment, and each stage being very dependent on the stage before it. About every quarter of an hour the evolution was recorded on the film mainly by short, contiguous dissolves. For three weeks the surface of this one bit of cardboard metamorphosed itself in and out of a series of henly images, and at the end of it, all I had was one much worn bit of cardboard with an unimpressive chalk drawing on it, and 400 feet of exposed film in the camera. In a sense the film was the by-product of doing a painting.

Of course the sound track had to be marked up first and the dope [cue] sheet made out in much the same way as for the hand-drawn technique, but once again the creative part of the job happened in one and only one concentrated binge, unhampered by technical headaches and frustrations. Also of importance was the fact that here again the movement evolved in its natural sequence, and as a result I had a chance to improvise everything at the moment of shooting.

[4] "Animated Films," *Documentary Film News* (May, 1948).

As this particular technique lent itself more readily to creating visual change rather than to action (side to side, and to and fro displacement of image on the screen), I intentionally avoided the use of action, partly because it suited the theme, and partly out of curiosity to see if change in itself could be a strong enough cinematic factor to sustain interest.

The technique also invited me to take chiaroscuro out of its usual role as a dead element in the décor of animated films, and put it to work as the foremost factor with a life of its own. In this I hope that perhaps I am on the way to bridging the gap that has always existed between painting proper and the animated film.[5]

Another kind of animation effect, using a motion-picture camera, which McLaren used in making *C'est l'aviron* (another of the French Canadian folk songs) makes use of the potentialities of the "zoom stand" of the standard animation devices. In making *C'est l'aviron* several hundred drawings were made with white paint on black backgrounds, each about one and one-half feet by two feet in size. Each of these cards was photographed with the camera in motion on the "zoom stand" coming toward the painting. After each painting was photographed, the film in the camera was wound backward a little so that the photographing of the next painting overlapped the former. This was done throughout the film. In this manner a feeling of traveling through space was built up: a multiplane effect was achieved not physically but optically. More technically, this method might be described as a continuous series of overlapping staggered zooms.

McLaren also uses photographed live subjects and objects in some films. In *Mony a Pickle,* made in 1937–1939 for the GPO Unit, real furniture is made to dance and animate in order to tell a story. This kind of "camera trickery" is, of course, almost as old as the motion picture itself; Georges Méliès in particular created some of the earliest comic effects to be achieved by stopping the camera and moving some object and then starting the camera again. In 1952, McLaren used the method to make *Neighbours* (winner of a short-subject Academy Award in March, 1953).

[5] *Ibid.*

However, rather than using stop-motion with live-action to achieve comic effects only, McLaren uses it in this film to create ideas loaded with meaning. Two men seat themselves in canvas deck chairs which have already entered the scene and unfolded themselves. A flower springs out of the ground between them. They fight over it. A fence erects itself between these two neighbors. They continue to fight, finally destroying their houses, wives, children, and the very thing they fought over—the little flower. The movement in the film is jerkily speeded up, so that the very actions of the characters are "animated," rather than realistic. McLaren feels this kind of live-actor animation has considerable creative potentiality, although he refers slightingly to it as the "pixillation" technique.

The sound track for *Neighbours* was created synthetically, by photographing cards on which were hand-drawn images of sound increments. McLaren's most recent experiments with synthetic sound have been of this kind. The camera is used to photograph drawings of sounds rather than making the drawings directly on the film. He described this method in the spring, 1953, issue of the *Quarterly*.

The two stereoscopic films *Around Is Around* and *Now Is the Time,* made for the Festival of Britain, were done both with a motion-picture animation camera and with some sequences painted directly on film. The most amazing thing about this project is that three-dimensional space was created from two-dimensional subject matter; that is, two-dimensional flat drawings on paper and on film were made to appear three-dimensional. The complex methods used in making these films would require a lengthy description. It may be sufficient to say that the ability of the animation camera and the optical film printer to produce double exposures with extreme accuracy was a key factor in creating these optical illusions. McLaren views stereoscopy with composure, feeling that although it adds a sensory element to the film form, it is on about the same level as color. "Movement," he says, "is still the guts of the film."

McLaren's Theories on His Film Work

McLaren, unlike most makers of experimental films, does not approach his work from the "ivory tower" point of view; he is perfectly willing to apply his creative treatments to whatever subject matter his employers hand him. It is this "means to an end" rather than "the end itself" philosophy which shows up clearly in almost any one of his films. If the subject matter of some of McLaren's films is as outmoded as propaganda against inflation or for wartime savings, they are still in active circulation because of their delightful sensory appeals.

McLaren's work methods, particularly with the NFB, may be characterized four ways: (1) he attempts to keep at a minimum the technical mechanism standing between the conception and the finished film; (2) he personally executes the mechanisms that do remain; (3) he makes the very limitations of the technical mechanisms, when brought in touch with the theme, the growing point for visual ideas; and (4) he takes every opportunity to improvise at the moment of shooting or drawing.

He described this concept in another way in writing about his films:

> . . . their making is a one-man operation from start to finish. I have tried to preserve in my relationship to the film, the same closeness and intimacy that exists between a painter and his canvas. This is rather difficult, for in one case only a stick of wood with a tuft of camel hair intervenes between the maker and the finished result, and in the other, an elaborate series of optical, chemical and mechanical processes, which become a perfect breeding ground for lack of intimacy, frustrations, ill feeling and hostility between the artist and his finished work.
>
> And so my militant philosophy is this: to make with a brush on canvas is a simple and direct delight—to make with a movie should be the same.[6]

When any of the arts—graphic or narrative—displays an un-

[6] *Ibid.*

conventional form, the public usually reacts with some agitation; feelings are rarely passive. A theater manager in Washington, D.C., is reported to have received a complaint that *Fiddle-De-Dee* was shocking and in bad taste, but an elderly lady told the same manager this film was the most delightful thing she had ever seen. A teacher in British Columbia complained that *Fiddle-De-Dee* was hard on the eyes; an Illinois eye specialist bought a print because he felt it was the best thing he had seen for eye exercises. A New York man wrote about *Fiddle-De-Dee* that the maker must have been color-blind, but an art magazine reviewed it as a film with a sure sense of color.

Such mixed but vocal reactions to these films indicate that they make strong impressions. That many of these same films are distributed in over fifty countries is some indication of the millions of people who derive satisfactions from them. It must be gratifying to Norman McLaren, the artist, to know that his work is seen and appreciated, or even condemned, by such a world audience.

I feel McLaren may be working now in the most important of his experimental types—animated live action. The capacity of this form to be expressive and to convey ideas on a nonlanguage level seems enormous, as demonstrated in *Neighbours,* his first released film using this technique. The entire range of techniques in animated motion pictures makes possible accuracy and directness in the communication process. And undoubtedly *communication* is the important thing to McLaren's employers, the National Film Board of Canada. Are the ideas in the films getting across? Norman McLaren, the National Film Board, and I feel they are. Undoubtedly there are many creative people in the film industry who would like to find such simple sponsor requirements.

THE FILM WORKS OF NORMAN McLAREN

This list has been checked by the National Film Board of Canada and by Guy Glover, a close friend of McLaren's. Films asterisked (*) are available for showings in the United States through the facilities of the National Film Board of Canada, 1270 Avenue of the Americas, New York 20, New York.

1934–1936 GLASGOW SCHOOL OF ART (GSA) PERIOD

(Untitled). A hand-painted abstraction made with colored dyes; 300 feet silent, 35-mm. stock; original lost.

Seven Till Five. A formalized documentary of a day's activity at GSA; 400 feet silent, 16-mm. reversal stock; original and duplicates with GSA and McLaren.

Camera Makes Whoopee. A film exploiting trick-camera effects, on the theme of a school Christmas ball; 600 feet silent, 16-mm. reversal stock; original unavailable.

Colour Cocktail. An abstraction; 200 feet silent, 16-mm. Dufaycolor; original unavailable.

(5 untitled films). Short advertising films for a retail meat store, used in window-display projections; total 1,000 feet silent, 16-mm. Dufaycolor; originals unavailable.

Hell Unltd. (coproduced with Helen Biggar). An antiwar film using both animations and real-object photography; 600 feet silent, 16-mm.; negative with McLaren.

1937–1939 GENERAL POST OFFICE UNIT (GPO), LONDON

(Negatives for the films produced at GPO are now with Crown Film Unit, London.)

Book Bargain. A documentary on the printing of the London telephone directory; 1,000 feet sound, 35-mm. negative.

News for the Navy. A documentary film; 1,000 feet sound, 35-mm. negative.

Mony a Pickle. A fantasy, publicizing Post Office savings bank, in which furniture is animated by live photography to tell a story; 200 feet sound, 35-mm. negative.

Love on the Wing. A fantasy publicizing air-mail service, made to the music of Jacques Ibert's "Divertissement"; hand-drawn cameraless technique used, plus photographed multiplane backgrounds; 500 feet sound, 35-mm. Dufaycolor.

(Synthetic sound experiments). McLaren's first experiments with drawing directly on motion-picture film with pen and ink, resulting in a considerable range of semimusical sounds, mostly percussive.

1939 FILM CENTRE, LONDON

The Obedient Flame. A film on cooking gas made with animation and regular photography; 2,000 feet sound, 35-mm.; negative with Film Centre.

1939–1941 NEW YORK PERIOD

Allegro. An abstraction, made by the cameraless method, with hand-drawn synthetic sound; 200 feet sound, 35-mm. color; hand-painted original with Guggenheim Museum; McLaren has a negative.

Scherzo. (Same data as *Allegro.*)

**Dots* and **Loops.* Two films; same data as for *Allegro,* except the negatives are with National Film Board of Canada.

**Stars and Stripes* and **Boogie-Doodle.* Two films made by cameraless animation with recorded sound tracks; each is 200 feet sound, 35-mm. color; negatives with National Film Board of Canada.

Rumba. A synthetic sound composition (no visuals) made by the cameraless method, drawing sound forms directly on the film stock; 200 feet, 35-mm. sound track only; original with McLaren.

Spook-Sport (coproduced with Mary Ellen Bute). A semiabstract visualization to Saint-Saëns's "La Danse Macabre"; 800 feet sound, 35-mm. color; negative with Ted Nemeth Films, Inc., New York.

Script and lyric writing for unidentified motion pictures for Caravel Films Inc., New York.

1941–1953 NATIONAL FILM BOARD OF CANADA
(Negatives for the following films are with NFB.)

1941–1943

Mail Early. Cameraless animation publicizing early Christmas mailing, to a Benny Goodman recording of "Jingle Bells"; 200 feet sound, 35-mm. two-color.

V for Victory. Cameraless animation publicizing war savings, to a Sousa military march; 200 feet sound, 35-mm. two-color.

Five for Four. Cameraless animation publicizing war savings, to jazz music; 400 feet sound, 35-mm. three-color.

**Hen Hop.* Cameraless animation publicizing savings, to barn-dance music; 300 feet sound, 35-mm. two-color.

**Dollar Dance.* Cameraless animation on the subject of anti-inflation; music by Louis Applebaum and lyrics by Norman McLaren and Guy Glover; 500 feet sound, 35-mm. three-color.

1945

**C'est l'aviron.* One in a series of French folk songs (*Chants Populaires* series), made with conventional animation camera to achieve a multiplane effect; 300 feet sound, 35-mm. negative.

Keep Your Mouth Shut. A film publicizing a campaign against war gossip; made with animation and photographed reality; 300 feet sound, 35-mm. negative.

1946

Là-haut sur ces montagnes (*Chants Populaires* series). French folk song made with animation camera and pastel method; 300 feet sound, 35-mm. negative.

**A Little Phantasy on a 19th Century Painting.* A film based on "Isle of the Dead," a painting by Arnold Boecklin; produced by the pastel method; 300 feet sound, 35-mm. negative.

**Hoppity Pop.* Cameraless animation to calliope music; 200 feet sound, 35-mm. three-color.

1947

**Fiddle-De-Dee.* Cameraless abstraction, made largely without reference to the frame divisions in the film, accompanied by "Listen to the Mocking Bird" played by an old-time fiddler; 200 feet sound, 16-mm. Kodachrome prints from painted original.

**La poulette grise.* A French-Canadian song accompanied by pastel-method animation; 300 feet sound, 16-mm. Kodachrome.

1949

**Begone Dull Care* (coproduced with Evelyn Lambart). Made with the *Fiddle-De-Dee* technique, to music played by the Oscar Peterson jazz trio; 900 feet sound, 35-mm. hand-colored.

1950

Around Is Around. Abstract stereoscopic animation using cathode-ray oscillograph to generate mobile patterns; 900 feet sound, 35-mm. English Technicolor.

1951

Now Is the Time. Stereoscopic animation, part of which was produced with cameraless technique; 300 feet sound, 35-mm. English Technicolor.

1952

**A Phantasy.* An abstract film made by the pastel method and using some cutouts; music for saxophones and synthetic sound by Maurice Blackburn; 278 feet sound, 16-mm. Kodachrome.

**Two Bagatelles.* Two short films in which the principles of animation normally used to put drawings into motion are used to animate live actors: the first is a short waltz called "On the Lawn" in which a male dancer performs gliding waltz steps to the accompaniment of animated synthetic music; the second is a fast march, "In the Backyard," to the racing accompaniment of a calliope; 103 feet sound, 16-mm. Kodachrome.

1953

**Neighbours.* Animation of live actors, with synthetic music and sound effects (described in the preceding article); 312 feet sound, 16-mm. Kodachrome.

Canada's National Film Board

GERALD PRATLEY

GERALD PRATLEY was formerly a film commentator and writer for the Canadian Broadcasting Corporation for whom he is still writing and producing *Music from the Films* and *The Movie Scene*. He is now writing for various film magazines, including a trade paper in Canada, and reviewing books for the Toronto *Telegram*.

Prologue

Canada is one of the most prosperous nations in the world. It is an immense and magnificent land and now plays an important part in world affairs. Yet, Canada is the poorest in the art of cinema and, without the National Film Board, would remain unrecognized as a film-producing nation. Why this should be is not difficult to explain. Right from the earliest days of motion pictures, Hollywood—and to a much lesser degree, the studios of England—have provided all the films necessary to keep Canadian cinemas open and to please the paying public.

It is noticeable that non-English-speaking countries, much smaller and poorer than Canada, have developed their own film industries. With state assistance these have successfully established themselves in the face of strong competition from Hollywood. They are successful because they satisfy the desire of their people to hear films in their native tongue. Since Canada is an English-speaking nation this desire does not exist except in Quebec Province where French is spoken. The citizens of Quebec are therefore well satisfied with French films, which are widely shown, together with a few inexpensive motion pictures made in the province and dubbed Hollywood productions.

Where feature-film production is concerned, Canada fell prey to Hollywood in the same way as did other countries, particularly those speaking English. Hollywood made films for a mass audience and produced enough to satisfy a world-wide demand. Hollywood became the cinema capital of the world and by some remarkable

intuition touched the popular taste of the teeming millions. The result was that during the first twenty-five years of cinema this vast public became attuned to the efficient Hollywood formula. People do not go to the movies for patriotic reasons, nor should they; for the screen is, theoretically if not in practice, international. As long as they understand the language and enjoy the manner in which it is presented the people do not mind which country a film is from. The tragedy occurs when a picture made by intelligent people tries to be more than a trivial romance or crime story. Then, it often suffers badly at the hands of this formula-loving audience.

Therefore, there is no desire on the part of the great movie audience in Canada to see Canadian films, any more than there appears to be a great demand by people in other countries to see films made in their own lands. Lack of demand for native films has resulted: first, in a lack of film artists who might be gifted in cinema technique to make good and representative full-length features; and second, in a lack of interest on the part of banks and financiers to risk their money in film production. For risk it would be. Without established stars and lacking a market overseas, film producers would have to depend on the home market for their main source of revenue. This, too, is a hazard.

Many years ago, through the peculiar and mysterious ways of high finance, Paramount was allowed, by way of its subsidiary, Famous-Players, to acquire a major share of exhibition in Canada. This vast organization, which sprawls across the Dominion, controls most of the important first-run and second-run houses. Naturally this organization exists solely to exhibit the product of Hollywood; and therefore films from any other source, including Canada, shown on the Famous-Players circuit mean less playing time for Hollywood. Because of Famous-Players, J. Arthur Rank was forced to create an Odeon circuit in Canada in order to get proper playing time for his films. Famous-Players is not interested in seeing the establishment of a Canadian film-producing industry, although such an organization would probably be welcomed by

Odeon which suffers from a shortage of good films. Quite apart from this, however, is the sad fact that what few features have been made in Canada have nearly all been failures, both financially and artistically, mainly because they tried to be American rather than Canadian. This has brought about distrust in the minds of the public, and the general impression is that anything on the screen which is Canadian is not of much value. It is against this background that the government-sponsored National Film Board operates.

History

A brief history of the Board falls into four chapters: the formative years under John Grierson, the subsequent years of production by Canadians under Ross McLean, the attack on the Board by private enterprise, and its present strong position attained under W. Arthur Irwin.

Actually, the NFB has its origin in the old film bureau established in 1915 as part of the Department of Trade and Commerce for the dissemination of Canadian information abroad. It was reorganized in 1921 as the Canadian Government Motion Picture Bureau for the purpose of producing and distributing films and photographs for government departments. Apparently the government did not think too highly of its film bureau and, in fact, did not even concern itself with the coming of sound until 1935. A year later an enthusiastic member of the Canadian high commissioner's staff in London, who had become an ardent believer in the documentary film, expressed his concern over the inadequacy of the bureau and suggested that John Grierson should be invited to report on the possibilities of creating a school of documentary film production in the Dominion. The name of the young man who expressed this idea was Ross McLean, who in the coming years proved himself a loyal and devoted supporter of the Board with implicit faith in its principles.

At the beginning of 1938, John Grierson came to Canada and within three months had made his report. Over protests from the

industry, it was accepted by the government. Here, it should be pointed out that industry opposition came mainly from American interests. The only other main studio producing short films at that time was Associated Screen News of Montreal, which was scarcely in a position to carry out the work proposed by Grierson. (Throughout the Board's short history, right up to the present, it has been continually criticized by the increasing number of commercial film producers who have yet to prove themselves capable of doing, in as effective and creative a manner, the work carried out by the Board.)

On May 2, 1939, the National Film Board came into being with John Grierson as the first government film commissioner. The next six years under Grierson made up the Board's formative period. With Ross McLean as his assistant and aided by such famous documentary film makers as Basil Wright, Stanley Hawes, Raymond Spottiswoode, and Stuart Legge, Grierson achieved the difficult task of creating the Board from the most meager facilities; and his great talent for inspiring and teaching resulted in a small, eager group of Canadian film technicians whose chief desire was to create a truly Canadian documentary film movement. Grierson organized the production of the now famous *World in Action* series, designed to report on the war wherever it was being fought; and he started the *Canada Carries On* series which dealt with domestic issues for Canadians.[1] These were distributed to the commercial theaters which had previously been bereft of films made in Canada. Grierson, his work finished, resigned in the summer of 1945 and returned to England, leaving behind a remarkable institution which has since become the model for others like it in Australia, New Zealand, South Africa, and India, as well as other countries outside the Commonwealth.

Ross McLean succeeded Grierson as commissioner; and Ralph Foster, who had worked under Grierson and then established the

[1] Paul Rotha, "Canadian Documentary," *Documentary Film* (London: Faber and Faber, 1939).

Australian National Film Board, returned to Canada to become McLean's assistant. With the guiding hand of Grierson missing the Board entered the difficult years of its second period. By this time all of the British and European directors who had come to help Grierson had departed, leaving the NFB a completely Canadian organization. Trained in the fundamentals of documentary by its master, Canada's new film makers faced the task of evolving their own style and procedure. They were dependent now on their own skill and imagination. The challenge, which they accepted, was to prove that their country had men qualified to carry on the Grierson tradition and that the films they made were valuable and necessary. It was to be expected that their first productions would not be quite so expert as those made under Grierson; also, with the ending of hostilities, the stimulus and sense of urgency which accompanied the films of the war years abated. With the need for government economy, the Board's importance became a secondary matter to unsympathetic ministers whose lack of knowledge and interest in films made them impervious to whatever fate befell the Board through budget considerations. Slowly and painfully the new film makers raised their standard of production. Many of their attempts were crude, but there were others which showed encouraging signs of better things to come. The Board maintained a nation-wide circuit of 16-mm. community distribution and rural and suburban screening centers. It also brought far-flung Canadians closer together by showing the developments which were taking place in distant provinces, and how their fellow Canadians lived and worked in their respective walks of life. The Board attracted to its studios intelligent people who were anxious to contribute to a distinctly Canadian film movement, and it recognized film music as a serious form of composition by employing three composers to score its films. It started Louis Applebaum on his career as a film composer and gave Norman McLaren the freedom to experiment with his unique form of hand-drawn images and synthetic sound. These various activities

of the Board were carried out under the most awkward working conditions in ramshackle studios (formerly a sawmill) on John Street in Ottawa.

The NFB had already survived numerous government investigations and the usual criticism from private enterprise. Then, late in 1949 (in the guise of the now all-too-familiar witch hunt), a serious and well-planned attack was launched on the Board by the *Financial Post*. In an utterly unprincipled and scurrilous piece of journalism, the *Financial Post* indiscriminately blackened the reputation of the Board with accusations of communism and with veiled charges of dishonesty and incompetence. The NFB, it asserted, could not be trusted to produce secret films for the Defense Department. This article was followed by concentrated attacks on the Board by the commercial producers who banded together as the Association of Motion-Picture Producers and Laboratories of Canada. The NFB responded by demanding a complete investigation into its own affairs by the Royal Canadian Mounted Police. No subversive elements were found, but the government capitulated to pressure from the association and promised to make changes even though none were needed. Ross McLean resigned to be followed shortly by his assistant Ralph Foster, who saw how completely unfair the situation was.

The supporters of the Board could not discover the reason for this sudden trouble and consequently found themselves unable to act one way or the other. As is often true where a government department concerned with the arts is involved, the press showed little concern for the truth of the matter, and was content to play up the more sensational aspects. There seems little sympathy among editors at any time for anything having to do with films, and there is very little understanding of the special problems of documentary. The public was therefore not enlightened until the Ottawa *Citizen,* an admirable paper, came to the defense of the NFB. In a series of three brilliant articles, editor Charles Woodsworth calmly and courageously laid bare a long-planned scheme

devised by Canada's commercial film industry, and encouraged by American interests, to eliminate the Board. Without these expertly written articles, who is to say what would have happened to the NFB?

Once the truth was known, the film councils sent copies to every influential organization in the Dominion. Almost immediately a great tide of protests deluged the government. Robert Winters, minister of reconstruction and supply and chairman of the NFB (whose seeming willingness to abandon the Board to its opponents is one of the most lamentable aspects of this sorry affair), retreated in confusion with the foolish defense that he had made changes to restore public confidence in the Board. But there had been no real lack of public confidence if one may judge by the vociferous manner in which, once the facts were revealed, film councils, film societies, and dozens of unrelated national institutions rallied to the defense of the Board.

The Ottawa *Citizen* undoubtedly saved a worthy cause with its sane and timely exposition of the facts. W. Arthur Irwin, a former magazine editor, became the new commissioner with a salary of $15,000 a year.[2] Unlike his predecessors, he was not a film man. A few months later the people attacking the Board received their final setback when the Royal Commission of Arts, Letters, and Sciences endorsed the NFB and strengthened its position by generous recommendations, many of which the government adopted. The industry's complaint, of course, has always been that the NFB, as a government monopoly, is continually depriving private producers of work and restricting the development of private film enterprise in Canada. The truth is that since the Board established a reputation for Canadian films, private production, mainly of commercially sponsored subjects, has increased enormously. This has fulfilled the early hope of Grierson and McLean that the field would not be monopolized by either government or private enterprise, but would hold to the principle

[2] The government refused to pay Mr. McLean more than $8,000, although the salary stipulated by Parliament was $10,000. This was responsible for bringing about Mr. McLean's resignation.

of interdependent production. It is worth noting that, since the attack, the commercial producers have gained nothing in the way of added production from government sources, which was their prime objective; whereas, the Board has increased its prestige and become stronger and more secure.

An example of the attitude of private enterprise was provided by Crawley Films of Ottawa. Crawley, a bright young man with a camera,[3] set up his own business through work contracted to him by the Board. His early assistants were trained at the Board, and Crawley flourished and grew prosperous. He then turned around to lead the attack on his benefactor. As for Famous-Players, its dislike of the NFB is perhaps based on the fear that the Board will launch into the production of feature films requiring circuit distribution or will train so many technicians that they will form the nucleus of a future Canadian industry.

Production Analysis

During the 1951–1952 fiscal year the NFB completed 213 films compared with 187 in the previous year. Of these 134 were one reel or more in length. It doubled the number of filmstrips from 50 to 100, issued 112,211 stills, and contributed 257 stories (clips) to the world's newsreels. It booked 2,401 films to TV, and its non-theatrical film audience is numbered at over eleven million. Columbia Pictures of Canada distributes to Canadian theaters the ten-minute *Canada Carries On* series at the rate of one a month and the ten-minute *Eye Witness* series, each reel made up of several feature news items, at the rate of one every two months. The *Canada Carries On* films are shown first-run in Famous Players theaters, and the *Eye Witness* films go to Odeon cinemas. To date the NFB has distributed 125,750 16-mm. prints abroad. In Canada it services 343 film councils (whose membership includes 7,942 organizations), 334 film libraries, and 367 film circuits.[4]

[3] *The Loon's Necklace, Newfoundland Scene,* and *Packaged Power.*

[4] 1952–1953 Canadian *Film Weekly Year Book.*

During Mr. Irwin's years in office, the Board received widespread publicity from the showing of *Royal Journey* and the films of Norman McLaren. Press and Parliament alike blossomed out with rare tributes to the "new" efficiency of the NFB and the better order of its operations. Needless to say the quality of the films being produced was not taken into consideration. The general attitude has seemed, and still seems to be, that the Board is functioning admirably as long as it does not lose the taxpayers' money. What types of films are produced with their money hardly ever enters into these discussions. The result is that all the kind words on the Board's efficient operation create the impression that its films are of the highest excellence. The Canadian Film-Awards Committee, which could help to correct this erroneous idea, merely perpetuates it by the unstinted distribution of awards and quaint commendations for films which are remarkable only for their mediocrity. The sad truth is that the Board has not fulfilled the hope placed in it by those who fought so determinedly for its existence. Out of the two-hundred-odd films made last year, less than 10 per cent can be classified as good documentary. The discouraging fact is that documentary in Canada today, as in so many other countries, is sick and frightened and consequently, unimportant. There is some excuse for this in Europe where film production is one long financial crisis. But in Canada, which has never been wealthier, it is an alarming sign of growing timidity affecting the creative and intellectual mind in a climate (creeping in from across the border) which makes any criticism of existing social conditions tantamount to subversive activity. It is unfortunate that government sponsorship of the Film Board appears to render it critically impotent to comment truthfully on all phases of Canadian life and development with which it deals. Last year's production of films is evidence of important phases of life being sadly and sometimes studiously ignored. The content of the monthly *Canada Carries On* series has never been so uninterest-

ing; the quality, never lower. In most cases they are technically and literally inferior to the routine American shorts, and there is some doubt in my mind as to whether or not the apparent deliberate pandering to the lowest public intelligence is done to satisfy the distributors. The Board is given precious little playing time in cinemas, and what it does get, it consistently wastes. The films made for various government departments and not always shown theatrically are, in the main, full of good intentions but frequently dull and uninspired. *Look to the Forest* is one of the very few productions which had the courage to speak its mind truthfully. Unsponsored subjects, which enjoy more freedom of expression, waste money on pretentious trifles which are vague and meaningless, such as *Opera School.* All show a reluctance to pay attention to the facts, particularly if they are not pleasant ones. The only exception to the lethargy which has stricken the Board is the *Eye Witness* series, which, as newsreels, are often vigorous and professional. There is also a noted absence of style among the directors, and, as so many pictures seem to introduce a new writer-director, it is extremely difficult to follow their progress from film to film. A consistent weakness in nearly all pictures is the poorly written and poorly spoken commentaries.

This deficiency of feeling and personal expression leads me to believe that the film makers lack the understanding of humanity which is so necessary in the interpretation of the life and character of their fellow men. All too often films are without that social conscience which impels the creative director to reveal the many tragedies, as well as the triumphs, of modern-day living. This is perhaps assuaged by material benefits and secure positions which often make a narrow world, one out of touch with the people, where they exist in a vacuum delighting in assuming the unconventional life of the artist without accepting the responsibility of the artist toward society. This results in limited horizons. Culture is manifest only in the esoteric worlds of ballet, opera, and abstract art, rather than in its broadest sense—the people and their civili-

zation. Otherwise why are there so many important events happening in Canada today which do not seem to interest the film makers at the Board?

All around us are people from other lands tramping cold streets looking for work. Frequently they meet prejudice and bigotry; often, kindness and a helping hand. A serious film on immigration would help to bring about a better understanding between people and to explain how a greater population will benefit this country. Such a film would offer the screen a remarkable series of character studies. There are the Indians and the conditions under which they are living. There was the outbreak of hoof-and-mouth disease, its effect on the nation's economy, and the personal tragedy it brought to the farmers. There is the unemployment problem, the need for an objective look at high rents and the housing conditions, the long-delayed seaway project—all important subjects about which citizens have only the haziest idea. The press fails to inform them, and it is in this field of education that the unbiased and clear-thinking logic of documentary can enlighten the people. The Board must rise above its present level of mediocrity and participate in the more vital issues of our times; otherwise, it will find that its hard-earned respect will vanish more easily than it was attained. The policy of avoiding controversial issues can only lead to eventual oblivion. Where there is no desire in film makers to seek, probe, and reveal the social forces that are part of everyday life, then documentary and all it stands for has no valid purpose. When documentary fails to impart to audiences an awareness of what their country is doing and to stimulate and provoke their minds with thoughtful revelation; then, no matter how profitably the Board might now be operating, it is not fulfilling either truthfully, artistically, or sociologically its function of social analysis. With documentary on the wane the world over, the Board, with its sound economy, has the unique opportunity of overcoming the period of apathy and of rekindling the progressive spirit of John Grierson's stimulating leadership.

Epilogue

The NFB's fifth chapter is now beginning. Mr. Irwin, who accepted the position of commissioner on condition that he would later be offered a diplomatic post, has been made high commissioner to Australia. He has been succeeded by Dr. A. W. Trueman, former president of the University of New Brunswick and a member of the NFB board of governors. Like his predecessor, Dr. Trueman is not a film man (as were Grierson, McLean, and Foster); but his understanding and appreciation of the arts are deep and sensitive, and his influence on the Board will be free of prejudice and certainly not retrogressive.

An assessment of the Board's years under Irwin reveals two main qualities and distinct trends. One is the emergence of a production style which, while not materially changing the Board's over-all lack of documentary realism, has nonetheless resulted in several very delightful black-and-white story films depicting family incidents in Canadian life. Among them are *A Musician in the Family, L'homme aux oiseaux, The Settler, The Son,* and *Country Magistrate.* Written by writers rather than directors, these films have recorded pleasantly and naturally different aspects of community activity in Canada. They dispense, for the most part, with commentary and use dialogue and sound effects. Most important, the people shown are real and not caricatured, which is the bane of so many Canadian films. Undoubtedly, they are a reflection of Irwin's literary way of thinking. Whereas none may shine with the light of shrewd and penetrating observation, these films are a good deal more cinematic and pleasant to watch than the unrealistic hues of the many colored excursions into industry, farming, the plant and insect world, and abstruse art creations.

The second and probably more definite trend which took place under the former commissioner is in the difficult field of management. Although he came from the world of private enterprise and knew little of film production, he evidently believed in the government's film-producing unit and supported it with his consid-

erable reputation as an efficient organizer and administrator. The film makers retained their creative freedom, although some made little use of it; and Irwin upheld their achievements in the face of the customary outbreaks of local criticism. Mainly through his own well-known and well-liked personality, he created for the Board, in the minds of those who were suspicious of it, a new air of respect. This ironic situation has resulted in Ross McLean's achievements, which were certainly not less than those of Irwin, being overshadowed by the praise given to his successor, who was appointed to satisfy unfounded criticism in the first place. In other words, had there been no change in commissioners, the Board would probably be running at least as well as it is today. Such incidents, of course, are as old as civilization, and while their degree of importance varies each can be heart-breaking to the individual. To satisfy the mass, whose fears are aroused by artful schemers and sustained by wild accusations, someone must be sacrificed. A man is thoughtlessly dispensed with, another is joyfully appointed; and, when all is normal once more, the accomplishments of the dethroned are forgotten, and credit is lavished on his successor; whereas, in truth, he has done no more than the man who administered before him. The clamor dies down, and all is quiet again—but not necessarily any different. Such incidents place both participants in an awkward situation, particularly if the successor understands the moral rights involved and realizes that, in time, the same fate could just as easily befall him.

The lesson here seems to be that conscientious and efficient heads of such vulnerable organizations as the National Film Board are wise not to remain too long in command, or the outside world becomes oblivious to their talents and good deeds. Mr. Irwin showed obvious forethought in limiting his term of office and sailing away to Australia, for one never knows when the next attack on the Board will take place and another scapegoat will be required. We wish Dr. Trueman a peaceful term, but he must prepare for battle and expect it to be unprincipled warfare.

Portrait of an Art-Theater Audience

DALLAS W. SMYTHE, PARKER B. LUSK, AND CHARLES A. LEWIS

DR. DALLAS W. SMYTHE is research professor of communications at the University of Illinois, where MR. LUSK is a graduate student in mass communications. MR. LEWIS is administrative assistant in the Division of Community Relations at Wayne University. The authors wish to acknowledge the friendly coöperation of James Sullivan, manager of the Illini Theatre, and the efforts of James Lurie and John Allen, former students at Illinois who are now in the armed forces, in gathering a generous portion of the data for this study.

Introduction

The 1940's saw the genesis of a boom in mass-communications research that appears to be continuing unabated into its second decade. Trade publications and scholarly journals alike reflect this upsurge of interest in the gathering of meaningful facts and figures about the various mass media. However, relatively few of the published reports of communications studies deal with film audiences. And practically nothing has yet been reported in detail about audiences who attend the art house—a relatively new and growing institution on the American cinematic scene.[1]

Art theaters, few in number and found only in the largest cities until after World War II, now are scattered throughout the United States in college towns and medium-sized cities as well as in major population centers. They appear to be here to stay as a small but integral part of the nation's motion-picture business.

Who attends art houses? Are these people any different from the general run of movie-goer? How do they differ? What is the meaning of these differences? How important are stars as attractions in movies? Why do art-house patrons like foreign pictures? What are their likes and dislikes in movies?

Intrigued by such questions as these, the authors set out to find evidence pointing to their answers. What follows are the

[1] Even so thorough a review of movie research as Leo Handel's *Hollywood Looks at Its Audience* (Urbana: The University of Illinois Press, 1950) makes no mention of art-house studies.

results of a pilot study into the heretofore uncharted area of art-house audiences.

This study of the composition, movie-going habits, and preferences of an art-theater audience was conducted at the Illini Theatre, the only art house in Champaign-Urbana, a twin-city area with a population of about 62,000 (including 14,000 University of Illinois students) in eastern Illinois about 130 miles south of Chicago.

The Illini, smallest motion-picture theater in town, has a seating capacity of 323. It specializes in showing pictures that the larger theaters in the community are seldom interested in: foreign films, reissues of old "classics," "offbeat" pictures with specialized appeal, and occasional second or third runs of Hollywood products that have grossed well previously at other local theaters.

Personal interviews were conducted with 728 patrons of the Illini Theatre between November, 1951, and April, 1952. The interviews took place in the theater lobby during six different weeks when the following pictures, said by the Illini management to be representative of the annual fare shown at the theater, were playing: *Tales of Hoffman* (English ballet-opera), *A Song to Remember* (dramatic musical based on the life of Chopin, a seven-year-old reissue), *Last Holiday* (English tragicomedy), *An American in Paris* (popular musical rerun by the Illini after having been shown a few months earlier at a local first-run theater), *Dark Victory* (eleven-year-old reissue of a serious drama), and *Rashoman* (recent Japanese picture with English subtitles).

Since the study did not aim at interpicture comparisons, an exactly equal apportionment of the interviewees among the six pictures was not sought. However, a roughly equal apportionment was achieved to eliminate the bias which might have crept in had all interviewing been done during the showing of one picture. Interviews were conducted in the lobby when patrons were passing through en route to the auditorium. Interviewers checked answers on printed questionnaires instead of showing check lists

to respondents so that interviewees could verbalize freely in their answers.

Two procedures were followed to make this "lobby-flow" sampling method achieve reasonable representativeness:[2] an attempt was made to interview every person passing through the lobby while the interviewers were present; the interviewing hours were distributed for every picture between afternoons and evenings and between weekdays and week ends.

Total attendance at the six pictures was 15,937. Thus the sample of 728 was 4.6 per cent of the total.

What Is the Art-House Audience Composition?

In this community "gownspeople" (university faculty and students) outnumber the townspeople, two to one in art-house audi-

TABLE 1

ART-HOUSE AUDIENCE COMPOSITION

(N=728)

(Per cent)

	Regulars			Casuals			Total		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
Gown	14.6	7.7	22.3	28.7	14.7	43.4	43.3	22.4	65.7
Town	2.8	6.6	9.4	11.3	13.6	24.9	14.1	20.2	34.3
Total	17.4	14.3	31.7	40.0	28.3	68.3	57.4	42.6	100.0

ences (see table 1). The second leading characteristic of these audiences is that the casual patrons of the art theater outnumber the regular patrons[3] also by about two to one. And a third but less marked feature is the predominance of males in the audience: men outnumber women almost three to two. The pluralistic nature of the motion-picture audience is here exemplified perhaps in extreme form. In the "gown" portion of the audience, it is clear that males outnumber females by a two to one ratio. This

[2] In the nature of the logistics which were feasible for the study, an unqualified probability sample was impracticable. While statistical reliability therefore cannot be computed, the study design offers assurance of reliability at least as high as in quota samples.

[3] Based on the question, "What, if any, theater in Champaign-Urbana do you attend most regularly?"

is not surprising in view of the predominance of males in the university student body. Conversely, females actually predominate in the "town" portion of the audience, with half again the number of males. Or putting it a bit differently, men from the "gown" in the art house are three times as abundant as the men from the "town." Women from the university segment of the population are only slightly more numerous than those from the "town."

When one examines the audience in the light of its gown-town, regular-casual, *and* sex composition, table 1 reveals that the largest social group in the art-house audience are casual customers from the university; this group provides 43.4 per cent of all patrons. And males constitute two thirds of this group. The smallest social group representation is from regular patrons from the town; they are about one tenth of all patrons. Female regular patrons from the town outnumber males two to one. Middle positions are taken by casual townspeople patrons (24.9 per cent) and regular university patrons (22.3 per cent). Women outnumber men by a small margin in the former group, while men predominate with two thirds of the latter.

With respect to age (see table 2), the Illini Theatre audience is similar to those considered in other studies in that "young people attend more frequently than older people."[4] Of the Illini Theatre sample, 84.6 per cent were no more than thirty years old. It is apparent that not even this art house's bill of fare attracts people in higher age brackets to any considerable degree.

Education and art-theater attendance have a high correlation. Most (87.1 per cent) of the persons interviewed had more than twelve years of schooling; nearly a fourth had at least a year of college graduate work. This is one of the most unusual features about the sample's composition.

How Many Movies Do Art-House Patrons See?

The art-house audience is predominantly an avid movie-going group. As table 3 shows, three fifths (60.5 per cent) of them see

[4] Handel, *op. cit.*, p. 99.

TABLE 2

OTHER SOCIAL CHARACTERISTICS OF ART-HOUSE AUDIENCE
(N=728)

Social characteristic	Per cent
Marital status:	
Single	71.8
Married	28.2
	100.0
Age:	
Under 21	33.0
21–30	51.6
31–45	11.0
Over 45	4.4
	100.0
Educational level:*	
12 years and under	12.9
13–14 years	23.9
15–16 years	38.3
Over 16 years	24.9
	100.0

* Student respondents were listed under the year in which they were studying; i.e., a college junior was listed as having 15 years of education although he was still in his fifteenth year.

movies at least once a week.[5] Heaviest attendance habits, however, are found among casual rather than regular patrons, and for town rather than gown patrons. For both the casual and town patrons, two thirds of the patrons see movies once a week or oftener. Of the regular Illini patrons, interestingly enough, only half see movies this often. The unique attraction of the art house for aesthetes presumably accounts for the substantially greater proportion of the seldom-go-to-movies group among the regulars; one fourth of them go to a movie once a month or less often. The proportion of the casuals in this category was about half as large.

Why Do Patrons Say They Choose Art House?

The decision to attend a theater on a given night can be thought of as resting on two issues. The more superficial of these is on the level of information: how did the patron learn that the picture

[5] Based on the question, "How often do you attend the movies?"

TABLE 3

MOVIE ATTENDANCE OF THE ART-HOUSE AUDIENCE

(Per cent)

Frequency	Total (N=728)	Regulars 231	Casuals 497	Gown 478	Town 250
Twice a week or more	22.9	10.5	28.9	17.6	33.2
Once a week	37.6	38.6	38.3	40.2	32.8
Twice a month	21.4	26.0	19.2	25.3	14.0
Once a month	12.4	18.3	9.9	12.5	12.0
Less than once a month	5.7	6.6	3.7	4.4	8.0
	100.0	100.0	100.0	100.0	100.0

attended was being shown? The second issue is on the motivational level: how did the patron decide to see this movie, at any time or place?

The immediate informational cues to which Illini Theatre patrons responded are summarized in table 4.[6] As the first column shows, advertisements in the university newspaper were the most often mentioned: nearly one third of all patrons referred to it. This is not surprising in view of the facts that two thirds of the patrons were associated with the university and that the university newspaper circulates to all the faculty and a large proportion of the students. In second place we find equal emphasis given to advertisements in newspaper "N" and word-of-mouth talk about the picture. Advertisements in newspaper "C" were in fourth place, followed at some distance by posters and marquee and the trailer.

Interesting and characteristic differences appear between the chief groups comprising the art-house audience when we examine the sources of their movie-market information. For both the regulars and casuals, the university newspaper was the most frequent source of information. For the regulars, however, word-of-mouth publicity falls to fourth place while it remains in second place for the casuals. Stating the differences between the sources of immediate information between regulars and casuals most sharply, we

[6] The question asked was, "How did you find out the picture was playing at this theater?"

TABLE 4

HOW PATRONS LEARNED THAT PICTURE THEY ATTENDED WAS PLAYING
(Per cent*)

Source of information	Total (N=728)	Regulars 231	Casuals 497	Gown 478	Town 250
Advertisements in university newspaper	29.5	32.5	28.2	40.0	9.6
Advertisements in downtown paper "N"	20.7	19.5	21.3	13.6	34.4
Word-of-mouth publicity	20.1	14.3	22.7	21.8	16.8
Advertisements in downtown paper "C"	17.0	20.3	15.5	14.4	22.0
Posters, marquee	10.0	5.6	12.1	4.8	20.0
Saw the trailer	6.2	7.4	5.6	5.4	7.6
Miscellaneous	1.1	0.9	1.2	0.9	1.6

* Because of multiple mentions, percentages total more than 100.

can say that the casual art-house patron relies on word-of-mouth almost twice as often as does the regular patron (22.7 as against 14.3 per cent) and on posters and marquee twice as often (12.1 as against 5.6 per cent). The regular patrons mention one of the three newspapers oftener than do the casuals (72 as against 65 per cent). It is also worthy of note that newspaper "C" which is younger and generally considered to be more progressive in its policy than newspaper "N" is referred to by as many regulars as is newspaper "N," while among casual patrons newspaper "N" has a substantial lead.

The gown-town structuring of the art-house audience reveals even greater differences as between sources of information. Thus, the university newspaper is referred to by four times as large a share of the gownspeople as the townspeople. And word-of-mouth publicity was mentioned by gownspeople more often than by townspeople. Conversely, townspeople got their movie-market information two and one-half times as frequently from newspaper "N" as did the gownspeople, and half again as often from newspaper "C." Posters and marquee were four times as often used for movie-market information by the townspeople as by the gownspeople.

The underlying motivational background for choosing to see a particular movie begins to appear when we examine table 5.[7]

[7] Based on the question, "Why did you choose to see *this* movie?"

TABLE 5

FACTORS DRAWING PATRONS TO ART THEATER
(Per cent*)

Factors	Total (N=728)	Regulars 231	Casuals 497	Gown 478	Town 250
Liked the type of picture	23.9	19.0	26.2	28.0	16.0
Friend recommended	22.8	16.4	25.7	24.7	19.2
Liked the stars	14.3	17.7	12.7	13.2	16.4
Magazine critics recommended	14.1	21.6	10.7	15.1	12.4
Wanted to see movie, art-house fare looked best	12.4	14.7	11.3	12.1	12.8
Saw it before, wanted to see it again	11.5	9.5	12.5	11.7	11.2
Person/group I was with wanted to see picture	10.3	7.4	11.7	11.3	8.4
Newspaper critics recommended	4.3	8.2	2.4	4.4	4.0
Picture won awards	3.0	4.5	2.4	2.6	4.0
Liked the trailer	2.5	2.2	2.6	3.3	0.8
Miscellaneous	2.2	3.0	1.8	1.5	3.6

* Because of multiple mentions, percentages total more than 100.

When the whole art-house audience is considered (as in column 1), it appears that the most common reasons for choosing to see the particular movie were "liked the type of picture" and "friend recommended." These factors were mentioned by between one fifth and one fourth of the audience. A liking for the stars in the picture, it is of interest to note, was mentioned only as often as were the recommendations of magazine critics. And newspaper critics' recommendations were as frequently referred to as was the fact that a picture had won awards.

It is when we examine the difference between the reasons given for attending the particular picture by the regular as against the casual patrons that the underlying characterological structures of the two groups take shape. Thus, the regular patron emerges as a rather thoughtful, inner-directed, self-conscious chooser of his movie fare.[8] For him magazine critics' recommendations stand in first place as the reason for choosing a particular movie (being cited about one fifth of the time). He refers to magazine critics as the reason twice as often as does the casual patron, and to newspaper critics more than three times as often. He is significantly

[8] See Riesman, David, *et al.*, *The Lonely Crowd* (Yale University Press, 1950), and *Faces in the Crowd* (Yale University Press, 1952).

less prone to attend because he "likes the type of picture," or because he saw it before and wanted to see it again. He is, however, more likely to attend because he likes the stars in the art-house pictures. *Per contra,* the casual patron appears to have the character structure of the other-directed person. The recommendations of friends are referred to half again as frequently as for the regular patrons. And he is half again as likely to say that he chose to attend the picture because he was with a group or another person who wanted to see the picture.

As between the factors drawing patrons to the art house, few differences exist between the gownspeople and the townspeople, as may be seen in the last two columns of table 5. The only factors as to which there appear to be significant differences are two in number. Liking for the type of picture was mentioned by more than half again as many gownspeople as townspeople. And the recommendations of a friend were mentioned one-fourth more often by gownspeople than by townspeople. Indeed the difference between the gown and town groups was greater for the former of these factors than the difference noted between the casuals and the regulars. A possible explanation for these differences may lie in the age and social composition of the gown group. It would be reasonable to expect that peer-group taste formation would be more compelling for the university students.

What Are the Movie Tastes of an Art-House Audience?

The types of motion pictures liked and disliked by the Illini Theatre audience are presented in table 6.[9] It is recognized that the open-ended methodology of the study produced some overlapping categories. We are also aware of the validity problems presented by a determination of program likes and dislikes which rests on the respondent's understanding and verbalization of program types.[10] With these reservations in mind it is still possible to

[9] Based on the questions: "If you moved to a town which had no movies, what type would you miss most?" and "What kind of movie don't you care about?"

[10] Handel and Asheim have pointed out that even working directly with scripts the determinations are of "predominant themes." "The majority of [pictures] contain ingredients of various story types with a more or less predominant theme. What is actually

draw some significant conclusions concerning art-house audience tastes.

For the audience as a whole it appears that serious drama is the single class of picture most liked by art-house patrons.[11] Musical comedy stands second on the list, followed by any musical and comedy in that order. It will be noted that these three classes which make up what might be called a "comedy syndrome" together were mentioned by a total of 30 per cent as compared to 29 per cent for serious drama. This finding suggests that art-house audiences like their vicarious emotional fare in a sober vein rather than in a frivolous one to a greater extent than the movie-going population at large. For although the comedy syndrome slightly outranks the serious drama here, studies of the general movie audience have shown the "comedy complex" well in the lead.[12] Similarly it is interesting to note that the pictures with music (musical comedy, any musical, and classical music) constitute what might be called a "musical syndrome" which as a unit accounts for 29 per cent of the art-house mentions of picture types best liked.

Westerns are cordially disliked by the art-house audience, with 44 per cent in agreement on this point. In this judgment the Illini Theatre audience has the same "pet peeve" as the motion-picture audience in general (so far as the available data show) although the general theater audience is less concerted in this respect than art-house patrons.[13] The second most disliked picture class presents a unique situation. Slapstick comedy is second on the list of picture types disliked, both by the Illini Theatre audience and by movie audiences in general.[14] Moreover, they were one of two classes for which no one in the art-house audience expressed a liking.

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tested in studies of this kind therefore is this predominant theme rather than a story type." Handel, *op. cit.*, p. 119.

[11] The term "serious drama" in the interview context referred to drama dealing in a serious way with personal, family, and social problems. Often the references suggest romantic drama with somber emotional overtones. Handel apparently uses the term in about the same sense. Cf. *ibid.*, p. 120.

[12] Studies by the Motion Picture Research Bureau, quoted in Handel, *op. cit.*, chap. 8.

[13] *Ibid.*, p. 124.

[14] *Ibid.*

TABLE 6

TYPES OF MOVIES MOST LIKED AND DISLIKED BY ART-THEATER PATRONS
(Per cent*)

Type liked most	Total (N=728)	Regulars 231	Casuals 497
Serious drama	29.0	46.3	21.3
Musical comedy	12.1	5.2	15.5
Any musical	11.3	5.2	13.5
Comedy	6.5	6.1	6.6
Classical music	6.0	6.5	5.8
Foreign	4.7	10.0	2.2
History-biography	3.3	2.6	3.6
Murder-mystery	3.0	1.3	3.8
Adventure	2.6	2.2	2.8
Western	2.5	0.0	3.4
War	0.8	0.0	1.0
Love	0.5	0.0	0.8
Fantasy	0.4	0.9	0.2
Horror	0.0	0.0	0.0
Slapstick	0.0	0.0	0.0
Miscellaneous	3.4	2.6	3.8
None specified	21.0	20.8	21.3
Type disliked most	**Total 728**	**Regulars 231**	**Casuals 497**
Western	43.7	40.3	45.1
Slapstick	12.1	13.0	11.7
Murder-mystery	11.3	10.0	12.1
Musical comedy	10.6	16.0	7.8
Love	5.5	6.1	5.0
Serious drama	4.1	0.9	5.8
Any musical	3.4	4.3	3.0
War	2.2	1.7	2.4
Comedy	1.9	2.2	1.8
Horror	1.9	0.9	2.4
Classical music	1.1	0.0	1.8
Adventure	0.8	1.3	0.6
Foreign	0.4	0.0	0.6
Fantasy	0.3	0.0	0.4
History-biography	0.4	0.0	0.6
Miscellaneous	2.7	4.8	1.8
None specified	13.0	15.5	11.8

* Because of multiple mentions, percentages total more than 100.

Foreign films were mentioned as liked most by 5 per cent of the audience, while less than 1 per cent named them as disliked most. This showing is hardly probative on the issue of the popularity of foreign films inasmuch as the question was open-ended.

The difficulty people have in verbalizing their mass-media tastes is apparent in the fact that one fifth of the respondents named no type of movie as liked.[15] Negative reactions are easier to verbalize, apparently, for a significantly smaller proportion (13 per cent) failed to specify any type of picture disliked.

The cleavage in tastes foreshadowed by our previous analysis of the regular and the casual patron is sharp and clear as the second and third columns in table 6 indicate. For among the classes of pictures, almost one in two of the regular patrons (46 per cent) is revealed as liking serious drama, as compared to only 21 per cent of the casual patrons. Second place in the liking list for the regulars is held by foreign pictures with 10 per cent mentioning them. Later we will see how the same patrons responded to a forced-choice question dealing with foreign pictures. Among the casual patrons musical comedy stands second with 16 per cent. With this clue we look to see how the two groups feel about the comedy syndrome of movie taste. We find that for the casuals the comedy syndrome is liked by 36 per cent (considerably more than the 21 per cent liking serious drama in this group) while among the regulars the comedy syndrome is liked by only 17 per cent.

The image of the casual patron of the art house as one who has a broad range of tastes which he perhaps superficially samples is suggested by still another observation from table 6. There are seven picture types mentioned as liked by some of the audience. These seven might be called the art-house minor league. They include history and biography, love, adventure, fantasy, war, murder-mystery, and western. In no instance do more than 4 per cent of either the regulars or the casuals like any one of these types. But it may be significant that in six of the seven types (all except fantasy) the proportion of casuals who express a liking for them is higher than the proportion of regular patrons.

Analysis of the town and gown segments of the audience reveals no significant taste differences. The same is true of sex differences. One must conclude, therefore, that the significant differences in

[15] Many of these people could indicate only that they "liked any picture of high quality."

tastes within the art-house audience are associated with regularity or casualness in its patronage.

An independent approach verified the preferences of which the respondents had previously told us. Not surprisingly both the de-

TABLE 7

MOVIES MOST ENJOYED IN THE PAST YEAR*

(Per cent)

Movies	Total (N=728)	Regulars 231	Casuals 497
Cyrano de Bergerac	11.0	14.7	9.3
A Streetcar Named Desire	9.9	13.4	8.2
The Red Shoes	6.7	6.1	7.0
An American in Paris	5.6	2.2	7.2
Detective Story	4.7	1.7	6.0
Quo Vadis	4.1	4.3	4.0
A Place in the Sun	3.7	4.3	3.4
All About Eve	3.3	3.5	3.2
Death of a Salesman	2.9	3.0	2.8
Tales of Hoffman	2.5	4.8	1.4
Born Yesterday	2.2	0.9	2.8
Hamlet	1.9	3.5	1.2
Oliver Twist	1.9	3.0	1.4
The Great Caruso	1.7	0.9	2.0
Samson and Delilah	1.2	0.4	1.6
The Blue Veil	1.1	0.0	1.6
Lavender Hill Mob	1.1	2.6	0.4
Show Boat	1.1	1.3	1.0
Kind Hearts and Coronets	1.0	1.7	0.6
Over 75 other films	27.4	24.7	29.1
None specified	5.0	3.0	5.8
	100.0	100.0	100.0

* The interviewing extended over a six-month period, and pictures which made their initial appearance in the Champaign-Urbana area during the latter part of the interview period were automatically prevented from being named over a considerable part of the period's extent. On the other hand, pictures which had appeared before the interviewing period began had a chance of being named by all six audience groups studied. Thus, greatest significance of the data lies in the types of pictures named, rather than in the rank order of particular movie titles.

clared tastes of the regulars and the casuals are reflected in the list of pictures most enjoyed during the preceding year and seen at any theater.[16] Five of the first ten pictures named (see table 7) are serious dramas, and three are musicals (either of the comedy or ballet variety). Only two were foreign-produced; and both of these are English. As between regular and casual Illini Theatre patrons, the former named serious dramas more often as most

[16] Based on the question, "In the past year what movie did you enjoy most? Why?"

TABLE 8

APPEALS OF MOVIES MOST ENJOYED IN PAST YEAR
(Per cent*)

Appeals	Total (N=728)	Regulars 231	Casuals 497
Acting	39.6	44.6	37.2
Story	32.6	32.9	32.4
Music	15.0	12.6	16.1
Realism	10.0	10.4	9.9
Technical skills	8.5	13.4	6.2
Dancing	8.2	6.9	8.9
Stars	7.0	3.9	8.5
Scenery-location	6.9	6.1	7.2
Color	5.8	5.6	5.8
Humor	5.8	5.6	5.8
Impact	5.6	4.8	6.0
Unusualness	4.7	2.2	5.8
Photography	4.3	6.1	3.4
Script	3.4	4.3	3.0
Miscellaneous	3.3	6.5	1.8

* Because of multiple mentions, percentages total more than 100.

enjoyed. Foreign pictures provided four of the ten pictures named oftenest as most-enjoyed by the regulars (*The Red Shoes, Tales of Hoffman, Hamlet,* and *Oliver Twist*), and only one of the ten named by the casuals (*The Red Shoes*).

What are the essential qualities in pictures best liked by art-house patrons? The most striking answer to this question can best be stated negatively: the personality of stars is unimportant to them, being mentioned only 7 per cent of the time.[17] Instead, art-house patrons think first of acting (40 per cent) and story (33 per cent) in explaining their choices (see table 8).

As between regulars and casuals acting and story take easy first and second places for both groups. Regulars are distinguished by a greater appreciation of technical skills (13.4 as against 6.2 per cent), and of photography (6.1 as against 3.4 per cent). The casuals are unique in their fondness for stars (8.5 as against 3.9 per cent) and for unusualness (5.8 as against 2.2 per cent). These differences contribute to the image of the casual as the other-directed adven-

[17] Based on the question, "In the past year what movie did you enjoy most? Why?"

turer on the frontiers of consumption taste, and of the regular as the inner-directed cultivator of his private pleasures.

For the most part both sexes rated the appeals of their favorite pictures about the same. Exceptions were the greater preferences by males for humor (7.2 to 3.9 per cent) and realism (11.5 to 7.7 per cent) and the greater preference by females for dancing (10.0 to 6.7 per cent). Appeal ratings were about the same for the four age categories and the town and gown categories.

TABLE 9

LIKES AND DISLIKES FOR FOREIGN FILMS

(Per cent)

Reaction	Total (N=728)	Regulars 231	Casuals 497
Like	70.5	91.8	60.6
Dislike	15.2	0.4	22.1
Neutral	14.3	7.8	17.3
	100.0	100.0	100.0

What Are the Attitudes of Art-House Patrons toward Foreign Films?

When he is asked straight out whether he likes them it appears that, overall, the art-house patron likes foreign films.[18] As table 9 shows in the first column, the portion of the audience which says it likes them outnumbers the portion which says it dislikes them by a ratio of almost five to one.[19] Dislike of foreign films is almost exclusively found among the casual customers. Virtually none of the regular patrons disliked them.[20] As we would expect, the regular patrons report a more general liking for foreign films than do the casual customers. More than nine tenths of the regulars like them as compared to six tenths of the casuals. The indifferents, too, are significantly fewer among the regulars (where they are 8

[18] Based on the question, "How do you feel about pictures made outside the U. S.?"

[19] Three of the six pictures shown in the Illini Theatre in the weeks when the survey was conducted were foreign (two English, one Japanese).

[20] The 0.4 per cent of the regulars which disliked foreign films consisted of one patron who used a theater pass regularly despite his distaste for foreign films!

per cent) than among the casuals (where they are 17 per cent).[21] This difference is consistent with other characterological features previously noted.

Almost one third of the answers of those who liked the foreign products indicated a belief that they were more realistic as table 10 shows.[22] "Generally better" and "better acting" made up 17

TABLE 10

REASONS FOR LIKING AND DISLIKING FOREIGN FILMS

(Per cent)

Reasons for liking	Total N*=584	Reasons for disliking	Total N*=118
Realism	30.7	Poor quality	29.6
Generally better	17.4	Language	24.7
Better acting	13.0	Subtitles	9.9
Like English films	11.3	None specified	35.8
Unusualness	10.2		100.0
Best sent here	6.7		
Scenery-location	2.9		
Technical skills	2.8		
Miscellaneous	5.0		
	100.0		

* N represents the total number of replies, not of individuals.

and 13 per cent of the reasons given by devotees of foreign pictures. An appreciable portion (11 per cent) of the answers indicate that the respondent liked English films. These voluntary answers shed some light on the attitudes of the foreign-picture fans, though it is evident that they have considerable difficulty in finding words to express their attitudes.

[21] Most reasons given for neutrality were: liking for some foreign films, such as those in languages the respondent understood, and not others; inability to judge because of having seen too few.

[22] Meaning of some of the reasons listed is self-evident; others need a word of explanation. Responses were put in the "generally better" category whenever interviewees said only that they liked foreign films for their superior qualities and failed to identify these qualities. Although no attempt was made to find out what countries' films were best liked, many respondents in answer to this question mentioned English films as their favorites. Because of the number volunteering this information, provision was made for it in the category "like English films." Some respondents answered this question with the statement that only the best of the foreign output was sent to the United States. These constitute the "best sent here" category. Of those who disliked foreign films, the largest group could give no reason for their feeling. Others simply said that foreign films were of poor quality, that they couldn't understand foreign languages, or that they objected to subtitles.

One could group together as being unable to verbalize reasons for liking foreign films those answers classified as "generally better" (17.4 per cent), "like English films" (11.3 per cent), and "best sent here" (6.7 per cent). All of these answers, totaling 35.4 per cent, are either tautological or evasive. Likewise, the answers of those whose feelings are negative toward foreign films and whose reasons are unformulated or circuitous, a total of 65.4 per cent,

TABLE 11

REASONS FOR LIKING FOREIGN FILMS

(Per cent)

Reasons	Regulars N*=245	Casuals N*=339
Realism	33.5	28.6
Generally better	19.2	16.2
Better acting	11.8	13.9
Like English films	7.8	13.9
Unusualness	8.2	11.8
Best sent here	7.8	5.9
Scenery-location	1.1	4.1
Technical skills	4.5	1.5
Miscellaneous	6.1	4.1
	100.0	100.0

* N represents the total number of replies, not of individuals.

were poor quality, or no reason was specified. No significant differences appeared between the reasons given for liking and disliking foreign films by the town and gown groups.

Further insight comes when we observe the difference between the answers of the regular and casual patrons to this question (table 11). Realism and technical skills are appeals of foreign pictures which the regulars appreciate noticeably more than do the casuals. The appeals for the casual patrons are relatively greater in the following rather superficial aspects: unusualness, scenery and location, and "like English films."

How Do Art-House Patrons Feel about Short Subjects?

Short subjects normally make up a part of the movie fare both in art houses and in other houses. This policy is followed by the

Illini Theatre. In this study, respondents were asked to indicate the types of short subjects they most liked and disliked.[23] The results are shown in table 12.

In about equal proportions, the Illini Theatre audiences prefer cartoons (general), sports information, and travelogues. Newsreels rank a weak fourth among the types liked while cartoons of the "Mr. Magoo" genre (called adult cartoons here) were singled

TABLE 12

TYPES OF SHORT SUBJECTS MOST LIKED AND DISLIKED

(Per cent*)

Type liked most	Total N=728	Type disliked most	Total N=728
Cartoons (general)	22.2	Travelogues	22.2
Sports	20.7	Slapstick	17.0
Travelogues	20.0	Dance bands	12.6
Newsreels	11.4	Cartoons (general)	8.1
Adult cartoons	8.1	Sports	7.4
Slapstick	6.6	Newsreels	1.9
Wonders of nature	5.9	News documentaries	1.9
News documentaries	5.9	Wonders of nature	0.6
Dance bands	2.3	Adult cartoons	0.0
Miscellaneous	4.8	Miscellaneous	11.3
None specified	10.7	None specified	19.9

* Because of multiple mentions, percentages total more than 100.

out by 8 per cent of the audiences. The most generally disliked type of short subject is the travelogue which is disliked by about the same proportion of the audience as likes it most. Slapstick comedy is the second most commonly disliked type, followed by dance bands, cartoons (general), and sports.

As between the regular and casual patrons differences in taste parallel other taste patterns, as is shown in table 13. Thus the regular patrons report a relatively larger liking for adult cartoons (three times as large a proportion of them like the "Mr. Magoo" type of short as of the casual patrons). The casual customers show a stronger liking for sports shorts (in a ratio of five to two). Where *disliking* is concerned, the casuals have a greater degree of dislike for travelogues but are more tolerant than the regulars of slapstick

[23] "What type of short subject, if any, do you enjoy most on a motion-picture program?" "What type . . . do you dislike the most?"

and dance bands. They also have a higher degree of dislike of *all* short subjects than do the regulars, if the "none specified" is taken into account.

Summary

A 5 per cent sample of the audience in the art house in Champaign-Urbana, Illinois, was studied over a six-week period.

TABLE 13

TYPES OF SHORT SUBJECTS MOST LIKED AND DISLIKED

(Per cent*)

Type	Regulars N=231		Casuals N=497	
	Like	Dislike	Like	Dislike
Cartoons (general)	20.3	9.5	23.1	7.4
Sports	10.8	8.7	25.4	6.8
Travelogues	20.8	19.0	19.7	24.3
Newsreels	12.1	2.6	11.1	1.6
Adult cartoons	15.2	0.0	4.8	0.0
Slapstick	6.4	21.2	6.6	15.1
Wonders of nature	7.8	0.4	5.0	0.6
News documentaries	7.4	0.0	5.2	2.8
Dance bands	1.7	17.3	2.6	10.5
Miscellaneous	4.3	10.0	5.0	11.9
None specified	8.7	16.0	11.7	21.7

* Because of multiple mentions, percentages total more than 100.

Its composition is gown over town in a ratio of two to one. At the same time, casual patrons outnumber regulars by two to one, and males predominate over females by a ratio of three to two. The most common social group are the casuals from the university who alone make up 43 per cent of the audience, weighted two to one by men. The audience is chiefly youthful: 85 per cent are no more than thirty years old.

While its tastes may be different from those of first-run theater patrons, the art-house audience is fond of movies: three fifths of them see movies at least once a week, although the casuals and the town groups go oftener than do the regulars and the gown groups. The loyalty of the art-house "fan" for his preferred types of movies is evidenced by the fact that one fourth of the regular patrons only go to a movie once a month or less often.

The principal nominal reasons given for choosing this theater on a given occasion were advertisements in the university newspaper and word-of-mouth publicity.

Art-house patrons apparently take their movies seriously. While for the usual theater audience the comedy picture types are liked best by a wide margin, the type of picture best liked by the art-house patron is the serious drama. The related comedy types when taken together equal the popularity only of the serious drama. As with the general theater audience the most disliked type of picture is the western, but by an even larger margin. Slapstick is the next most disliked type. But at least westerns were best liked by 3 per cent of the audience; none of the audience liked slapstick.

Corroborative evidence to support these conclusions came from the titles of pictures mentioned as best liked in the preceding year. Of the ten pictures most often mentioned, five were serious dramas, three were musicals, and two were foreign.

Reasons for movie going by art-house patrons lie beneath the level of awareness or of verbalization to a substantial degree. One fifth of the sample expressed no preference for any type of motion picture while 13 per cent failed to specify any type of picture as being disliked. And as many as one third of those art-house patrons who liked foreign movies and two thirds of those who disliked them were unable to offer reasons for these feelings.

Overall the art-theater audience conforms to its stereotype by considering the personalities of stars unimportant among the qualities of pictures best liked. Acting and story were mentioned five to six times as often as stars.

Contrary to some stereotyped impressions, the art-house theater audiences studied were not primarily oriented toward foreign pictures. Only 5 per cent of them responded with foreign pictures when asked what type of picture they liked best. While foreign pictures are not the *sine qua non* of the art-house audience, they are, however, greatly appreciated. Faced with the categorical question on liking foreign pictures, those who say they like them are five times as numerous as those who say they dislike them. And

those who are neutral on the question total only 14 per cent. The reason most commonly given for liking them, realism, was given almost one third of the time, while 17 per cent of the replies were "generally better" and 13 per cent were "better acting." The ability to verbalize reasons for taste is correlated positively with positive attitudes. Tautological or evasive "reasons" amounted to 35 per cent of those given by the likers of foreign films, as compared with 65 per cent of the dislikers.

The favorite short subjects among the art-house audience are headed by cartoons. The usual Hollywood cartoon is given as best liked by 22 per cent of the audience, with another 8 per cent specifically mentioning adult cartoons of the "Mr. Magoo" genre. Sports come second with 21 per cent, travelogues third with 20 per cent, and newsreels fourth with 11 per cent. In the order of their *unpopularity* as short subjects, travelogues take first place with 22 per cent of the audience, followed by slapstick with 17 per cent, dance bands with 13 per cent, and cartoons with 8 per cent.

Within the art-house audience two distinct patterns of taste appear, based on the attitudes of the regular as compared with the casual patrons. No significant differences appeared as between the town and gown groups.

The taste portrait of the larger group, the casuals, is characterized by what Riesman refers to as "adventuring on the frontiers of consumption." Such people are significantly more likely to have learned of the picture's presence from word-of-mouth publicity, and from posters or marquee publicity. The basis of their choosing to see the picture is more likely to be the recommendations of friends, a liking for the type of picture, and acquiescence in the wishes of the person or group they are with for the occasion.

In general movie-going, the preference of the casuals is for comedy-type pictures (36 per cent as compared to 17 per cent of the regulars). They are much less attracted to serious drama (21 per cent as against 46 per cent). And they are more often fond of the second string of art-house picture type favorites (love, history-

biography, adventure, mystery, and western) than are regular patrons. In thinking of the qualities of favorite pictures, the casuals are significantly less interested in technical skills and photography than are regulars, and more interested in the stars and unusualness. The casual patron predominantly likes foreign pictures, but only by a ratio of three to one (like as against dislike). And the reasons given for liking foreign pictures emphasize an interest in the more superficial aspects. Thus, unusualness, scenery and location, and "like English pictures" are answers heard more often from casuals than regulars. Lastly, their taste in short subjects is distinguished by a greater liking for sports (25 per cent as against 11 per cent for regulars).

The smaller group of regular patrons present a taste pattern consistent with the inner-directed character type who cultivates and enjoys his private pleasures. They go to the movies less often than the casuals. When they do go, their source of movie information as to what is on is more likely to come from newspaper advertisements than is the case for the casuals. They draw less frequently on word-of-mouth publicity or posters or marquees than do the casuals. The underlying reasons given by the regulars round out this portion of their taste portrait. They obviously give advance thought to the selection of their movies. They mention the judgment of magazine critics most often as the reason for choosing a particular movie (as contrasted to the casuals who most often mention either a liking for the type of picture or the recommendations of a friend). They mention magazine critics twice as often as do the casuals, and newspaper critics more than three times as often. They also give as reasons a liking for the (often foreign) stars and the fact that the picture had won awards more frequently than do the casual patrons.

The type of picture liked most by the regular patron is serious drama (46 per cent of all mentions). The next most-often mentioned favorite is the foreign picture (10 per cent as against 2 per cent for the casuals). The group of picture types here called the comedy syndrome is mentioned as liked most by the regulars 17

per cent of the time while 23 per cent of the time this group of pictures is *disliked.* When they speak of the qualities of their favorite pictures, the regulars to a significantly higher degree refer to acting (45 per cent), technical skills, and photography. Acting and story are in first and second place with both regulars and casuals.

As noted above, regulars volunteered foreign pictures as the type liked best so often that for them such pictures were second only to serious drama. When asked categorically whether they liked foreign pictures 92 per cent said "yes," 0.4 per cent said "no," and 8 per cent were neutral. In giving this overwhelming approval to foreign pictures the regulars seem more impressed with realism and technical skills than the casuals.

A telling last detail in our taste portrait of the art-house regular comes in his views on short subjects. The "Mr. Magoo" genre of cartoon is mentioned as the type liked most three times as often by regulars as by casuals (15 per cent as compared to 4 per cent). They also dislike slapstick and dance bands more often than do the casuals.

While the application of Riesman's character typology can be explored here only to a very limited degree, the evidence is fairly strong that the art-house audience tends to draw two quite different character types of patrons. The smaller group of regulars may be thought of as self-dedicated to a thoughtful choice of their movie fare. In their movie-going behavior they act in a self-conscious inner-directed fashion, fitting their movies into a life style in which movies represent a relatively small portion of a fairly disciplined use of leisure time. The other and larger group of casual patrons show in their movie behavior and attitudes the characteristics of the other-directed character type in its more sophisticated aspects. Their movie tastes and habits are what would be expected from peer-group oriented marginal competitors in consumption, whether the field of play be the unusual cocktail, the exotic anecdote, the salad dressing mixed at the table, or the choice of magazines, books, and movies.

William Faulkner: Novel into Film

DOROTHY B. JONES

DOROTHY B. JONES has been associated with several Rockefeller and Carnegie Foundation studies, notably in the field of film content. During the war she served as chief of the film reviewing and analysis section of OWI. In 1951 and 1952, she studied and wrote under a Fellowship in Film Criticism from the Rockefeller Foundation. Currently Mrs. Jones is completing preliminary research and screenings for a book on some of the important Hollywood films of the past fifty years.

Intruder in the Dust (MGM—1949) is based on William Faulkner's novel, and was made during the period of social realism in Hollywood films which followed World War II. Like films of this period it was semidocumentary in style. *Intruder in the Dust* was one of five important Hollywood motion pictures which dramatized the Negro problem in the United States, all but one of which were released during 1949—others were *Home of the Brave* (produced by Stanley Kramer for United Artists release); *Lost Boundaries* (produced by Louis de Rochemont also for United Artists release); and *Pinky* and *No Way Out* (both produced under Darryl F. Zanuck at Twentieth Century-Fox). *Intruder in the Dust* was generally acclaimed by critics as the best of these films.

But it did not do well at the box office, although, unlike three of the other films on the Negro question, it was passed by southern censors and played in theaters throughout the South. The film attracted favorable attention from critics abroad, particularly in England where its style of achieving honesty and force by careful understatement was particularly well understood and appreciated.

WHEN WILLIAM FAULKNER received the Nobel Prize Award at the end of 1950, he used the occasion to address young writers, saying in part:

Our tragedy today is a general and universal physical fear so long sustained that by now we can even bear it. There are no longer problems of the spirit. There is only one question: when will I be blown up? . . . I decline to accept the end of man. I believe that man will not merely endure, he will prevail. He is immortal . . . because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's duty, is to write about these things. . . . The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

Faulkner was the fourth American writer to receive the Nobel Award.[1] This great honor was given for his cumulative work in the field of literature. At that time he had written eighteen books of fiction. When the award was made, *Intruder in the Dust,* his most recent novel, had already been made into a motion picture and was showing in movie theaters all over the world.

Ours is essentially a visual age, and the motion picture is the medium of our time. A film based on an important novel like *Intruder* is seen throughout the world by millions of people who will never read any book written by William Faulkner or by most of the great poets and writers who have preceded or will follow him. If we believe with Faulkner that the future of mankind still rests in large part with the poets, then this question becomes a vital one: is it possible to translate an important literary work into a motion picture which will say in visual form essentially what the poet himself has said in the written word?

Intruder in the Dust is an interesting case in point. Regarded by critics as one of Faulkner's major works, it is the only one of his novels other than *Sanctuary* which has been made into a motion picture. The manuscript of the book was read by Clarence Brown, one of Hollywood's most talented directors. Brown immediately decided that he wanted to make the Faulkner book into a motion picture, and, largely because of his interest, MGM purchased the screen rights in August, 1948. The purchase was approved by Louis B. Mayer, but shortly afterwards Dore Schary took over responsibility for studio production, and the film was one of the first produced under his auspices. Less than a year from the date of the book's publication, the motion picture was ready for release.

From the first, this picture was an especially important one to Clarence Brown. Like Faulkner, he, himself, had been brought up in the South; like Faulkner, too, much that he had seen there about the kind of treatment endured by the Negro had troubled him deeply. Brown had been a horrified onlooker in the race riots which took place in Atlanta, Georgia, in 1906. It had been a nightmarish experience and one which he had never been able to forget,

[1] The other three were Sinclair Lewis, Eugene O'Neill, and Pearl Buck.

and the filming of the book appealed to him as a means of expressing and clarifying some of the basic problems of race relations which are inherent in the Negro problem of the South.

As producer-director Brown was able to guide the production from the outset. He chose as his screen writer a young man named Ben Maddow, a poet whose work has been widely published. Maddow is also known as a documentary film maker (*The Bridge* and *The Steps of Age*), as well as an experienced Hollywood writer. Maddow and Brown worked closely together on the script. When it was completed, Brown took his production crew to the small town of Oxford, Mississippi, the home of William Faulkner and the presumable locale of the novel. Over 90 per cent of the footage of the film was taken in and around the town of Oxford, with the townspeople portraying themselves in the picture and with only a handful of professional actors playing the leading roles.

In assessing the Faulkner novel, critics were for the most part in agreement that the most outstanding things about the book were the picture which it gives of the complex relations between Negroes and whites in the deep South, its magnificent characterization of the Negro Lucas Beauchamp, and the underlying truths about human equality which are brought out by this story of the near-lynching of an innocent Negro. The motion picture *Intruder in the Dust* expresses all of these things and does so in a manner which in many scenes re-creates the feeling and mood of the novel. There is obviously, however, a basic difference in the mode of expression of the two forms: in the novel, the pictures of places, characters, and events are created by words in the long, intricate "matted coils of language" in which Faulkner writes; in the motion picture, they are created by images and sounds moving through time in re-creation of the story. And this basic difference must be fully understood in criticizing the screen translation of the work.

In a few terse opening shots the film quickly establishes the image and feeling of the small southern town. The final bars of the introductory score are intermingled with the sound of a church

bell ringing, and as the music ends, the bell continues to toll over the opening shot of the church steeple seen through the trees. The camera slowly moves down to take in the crowd of people in their Sunday best standing in small groups in front of the church. With the sound of the bell filling the quiet Sunday air, the camera takes in the courthouse, the practically deserted streets of the town square, and finally a truck driver sitting on the shoeshine stand just outside the barbershop, impatiently tapping his foot as he looks about for the "shineboy." His inquiry in the barbershop elicits the shocking news that a white man has been "shot in the back by a nigger." Now the congregation is seen in church singing a hymn, the sound of a siren is heard, and the people begin to stir restlessly and glance toward the open windows as the insistent wail grows nearer. In the barbershop, the barber hurriedly scoops the contents of the cash register into his pocket, a lathered-up customer scrambles down from the chair and slaps his hat onto his head, the truck driver runs out from the baths with only a towel around him, and everyone rushes toward the door. Outside, a mud-spattered, flat-tired car with sirens blaring clatters across the square. The sheriff is bringing in the accused Negro, Lucas Beauchamp, and the crowd follows, surrounding the car as it comes to a stop in front of the county jail.

Thus, with brilliant economy, the atmosphere of the town and the situation underlying the story are succinctly established. From the well-chosen opening shot of the church, the southern community which is pictured on the screen rings true in every detail: the high-ceilinged old homes; the town square with its stores, offices, and public buildings; the jail with its dark barren cells and heavy steel doors; the barbershop; the shacks of "niggertown"; the dusty roads leading out into the county; the country store; even the lovely wooded countryside surrounding the town.

It is one thing to document on the screen the physical realities of a town and another to bring into sharp focus the feelings and attitudes of its citizenry. Yet the belief in white supremacy is implicit in the actions, the mannerisms, the words, and even the

faces of all these people. But the film does more than portray an unquestioned acceptance of white supremacy in the South; it suggests also that basic assumptions of hatred and violence underlie this idea and consequently underlie all Negro-white relations in the South. As the lawyer puts it in explaining the attitude of an average citizen of the town:

> All he [Mr. Lilley] asks is that Lucas act like a Negro, which he believes is what must have happened. Lucas blew his top and murdered a white man. Now the white folks are going to take him out and burn him. No hard feelings on either side. In fact, Mr. Lilley would probably be one of the first to contribute cash money to Lucas' funeral and to the support of his widow and children, if he had any.

In other words, this film clearly states here and elsewhere that the white southerner accepts the Negro as long as he says "mister" and keeps his place as an inferior. But the white man assumes that underneath his servile behavior, the southern Negro unconsciously wishes to avenge himself by murdering the white man. This belief is partly the result of the white man's guilt, which makes him fear retaliation, and partly a natural understanding of what his own reactions would be under similar circumstances. Consequently, when a Negro "blows his top," white citizens band together to burn him as a public example to any other Negro who might at some time in the future have a similar impulse to fulfill his death wish toward the white man.

In the film Mr. Mallison, a respectable businessman, speaking of the impending lynching, says to his son Chick with the patient air of a man explaining the facts of life: "It's happened before and it's bound to happen again. Nothing for us to get excited about." The attitude and temper of the crowd which gathers in the square to witness the lynching underscore this same point. The entire county has come into town, by car and by bus, to watch the Gowries see that the "fact" of white supremacy is once more publicly reiterated with the burning of Lucas Beauchamp. Although the lack of tension among this crowd and the casual, almost festive air of the occasion may perhaps seem to suggest (erroneously, how-

ever) that a lynching is an everyday occurrence, this sequence of the picture does convincingly make the point that the act of violence which they expect to witness is implicitly accepted by all.

In rounding out its portrayal of Negro-white relations in the South, *Intruder in the Dust* pictures the Negroes' retreat from sight, their silent waiting, once the race issue has flared into the open. This is established in the opening of the picture when the truck driver remarks: "I ain't seen one darky on the road since yesterday [the day of the shooting]." When lawyer John Stevens, accompanied by Chick, visits the jail at Lucas' request, Negro prisoners are shown lying silent on the tiered bunks of the jail cell. "They ain't asleep," says the jailer, "not one. And I don't blame 'em when a mob o' white men are gonna bust in here with pistols and cans of gasoline . . . it won't be the first time all black cats look alike." But this same idea is far more eloquently expressed in a brief series of images which tell the story of Chick's, Aleck's, and Miss Habersham's night ride through shanty town: the shot of several little Negro children sitting up in bed, startled awake by the sound of the rickety old Ford in the silence of the night, and of their mammy gently covering them as the lights from the car pass across the bed; of three wakeful Negroes around a table in a darkened room listening intently to the clop, clop, clop of Chick's horse on the road; and, finally, of a Negro cautiously opening his door a crack to peer out at the noisy Ford and then opening it wider to reveal Chick riding by on horseback down the moonlit road. Here the screen writer and director have effectively combined image and natural sound to express what Faulkner has described in one of the most vivid passages of the book:

> . . . they were still there, they had not fled, you just didn't see them—a sense a feeling of their constant presence and nearness: black men and women and children breathing and waiting inside their barred and shuttered houses, not crouching cringing and shrinking, not in anger and not quite in fear: just waiting, biding since theirs was an armament which the white man could not match nor—if he but knew it—even cope with: patience; just keeping out of sight and out of the way, . . . the deliberate turning as with one back of the whole dark

people, . . . not in heat or anger nor even regret but in one irremediable invincible inflexible repudiation, upon not a racial outrage but a human shame.

Yet the film's greatest significance may well be found in the unforgettable characterization of its hero, Lucas Beauchamp, as played on the screen by Juano Hernandez who brings to the part even more than was written into the original Faulkner character. The natural dignity of Lucas, which makes him such a perfect symbol for exposing the error of racial prejudice, is inherent in the actor Hernandez. But, more than this, the camera also reveals the essential sensitivity and the deep human intelligence of this man; and these qualities give added dimension to the Faulkner character. The gentleness, the patience, the quiet authority, and the unbending pride of Lucas Beauchamp on the screen make him a human being of far greater stature than any other in the film.

From the first moment we see Lucas our identity with him is established. In the opening sequence of the film as the sheriff's car moves swiftly across the square, the viewpoint of the camera shifts to the rear seat of the car, where, as if we ourselves were sitting in his place, we see Lucas' hands in close-up resting on the back of the driver's seat. These hands are neither clenched nor restive: they lie quiet in the shackles which hold them, and the image arouses our natural compassion at the same time that it expresses symbolically the patient endurance of the Negro people in the face of injustice. With Lucas we sit behind the sheriff as he drives the car across the square; with Lucas we see through the windshield the menacing mob which surrounds the car as it pulls up to the jail. Therefore, when a moment later we see for the first time the full figure of Lucas as he steps from the car, we are one with him and share his deep aloneness which is echoed by the distant moan of a train. We are one with him as he faces the cruel and insulting jibes of the mob; one with him as he goes slowly up the walk, taking in from his viewpoint (through the eyes of the camera) the long, unbroken row of silent hostile faces which line his way to the jail and which communicate unmis-

takably to him (and to us) the cold inevitability of his violent death at the hands of this mob. We do not need the words of the crowd to make explicit what we already know. "[So he] wants to see a lawyer! . . . Why, he ain't even gonna need an undertaker!"

And our respect for Lucas Beauchamp grows as the picture unfolds. Chick Mallison, the adolescent youngster who has stood amid the crowd when Lucas is brought in to the jail, tries to explain to his uncle why he feels personally concerned about the fate of Lucas. He tells in a long flash back, narrated in part in the words of the boy himself, how Lucas befriended him one day when he and the young Negro Aleck, with whom Chick was raised, were hunting and he happened to fall into the ice-covered stream on Lucas' land. Lucas takes Chick home to dry his clothes and even orders the boy to eat the dinner his wife has prepared. When he is ready to leave, Chick offers money to Lucas' wife, and the proud man asks quite simply, "What's that for?" Chick is overcome with shame and anger. He throws the money to the floor, commanding Lucas to pick it up. But Lucas, quiet, immovable, says to Aleck without anger, "Pick up his money." As Lucas continues, "Give it to him," we see in close-up Aleck's hand fumbling the coins back into Chick's unwilling palm; and we hear the voice of Lucas, the voice of the kind but firm father, saying, "Now go on and shoot your rabbit, and stay out of that creek."

In this sequence, which eloquently visualizes the comparable passage of the novel, we know Lucas as the master of his own home and land. We cannot fail to recognize him as the wise father, an authority not to be questioned, a man with such an inherent sense of human dignity that he cannot be touched by insolence, by anger, or by outrage. And somehow, the emptiness, the futility of Chick's efforts to reduce Lucas to the humble status which, as a southerner, the boy feels Lucas, as a Negro, should assume, carries over its meaning to the later scenes in the picture; and we know that the actions of the others in the story—the crowd gathered in the square, the solid citizens like the Mallisons, and even Chick's lawyer uncle, John Stevens—are doomed to failure. Although

they may drag him from the jail and burn him, here is a man whom they cannot really demean; and the indignities which they perpetrate in an effort to make Lucas humble before them only make more obvious his superior stature.

But the real tragedy of Lucas is that his pride is in part an expression of his own bigotry. As the film makes clear, Lucas feels himself an equal and refuses to say "mister" to any white man, largely because he is directly descended from a white man from whom he has inherited ten acres and a home of his own. His desire to be like the white man is symbolized in his gold toothpick and in his custom each Saturday of carrying the pistol he bought from the white man Carrothers, just as Carrothers himself used to do. These things indicate Lucas' acceptance of white supremacy at the same time that they express his deep need to belong, to identify himself, and to be as one with other men. Thus, Lucas reflects the tragic contradiction inherent in the position of the Negro today: although a free man in a free society, he is not yet fully accepted by that society because of the color of his skin; naturally, he wishes that he were white and, therefore, emulates the white man; but in so doing he unwittingly accepts and reënforces the idea of white supremacy which has set him apart. He makes the same mistake as any other bigot by erroneously placing the emphasis upon the color of a man's skin rather than upon his true worth as an individual.

Yet, Lucas' pride goes deeper than mere bigotry. One senses that it has its roots in the deep knowledge of his own worth as a human being and in the fearless honesty and integrity which make him every inch a man. Nor is there anything mawkish or sentimental in the portrayal of this man's predicament: never for one moment is there pity for Lucas; rather, there is only admiration and sometimes anger and outrage at the indignities which he endures but which cannot debase such a man as he. From the opening sequence, Lucas Beauchamp is the real hero of this picture—a man proud, calm, unafraid, though fully cognizant of his awful predicament and the seemingly insuperable odds against him. And with him, throughout the film, we learn (even though it be vicari-

ously and to an infinitesimal degree) something of how it feels to be a Negro in the South: to suffer the taunts and mockery of a mob; to be scorned and disbelieved, even by white men of good will; to be caught, trapped, alone, unable to act in one's own behalf; to be unable even to speak the truth in one's own behalf, certain that it will never be believed in the face of overwhelming prejudice.

Lucas Beauchamp is in a sense the successor to Uncle Tom. For just as Uncle Tom, the loyal, courageous, and devoutly Christian slave, personified the Negro people during the fight against slavery, so does Lucas Beauchamp, the proud man of indisputable stature, personify the Negro people during this difficult period when equality for the Negro has yet to be fully recognized and its world significance generally understood. And just as the dilemma of the Negro in the days of slavery found expression in the character of Uncle Tom, so, one century later, does the tragic dilemma—the internal contradictions of the free Negro's position today, a black man seeking equality in a white man's society—find expression in the character of Lucas.

One cannot leave Lucas without speaking of the eloquent portrayal which Clarence Brown has made of Lucas' wife, Molly, a small, slightly bent, old woman who appears in the sequence in Lucas' house. When Chick, soaked from his fall in the stream, "strips off" at Lucas' command, Molly is there to carry off his wet boots and clothes. Silently she takes the patchwork quilt from the bed and wraps it around the boy's shoulders and later unobtrusively sets before him the plate of side meat and greens she had prepared for her husband. She speaks no word but sits later in her high-backed chair, gently rocking, with her shawl drawn around her shoulders; and the rhythmic "creak-creak" of the chair provides the background for the tense scene between Chick and Lucas. When Chick commands Lucas to pick up the coins from the floor, we suddenly become aware that the creaking of the rocker has stopped—and in the tense silence which follows, Molly waits, scarcely breathing. The dramatic suddenness of that silence is such that it seems as if the whole Negro race, as expressed in the

suspended rocking of the inarticulate Molly, were waiting to see whether or not the man Lucas could decide this situation between white and black once and for all. Then Lucas' voice, calm and clear, breaks the silence; at his command the coins are returned to the boy; and the gentle rhythmic creak of the rocker is resumed. In this sequence Clarence Brown has achieved, again only with image and natural sound, a rich human portrait. More than this, in the image of Molly rocking in her high-backed chair and in the sound of that rhythmic creaking, he has also expressed the patience and endurance of the Negro people.

As has already been suggested, the motion picture *Intruder in the Dust* is fundamentally a faithful screen adaptation of the Faulkner story. However, the novel presents not only a story, but a tract, a treatise, on the meaning of the story from the standpoint of the author who is a southern nationalist. Faulkner explicitly states in this tract that the South must be left to solve its own problem of the Negro, and that it can and will, if left alone to do so. This viewpoint is expressed primarily by the intellectual uncle to his nephew Chick in a series of sermons or lectures wherein Faulkner supports the thesis that the Negro is "a human being living in a free country and hence must be free," but he adds and elaborates at some length the idea "that is what we [the South] are really defending: the privilege of setting him free ourselves."

This is the general thesis of the book as it is explicitly stated through the character of the uncle. And this is the point which Faulkner is attempting to make by his tale of a proud Negro, wrongly accused of murder, who is saved from lynching by two southern youths (one Negro and one white) and a determined old spinster, the last of the line of one of this southern community's oldest and most respected families. The story bears out Faulkner's thesis insofar as it does suggest that there are those in the South who recognize the shame and horror of lynch law and are making it their business to see that the Negro is treated justly. But the story in no way makes clear why recognition of the Negro's rights and improvement of the Negro's lot are the exclusive prerogatives

of southerners. Indeed, Faulkner's portrayal of the Negro as a human being is such an honest and overwhelming condemnation of racial prejudice and of the attitudes and institutions in the South which reflect and perpetuate it, that—stripped of all interpretation—it becomes a stirring appeal for human rights on a level which transcends his avowed purposes.

The contradiction between the argument which Faulkner has taken as his thesis and the universal meaning of his story (stripped of interpretation) is the contradiction in Faulkner himself between his viewpoint as a southern nationalist and his belief in human equality. This contradiction has always been evident in Faulkner, but, as Malcolm Cowley[2] has pointed out, it has never before been so obvious as in *Intruder in the Dust* because never before has Faulkner made explicit the political doctrines which were implicit in his earlier works. That Faulkner, born and bred a southerner, can create such an eloquent Negro figure as Lucas Beauchamp is, of itself, ample testimony to his sincere belief in human equality. In *Intruder in the Dust* he goes even further by dramatizing the indignities and injustices suffered by Negroes in the South and by making it clear that southerners are wrong to tolerate them. Yet, in this same book, Faulkner denounces as an "alliance of theorists and fanatics and private and personal avengers" those in the North who want to improve the position of the Negro in this country. And, in an italicized message, he warns that any effort on the part of nonsoutherners to help the Negro achieve equal status will be regarded as an attack against the South and that in the face of such action southerners who deplore the condition of the Negro (and who would in time improve it themselves) will ally themselves with ignorant people not only in the South, but in the North, East, and West, to defend white supremacy, even though they "begrieve and abhor" this principle.

This conflict in Faulkner between the southern-nationalist theme expressed in the tract and the eloquent appeal for human equality inherent in the characters and the story is not present in

[2] "William Faulkner's Nation," *New Republic* (October 18, 1949), pp. 21–22.

the motion picture. For the film dramatizes the Faulkner story *but completely omits the tract:* it makes no reference to the southern-nationalist theme, and the sermons which expound the message of the book are entirely omitted from the picture. In fact, in the entire film there is no reference to the South, as such, and, when at the close of the film the uncle assures the boy that everything will be all right so long as "some of us" are willing to take a stand on human rights, anyone seeing the film who has not read the book might easily assume that he is speaking not alone of southerners, but of people everywhere.

In its general story outline as well as in its detailed reproduction of many individual scenes, *Intruder in the Dust* is faithful to the Faulkner story. However, in addition to streamlining the story by eliminating one murder, Ben Maddow and Clarence Brown made certain changes in writing the screenplay which helped to highlight the significance of the story as they saw it. In order to show clearly the ways of justice (as contrasted with lynch law), the portrayal of law and order in the Mississippi town is considerably strengthened in the film. For instance, in the novel the sheriff turns over to the grief-stricken father the body of murdered Vinson Gowrie, without removing the bullet which gave conclusive evidence of Lucas' innocence; in the film the sheriff returns to the jail with the evidence in hand. Again, in the book the sheriff allows Lucas to return to his farm although the murderer is still known to be at large; whereas, in the film the sheriff refuses to let Lucas go, and he, himself, goes to Lucas' place to lie in wait for the murderer. This change not only shows the police as protecting the Negro, but also provides a dramatic sequence in which the sheriff and the father of the murdered man await the killer in Lucas' cabin. But the most significant change with respect to the portrayal of law and order occurs in the handling of the true murderer who is Crawford Gowrie, brother of the murdered man. Whereas in the novel the murderer commits suicide (thus eluding the law), in the film he is brought into town by the sheriff, through the crowded square, and into the jail, just as the Negro Lucas is

brought in and imprisoned. The implication of these parallel scenes as to the equality of Negro and white in the eyes of the law is inescapable.[3]

There are innumerable other small ways in which the screenplay subtly shifts the emphasis so as to sharpen the underlying meaning of the Faulkner book. To give but one example, in the motion picture the case for individual action as a means of securing justice is strengthened by picturing Miss Habersham as acting solely because of her urgent belief in the cause of justice. In the novel her desire to help establish Lucas' innocence is, in part, explained by her loyalty to Lucas' wife who had been a member of the Habersham household, and she and Miss Habersham had been "born the same week and both suckled at Molly's mother's breast and grown up inextricably, like sisters."

The symbolism of the novel has been revised, in at least one important instance, to give it a broader meaning. In the novel it is the lawyer's fountain pen which is broken (he dropped it on the floor while writing about Lucas' case), and when Lucas insists that he at least be allowed to pay the lawyer's expenses for handling his case, Stevens "allows" that Lucas owes him two dollars for the repair of the pen. In the motion picture it is John Stevens' pipe which breaks, and this happens at the close of the first scene in the jail. As Stevens, irritated by Lucas' calm assurance, turns abruptly to leave, he hits his pipe against the door; and it falls and breaks. The pipe is not only a more suitable visual symbol than the pen, but it has a broader significance. The uncle's pen is the symbol of his book learning as well as the endless words and, perhaps, the logic of law. The pipe, on the other hand, is an unmistakable symbol of adult masculinity. In the first scene in which John Stevens refuses to accept Lucas man to man and only one moment after he has symbolized this by coldly denying Lucas' request for tobacco, the lawyer breaks his own pipe (destroys the symbol of his own manhood). And it is this pipe for which Lucas pays in order to restore it to him at the close of the film.

[3] It should be noted that each of these changes also improves the dramatic quality of the story from a motion-picture standpoint.

As has already been mentioned, Lucas Beauchamp emerges unquestionably as the hero of the film, whereas Chick Mallison is the hero of the book. This is partly because the story is now told objectively instead of by Chick, and partly because Lucas' role has been more fully developed. But over and above these reasons, Lucas becomes the hero because of his increased stature in the film, as dramatized in the screenplay and as played before the cameras by Juano Hernandez. The shifts in characterization are subtly achieved, but again they serve to intensify the essential meaning of the story. In the novel, for instance, Lucas Beauchamp is shown to have interfered in the business of white folks by trying to right a wrong between two white partners in a lumber business, a matter which was obviously none of his affair. In the film the lawyer accuses him of this; but the facts prove that, on the contrary, he got into trouble because he was so careful to stay clear of any such involvement. Then, again, the novel states repeatedly that Lucas' stubborn pride causes him to refuse to reveal the name of the man whom he suspects as being the true murderer; but in the motion picture it is the Negro's high sense of justice which prevents him from naming the man whom he has good reason to suspect. As Lucas puts it, when pressed, "I don't wanter send no man to jail I ain't seen pussonally."

Examined in detail, almost every change which has been made in the film presentation is in keeping with the larger truths implicit in the Faulkner story and with the compassion in Faulkner himself which makes him a major novelist. What most people remember from the novel *Intruder in the Dust* are not the vehement and bitter words of Faulkner as he expounds the South's solution to the Negro problem. Rather, they remember the proud, unforgettable figure of Lucas Beauchamp and the painful crisis of conscience in the boy Chick, trying to fight his way through a blinding fog of smoldering fears and hatreds, toward a new understanding of himself and the world he must help to change.[4]

[4] As an indication of this, it is interesting to note that in comparing the motion picture to the novel, New York film reviewers almost unanimously failed to remember the southern nationalist message of the novel and with few exceptions praised the film as a faithful screen interpretation of the Faulkner book.

And this brings us to a more essential point of difference between the motion picture and the novel: whereas in the novel the story is told subjectively from the viewpoint of a southern boy, in the motion picture it is recorded for the most part objectively by the camera. There are, of course, some scenes in which the camera takes a subjective point of view, as in the one already mentioned in which the camera sits in the place of Lucas Beauchamp on the rear seat of the sheriff's car. The camera is also used on occasion to give the viewpoint of other major characters, as in the scene in which Chick, climbing out of the ice-covered stream, hears Lucas' voice for the first time directing Aleck to "get the pole out of his way so he can get out"; than, a moment later, halfway up the bank, Chick sees at his eye level on the ground (and we see with him in close-up) two large feet in gum boots; and Chick looks up (and we do also, from his angle, as the camera pans slowly upward) to take in his first impression of the man Lucas, whose important height is exaggerated even further by the fact that he is seen from below. Throughout most of the picture, however, the camera records the events of the story without the bias of one individual's point of view.

This objectification of the story has important results. Along with the basic differences in the natures of the two media, it accounts for the fact that the film fails to interpret what Faulkner had to say about Chick. In the novel Faulkner, telling the story from the boy's viewpoint in his involved and often stream-of-consciousness style of writing, is able to show us much about what goes on in the mind of an adolescent boy while he is living through a situation which stirs up many of his own deepest personal feelings as well as those of the entire community.

In some scenes the motion picture is remarkably successful in suggesting the boy's thoughts or characterizing his relationships. For example, Chick, obviously deeply stirred, has stood among the crowd watching Lucas enter the jail; a moment later we see Chick running down the residential street toward his home; his urgent haste and the repeated far-off moan of the train (like an

echo of that which bespoke Lucas' loneliness in the previous sequence as he stepped from the sheriff's car) tells us unmistakably that he is thinking of Lucas Beauchamp, of the man's aloneness, and that he is feeling an urgent need to do something about it. Similarly, the boy's relationship to his uncle is characterized with brilliant simplicity in a scene not found in the novel. Shortly after his arrival home, the boy abruptly leaves the family dinner table for the solitude of his own room, and the uncle follows him there. When the older man enters, Chick is scowlingly preoccupied, examining a baseball which he is turning over and over in his hands. Without speaking, the uncle picks up a baseball mit and sits down across the room from the boy, who glances across at him, then absently throws him the ball which they begin to toss back and forth. The shared silence and the act itself is all-expressive of a long relationship of understanding give-and-take, and the boy finally hurls the ball with the full force of his pent-up feelings, at which point he opens up and they begin to talk about Lucas and the boy's concern for him.

This is fine cinema, but the fact of the matter is that the film as a whole is concerned primarily with the action of the story. We see Chick make certain decisions and go through various experiences without understanding much about the whole complex world of thought and feeling that goes on within him. And it is this world—the internal private world of a southern boy on the verge of manhood—that Faulkner has explored in his novel. Consequently, at the end of the film one does not sense, as one does at the close of the novel, that something important has happened to this boy, that he has achieved new dimension, and that he has grown immeasurably as a result of his working through of this experience.

Throughout the motion picture, there is evidence of a painstaking vigilance on the part of the director, Clarence Brown, to give an accurate picture of the South and to portray it dispassionately and in a realistic fashion. This has led him to direct some scenes in a matter-of-fact, journalistic manner which is not always

entirely convincing. In other instances, he is evidently so on guard against his own mixed emotions as a southerner that he creates a sheen of impersonality which detracts from the vitality of the scene. This is particularly true with respect to some of the later scenes of the crowds on the square. For example, when the lynching seems most imminent, the tension which one would expect to feel among the crowd is nowhere evident, and the entire sequence has a flat, mechanical quality which appears to be due more to the manner in which it was directed than to the quality of Robert Surtees' photography.

On the other hand, in many scenes the camera has been adroitly used to record the inner reality of the situation or event. In the first scene in the jail when John Stevens is questioning Lucas, the accused man is seated facing the camera which views him directly at eye level, but the figure of the lawyer, pacing back and forth, continually comes between the audience and their view of Lucas, in the same way that the lawyer's sharply put questions keep interrupting and diverting the true story which Lucas is trying to tell. Then, again, in photographing Lucas and Chick as they speak in whispers through the small window of the cell door, we see only one eye of each (in a series of alternating close-ups) as they strain to see one another, expressing the truth that these two can only half see, half understand one another, that what they see is without the third dimension which normally gives depth to our vision, making possible full realization or understanding of what we see.

The dispassionate quality and the sense of reality have also been achieved in part by a complete omission of any musical score, upon which the average film relies to augment emotional response to what is being shown on the screen. Music occurs in the film only as a natural part of the scene where it serves to heighten the sense of reality rather than to detract from it (as in the church scenes of the opening sequence when the organ, choir, and singing congregation supply the musical accompaniment).

The ending of the film, too, is realistic in that the people portrayed do not change their basic attitudes and prejudices in order

to provide a comforting and reassuring solution of the social conflicts which have been dramatized. In its closing scenes, as it has throughout, the film shows that even those who prevented the lynching of the Negro share the deeply rooted prejudices of the community—that they acted in Lucas' behalf not because they wanted to defend his rights as a Negro but simply because, believing in human decency and justice, they felt compelled to do what they did *despite* the fact that he was a Negro. The people of the county leave the square and return to their homes without even admitting they were wrong about Lucas. And Chick as he watches them is understandably angry, but how does he put it? "They won't even stay to buy him [Lucas] a can of tobacco, and show that they forgive him for all the trouble he's caused." It isn't a matter of their being forgiven by the Negro for having almost taken his life, the life of an innocent man, but that *they* should forgive *him* for having caused them trouble.

Similarly, John Stevens has been shown to be groping for some understanding of his own intolerance. In an earlier scene he had asked himself, "Why didn't I believe Lucas? Why didn't he trust me, his lawyer, with the truth?" Miss Habersham answered his question when she replied perfunctorily, "You're a white man." Still puzzling, Stevens had gone on to say, "There's a wall grown up between us [i.e., between Negro and white] . . . we're the ones who can't see through it, because we're the ones who are blind." Yet at the close of the picture, when Lucas comes to pay his bill, the lawyer cannot resist asking him, "Why didn't you tell me the truth?" Lucas looks straight across the desk at him, and his only answer is to ask, simply and quietly, "Would you have believed me?" Stevens knows the answer to this question; yet the importance of the truth is swept away in an overwhelming anger at having been put in the wrong by a Negro. Abruptly, angrily, the lawyer thrusts his pipe into his mouth, opens his desk drawer, and sweeps the Negro's coins into it; then, he rudely picks up a book and starts to read, thereby obliterating from his consciousness the man before him.

Thus, although Lucas Beauchamp has been saved from lynching and the true murderer brought to justice, the audience is still left with the disquieting realization that the conditions and attitudes which were responsible for the threatened lynching remain basically unchanged by the rectification of this single instance of injustice. As a result, at the close of the film there is no catharsis, no sense of resolution. On the contrary one is left primarily with a disturbing sense of the enormity of the Negro problem in the South and the profound changes in human attitudes which must occur before it can be resolved.

Although this type of ending is dramatically unconventional, it is realistically sound and raises the interesting question as to whether the ending which provides a catharsis is a correct one for motion pictures which attempt to treat existing social problems for which there are no specific clear-cut solutions. Should the audience be left with a sense of satisfaction and relief as if, in effect, the problem which the story treats were really solved? Or should they be left with a disturbing sense of the problem's scope or ramifications, with perhaps some hint or suggestion as to a possible step or direction which might be taken toward its ultimate solution?

The latter is actually the pattern followed by this film, for it offers one course of action as an antidote to the social evils it presents. The story shows how a few individuals, by having the courage to take a stand against the overwhelming and apparently irrevocable judgment of an entire community in the matter of justice to a Negro, were able to win out and prevent a lynching. And, as already noted, John Stevens underscores this meaning of the story when he points out to his nephew that there is hope "so long as some of us . . . or even so long as *some one of us* doesn't run away" but is willing to take a stand in favor of justice for the individual, regardless of color.

And as John Stevens acknowledges in the closing words of the motion picture, Lucas Beauchamp who insisted upon his rights to equality, is the "keeper of the conscience" of the decent, honest,

and courageous members of the community: they could not fail him because they could not fail themselves. Furthermore, the film like the novel implies—and through visualization makes more explicit—that it is the very old (Miss Habersham, over eighty) and the young (the Negro and white adolescents, Aleck and Chick) who must lead the way. It was to Chick that Lucas appealed for help in proving his innocence. "But why me?" Chick asks him, "Why do you pick on me? What can I do about it?" And Lucas replies, "You ain't cluttered. You can listen. But a man like your uncle, he ain't got time. He's too busy with facks." But when Chick, discouraged by his uncle, is ready to flee, overcome by his seeming helplessness in the face of overwhelming public opinion; when Aleck understandably fearful and hesitant, says, "I ain't supposed to go"; it is old Miss Habersham who is resolute: "I know. Neither is Mr. Stevens, neither is the sheriff, nor the governor, nor the president of the United States. For that matter neither am I. But *somebody's got to do it.*"

This, as the picture in its entirety makes clear, is the crux of the matter: "Somebody's got to do it." And the old and the young, sharing for entirely different reasons a healthy disrespect for existing "facks" can collaborate to do the seemingly impossible thing. Old people have a wisdom based on long years of observing changing patterns of living; young people have boundless optimism, energy, and the urgent need to act; and old and young alike share a freedom of choice possible only for those who no longer have or who do not yet have a stake in the existing order of things. So this motion picture tells us it is the old and the young who can lead the way and the well-intentioned but "cluttered" people of good will like the lawyer, John Stevens, will follow because they must if they are to continue to live at peace with themselves. Thus, however slowly and painfully, will the unconscious fears and confusions which stand in the way of a fuller realization of human equality, be brought into the light and tested in action.

Oscar Wilde's *Earnest* in Film

JOHN HARRINGTON SMITH

DR. JOHN HARRINGTON SMITH has written many articles for learned journals, and is the author of *The Gay Couple in Restoration Comedy* (1948). From 1923 to 1950 he taught at Washington University at St. Louis, Missouri. Since 1950 Dr. Smith has been an associate professor in the English department of the University of California at Los Angeles.

OF THE FOUR comedies with which, from 1892 to 1895, Oscar Wilde dazzled the playgoers of that day and made for himself a secure place as one of the wittiest of English playwrights, the last to come to the stage was *The Importance of Being Earnest.* At its première at the St. James's Theatre on February 14, 1895, it won from the audience the greatest ovation of its author's career. The critics, among whom were William Archer, A. B. Walkley, and a newcomer to the trade named H. G. Wells, were enthusiastic almost to a man. (Shaw dissented, but he did not see the play on opening night and for this or some other reason not now recoverable was in an unusually nonreceptive mood.) A long run for the play seemed in prospect. But only four days after it opened the Marquis of Queensberry called at the author's club and, not finding him there, left a card with a certain message on it. The scandal which ensued drove Wilde's plays from the stage, and it was not until after his death in 1900 that they could again be produced. *Earnest* came into its own in 1909 when in eleven months it netted its actor-manager nearly £22,000—a considerable sum in those days. More recently John Gielgud has revived it twice (in London in 1942 and in New York in 1947). The current motion picture by the J. Arthur Rank Organization is the first version of the play in film.

It is a respectable production, in some ways a delightful one, on which much care has been expended. Nearly all of its dialogue is Wilde's, and in general the attempt has been to render the play

faithfully. There are, to suit the change of medium from stage to screen, more "scenes" than are in the play (all those added are quite short and inconsequential); and the *décor* is lavish—perhaps too much so, for often the spectator finds himself attending to details of background rather than to the players and their lines. Though pains were obviously taken in the casting, not all the roles are done equally well. Michael Redgrave is too mature to be quite right for Jack, but being a finished actor he succeeds admirably. Michael Denison seems ideally cast for Algernon, and he and Redgrave support each other well, doing their deftest playing in the opening scene, in which Jack's cigarette case, so intriguingly inscribed, is in question. Dame Edith Evans did Lady Bracknell with Gielgud in 1942, but in the film she drags her lines out interminably and in general caricatures the part. (This interpretation, however, would seem to be traditional—Shaw's review of the original production mentions the "low comedy soars and swoops of the voice, the rigid shivers of elbow, shoulder, and neck, which are supposed on the stage to characterize the behavior of ladies after the age of forty"). Margaret Rutherford, who has also done the dowager in her time (with Gielgud in 1947) would, it seems, have been a better choice for the role, but is most happily cast as Miss Prism, whom she makes both comic and appealing. Miles Malleson as Canon Chasuble turns in an exquisite performance—surely the part cannot in all history have been better played. Of Dorothy Tutin, a newcomer to the screen, and Joan Greenwood, who has several times appeared in films starring Alec Guinness, it can only be said that they strive womanfully with Cecily and Gwendolen and are acceptable, though scarcely more than that. Miss Tutin probably comes closer in acting than in pulchritude to her role as the author conceived it, but it must be admitted that its demands are unconscionable. On the whole it must be said that Anthony Asquith, who made the adaptation and did the directing, has so managed as to bring the characters across quite well and to pre-

serve the plot in all its whimsical preposterousness. What one chiefly regrets is the excision of so much of Wilde's text—chiefly the wit, upon which the greatness of the play mostly depends.

Of course cuts had to be made to keep the film to standard playing time, but any losses at all seem a pity, for *Earnest,* it is now generally agreed, is the best of Wilde's plays. Barring their beauties of dialogue the others are now "dated"—period pieces, illustrations of what audiences in the early 'nineties wanted in plays. Their dramaturgy is "well-made," the psychology of their characters patently false; and the basis on which the issues in them are decided is uncompromisingly sentimental. Opinions differ as to whether Wilde was aware how sentimental they were. It seems fairly clear that he was, but was pleased to exploit this assured path to success while narcissistically admiring his own talents, which could create polished works of art from such shoddy materials. There are signs that after the success of *Lady Windermere's Fan* he made a kind of game of trying the audience to see how much it would swallow, pushing the wit to the nonsense point, or strewing in hints, not too obtrusive, as to his true view of his materials (several of these may be found in *An Ideal Husband* and at least one is clearly marked in *A Woman of No Importance*) with the object of seeing whether anyone would question the epigram or properly read the clue. From this point of view the first three plays read like a joke of Oscar's—but one carried to such lengths as to become tiresome. In *Earnest,* on the other hand, he is more straightforward—one need take no very devious route to discover the drift in it, which is such that every reader or spectator at once senses and sympathizes with it.

There can be no doubt that Wilde liked it the best of his plays and wrote it primarily to please himself. Plainly he was tired of contriving, even though with tongue in cheek, complicated machines of plot in which wit never came out better than second in the contention with sentiment, and might sustain a crushing defeat. He wished, for once in a way, to give wit its due honors.

Farce, it seemed, should be the vehicle. Five years before, in one of his pamphlets, he had protested against the infringement of the freedom of the artist by popular taste and popular prejudices, and he had noted that "farcical comedy," which had become a distinct form of art, was one in which the artist in England was allowed very great freedom. It also happened to be one from which quantities of money could be made—witness *Charley's Aunt* by Brandon Thomas, which had opened in 1892, the year of Wilde's first play, and was still running in 1895. But though Wilde would of course not be indifferent to financial success—despite the enormous sums earned by his plays, his extravagance kept him always under pressure to earn more—it was "freedom" that meant more to him this time, freedom for his wit. W. S. Gilbert, in such pieces as the completely uninhibited "farcical comedy" *Engaged* (1877), not to mention the operas with Sullivan, had shown him the way in this.

For his fourth play, then, he will write a farcical comedy, using the form as a vehicle for satire in much the same fashion as Gilbert, except that where his predecessor had used rhyme and Sullivan's music for pinpointing his targets, Wilde will rely on style alone. Still, his scope will be as wide as Gilbert's—far wider, in fact, than Gilbert had attempted in any single work.

Some of the specific points he aims at covering may first be noticed. He will put into his play some things so patently resembling Brandon Thomas'—as, the two pairs of lovers, tea served out of doors, a proposal scene in which the girl has to take the initiative to get matters clinched, a manservant who raids the champagne—that no one could possibly miss the resemblance between the plays or overlook the prodigious superiority of Wilde to Thomas as a *farceur*. Since farce trades in farfetched motifs, he will choose for his plot the most implausible and lightest pretext imaginable—the strange affinity which both girls feel for a certain masculine name and the complications which arise through the masquerading of both their suitors under that name. (For this

farce will aim at the exposure of all absurdities, even those of the very genre which it exemplifies.) He will accomplish the unraveling by a device which in burlesque effect will at least match that by which Gilbert had straightened out the love tangles at the end of *Pinafore;* and into his denouement he will introduce a scene in which, under an absurd misapprehension, a supposed son forgives the supposed misstep of a supposed mother, and thereby he will take a comical revenge on all the spectators who had taken seriously a similar scene in *A Woman of No Importance.* In another place he will score off all those who had been so hypnotized by his verbal brilliance in that play that they could not distinguish the true wit from the false. There he had used, apparently with no question from anyone, the line, "All women become like their mothers. That is their tragedy. No man does. That is his." In *Earnest* Algernon tries the line on Jack, but Jack challenges him: "Is that clever?" And Algy, trapped, is compelled to hedge.

But these things, after all, are only details, and for the most part fettered to the action: Wilde had an over-all purpose which he intended should be principally served in the dialogue, and for the most part quite independently of plot. This purpose must have been in his mind from the start, for it appears not only in the title but on the punning on "earnest" throughout the play, and especially in the last line, where, traditionally, any serious dramatist will give final affirmation to his message. In an interview which he gave to the press some weeks before *Earnest* opened, he stated the philosophy of the play as follows: "That we should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality"; and, though this is stated in the characteristic form of a Wildean paradox, it is far from being mere nonsense—he meant it, and reaffirmed it in subtitling the play "A Trivial Comedy for Serious People." To arrive at the author's drift, then, one must first add to his title some such phrase as "*. . . about Trivial Things,*" and the whole then needs to be

inverted into *The Unimportance of Being Earnest about Important Things* (that is, the things that most people think are important and worth being "earnest" about).

For example: If we take seriously the proposition that all a loving mother wants for her daughter is to be happily married, though in a cottage, there is Lady Bracknell's careful assessment of Jack's financial circumstances to enlighten us. But this is a demonstration in action: mostly the purpose of the play is served by wit, as in the following (the line is Cecily's in Act II):

> It is always painful to part from people whom one has known for a very brief space of time. The absence of old friends one can endure with equanimity. But even a momentary separation from anyone to whom one has just been introduced is almost unbearable.

Here, in the event we should be accustomed to take with great earnestness the proposition that old friends are best and that as a species we are firm and true in our affections, the author insinuates his finding that on the contrary we are, in our personal relationships as in so many other respects, always hankering after new things: that in friendship we tire easily and are too prone to run after new "crushes." Instead, then, of singing "Auld Lang Syne" with fervor each New Year's Eve, we would do better to face the fact of our unfitness for this ideal and laugh at ourselves for it. In the film this speech happens to be retained, but there are scores of its sort which were arbitrarily cut to reduce the length of the script, or—sometimes, it would seem, with excessive timidity—deliberately suppressed on prudential considerations. The result is that anyone who wishes to hear the author on subjects like politics, the clergy, or relationships between the sexes after the matrimonial knot is tied, cannot do so in the film but will have to turn to the play. Even such a harmless line as that in which Jack sums up his point that if Lady Bracknell holds to her position there will be no marriages at all—"Then a passionate celibacy is all that any of us can look forward to"—has been expunged. To push caution to such lengths as this would seem a kind of insult

to the spectator, who can only retaliate by hauling out his copy of the play and reading Wilde's version from beginning to end.

At least one line in the film has been botched by a hand other than Wilde's, and it might be worth looking at as an illustration of the principle that the author generally knows what he is doing and that anyone who undertakes to "improve" him is likely to be wrong. The place in the play is Act I, Lady Bracknell's interrogation of Jack, in which, using a notebook and pencil for the purpose, she methodically records his replies. (I do not, by the way, recall whether the film uses this author-prescribed "business," but if it was not used it should have been, for it not only sets the proper tone for Lady Bracknell's questions but heightens the comic effect of the scene by increasing the nervousness of Jack, who feels like a prisoner being interrogated after having been given the customary warning to be wary of incriminating himself.) One of her questions is, "Are your parents living?" Jack answers, "I have lost both my parents." Her line in response, as Wilde wrote it, is "Both? . . . That seems like carelessness." This, one should recognize, is discipline in its purest and most efficient form, and Jack deserves it for not phrasing his answer correctly. A proper answer would have been, "Both my parents are dead." But in the answer as he gave it, he features himself as a pathetic figure, thus injecting a note of melancholy which is not only quite beside the point which Lady Bracknell is trying to get at but may even be—whether consciously or unconsciously—aimed at softening her, disposing her in the speaker's favor. If so, it of course misses completely. Lady Bracknell well knows that Jack is not the sort really to feel his orphaned state, and if he thinks her a woman to be swayed by bogus sentiment in such a matter of business as she is presently engaged in he had better be straightened out on this point at once, so that they can get on faster. Hence this sharp but impersonal rap on the knuckles: it works, too, as any reader may see who will look up the passage in its context. In the film the line reads, "To lose one parent, Mr. Worthing, may be regarded as a misfortune:

to lose both seems like carelessness." This not only misses the fine point of Lady Bracknell's irritation at the sentimental euphemism "lose," but by comparison with Wilde's line is ponderous stuff indeed: it may make Lady Bracknell appear more formidable, but it is distinctly in the cartooning line. Wilde's dowager is in all conscience formidable enough, all the more formidable for being more real than this; and, at least at this stage of her acquaintance with Jack, she would scarcely think him worth bullying at this rate.

For this version of the line, however, writer-director Asquith was not responsible. In this form, or something very like this, it goes back through all the acting versions of *Earnest,* and responsibility can finally be saddled upon George Alexander, the manager at the St. James's, who played Jack when the play was first produced. What happened was that during rehearsals the management was so badgered and distracted by the author that he had to be told the play would never be got ready unless he took himself off. Wilde had too much intelligence and humor not to see the point and so went to Algiers, returning only for the dress rehearsal. He by no means approved of what had been done to the play during his absence; and though after the première the following Monday he complimented the company on the general success of the piece, he added the remark, "From time to time I was reminded of a play I once wrote myself called *The Importance of Being Earnest.*"

It seems likely that if Wilde could see the film this would be about the way he would react to it. But this of course is in the nature of things. Plays always need to be produced, but it is likewise axiomatic that any production must fall short of the author's intention in some respects. The proper course, then, is always to regard text and production as complementing each other. Because of the kind of play *Earnest* is, it is particularly necessary that none of what the author wrote but the film did not use should be neglected in the accounting.

High Noon: Everyman Rides Again

HOWARD A. BURTON

DR. HOWARD A. BURTON is a graduate of the University of California at Berkeley, and has taught at Alabama College and Bradley University. Dr. Burton is now an instructor in the English department of Purdue University.

WHEN WILL KANE faces death in the person of Frank Miller, and when his fellow townsmen desert him, the film *High Noon* is remarkably parallel to the morality play *Everyman.* In both vehicles the heroes are left alone in their greatest need.

A brief account of *Everyman* will suggest how closely—in many respects, at least—the film *High Noon* resembles the morality. The Messenger announces of the play:

> The *Summoning of Everyman* called it is,
> That of our lives and ending shows
> How transitory we be all day. . . .
> Here shall you see how *Fellowship* and *Jollity,*
> Both *Strength, Pleasure,* and *Beauty,*
> Will fade from thee as flower in May.

God sends Death to call Everyman to a reckoning. Everyman attempts to secure a delay; then, seeing no way of escape, he hastens to gather friends to accompany him. Fellowship replies to Everyman's plea:

> I will not forsake thee, unto my life's end,
> In the way of good company,

but when Fellowship learns that they are to meet Death, he asks,

> If we took such a journey
> When should we come again?

Then Fellowship, as well as other old friends, forsakes Everyman. Only Good Deeds and Knowledge promise to do what they can. Knowledge recommends Everyman to Confession; and Good Deeds calls in Strength, Discretion, Beauty, and Five Wits. They

discuss ways to Everyman's salvation, and quickly in turn each abandons him except Good Deeds. Everyman comments with irony:

> Now may I true friends see;
> They have forsaken me every one.

(As if to echo this thought, the first words of *High Noon* are "Do not forsake me, oh, my darling.") Everyman, knowing that Death will pursue him though he should run away, finally acquires spiritual courage to face Death alone.

Everyman is fundamentally theological. Modern interest in the theological aspects of *Everyman* has perhaps waned, but the moral aspects are still significant. *Everyman* dramatizes the dilemma of the individual whose friends desert him in a crisis, yet who finally faces his unhappy destiny with fortitude. In *Everyman* each of us may see his own integrity tested. These elements, without the theological basis of *Everyman,* but with a nearly identical moral problem, reappear as the theme of *High Noon.* In addition to similarities of theme and general outline, there are other evidences of close relationship between the play and the movie. Perfect matching of characters in the two is not to be expected. The occasionally more complex characters of the movie may not fit the deliberately one-dimensional types of the morality, and therefore one need not accept the following parallels as more than suggestive or tentative.

The stationmaster, who announces Frank Miller's projected return, may represent the Messenger who summons Everyman. Jonas Henderson, who worries about the opinions of out-of-town investors and advises Kane to leave town, is Discretion. Percy Mettrick, the fainthearted judge, who sees only the salvation of his position and flees to another town with his portable valuables, is Goods. Will Kane's bride, Amy, is Beauty, though she has something in her of Strength before the movie has ended. In the sense that knowledge incorporates experience, Martin Howe, the old retired marshal, represents Knowledge; but he fails to go with

Kane (Everyman) and be his guide. Howe's complaint of arthritis is a duplication of the assertion of Cousin in *Everyman:*

> I have the cramp in my toe.
> Trust not to me, for, so God me speed,
> I will deceive you in your most need.

In still another respect Martin Howe resembles Cousin, for there is a close relationship between him and Kane. Kane as a boy had idolized the old marshal, and it was Howe who originally called Kane to serve as marshal in Hadleyville. Kane suffers sharp disillusionment when Howe refuses help.

One townsman, Herb, is enthusiastic in his willingness to help Kane as long as numbers are on his side: he is Fellowship. When others cannot be enlisted, he withdraws. He withdraws too because of his family, and is thus also the prototype of Kindred. The men drinking in the saloon, enjoying their senses, may be Five Wits. The clergyman, ideally, should stand for Confession, but he steps aside; he cannot see the issue and takes refuge in the commandment, "Thou shalt not kill." The members of the church congregation, interrupted at their meeting by Kane in his search for allies, are able to assemble in peace only because Kane has cleaned up the town and made it safe for them; they represent Kane's Good Deeds. Everyman's Good Deeds goes with him to the grave; whereas, Kane's friends ("good deeds") do not stand by him. Kane's struggle is to that extent more tragic, for he faces death alone. Will Kane may reflect with Everyman:

> In prosperity men friends may find,
> Which in adversity be full unkind.

These parallels, and perhaps others, mark *High Noon* as a kind of modern *Everyman*. Direct imitation was almost certainly not intended. Kane's triumph contrasts with Everyman's descending to the grave, and Frank Miller's three partners have no parallel in *Everyman*. With these and other exceptions admitted, the extent of the similarities in situation and character is still sufficient to provoke further discussion of implications rising from a comparison.

Everyman himself is basically weak. He tries desperately to avoid meeting Death, even attempting to delay Death by bribing him; and he attains dignity at the last only with difficulty. He is *forced* to face Death. Will Kane, on the other hand, is strong. Everyone encourages him to escape and he is sorely tempted. He tells his wife, "If you think I like this job, you're crazy!" But ten minutes before the zero hour of noon he beats off Harvey Pell's physical assault which is intended to force Kane to abandon the struggle. Kane has not only the courage to face Frank Miller (Death), but he also has the courage to fight those who would restrain him from that fight. Kane must act solely on his own; his strength comes not from others, as it does to Everyman, but his strength is within himself. The fundamental kinship between Everyman and Will Kane is that in the face of death they both take the only course an honorable man can take.

Everyman, recently on Broadway, is the oldest English drama still successfully revived. It draws much of its strength from its common applicability, since every man must, literally, face death. *High Noon* has a similar power, and Will Kane turns like Everyman to those who might most plausibly be expected to give help. The different responses Everyman and Kane receive are significantly at the heart of both dramas. Everyman must have known that Fellowship and Five Wits, for example, could not go with him to the grave; and despite his loud cries he can hardly have been surprised at their turning away. Kane, on the other hand, had labored to bring justice to the town and a sense of integrity to its inhabitants. When these citizens fail him and force him to his task singlehanded, he has full justification after his success for the bitter sneer when he casts his marshal's badge into the dust. He has actually asserted his integrity in the manner of the classic tragic hero. Though *High Noon* is not technically a tragedy, the important differences as they concern Kane's character are worth noting.

First, Will Kane is not a man in high place, a ruler or member

of a noble family, as it was once assumed that the tragic hero must be. It has also been questioned whether tragedy can exist in modern drama because in a democratic society there is no longer automatic concern for the fate of a man of high estate—that is, there are no superior men when all men are created equal. In the special terms of *High Noon,* however, Hadleyville is a world, a microcosm, and in that world Kane is a superior man: his is a moral superiority. Kane's enemies, the hotelkeeper and the saloonkeeper, for example, admit that superiority as much as do his (supposed) friends.

Second, Kane feels compelled to face Miller not because of a flaw in character or an error in judgment, but rather because he must perform again the act of righteousness he had performed once already. Kane's character and judgment were right the first time, when he caused the lawless Miller to be imprisoned.

Third, Will Kane does not die in the struggle, as of course tragic heroes do. But the question rises naturally in connection with *High Noon:* need Will Kane die to assert himself dramatically as do, for example, Othello and Lear? I think not, and suggest that Will Kane's victory is dramatically effective and that his death would not have been dramatically justified. Hamlet's integrity is asserted beneath the heap of corpses, but Will Kane must remain alive to drop his badge in supreme cynicism, saying in effect, "I have saved you who were not worth saving." And when Frank Miller, as Death in the *Everyman* analogy, lies dead in the street, one thinks of Donne's sonnet ending, "Death, thou shalt die!" Something of Donne's exultation must have been Will Kane's in that moment. When with Amy he rides away from the scene of triumph, he can think proudly that he did not shirk, that he did his job well. He has deserved Everyman's praise:

> He that hath his account whole and sound,
> High in heaven he shall be crowned.

The richness of *High Noon* is further illustrated when it is seen as a dramatization of Herbert Muller's thesis in *The Uses*

of the Past that perhaps a miracle will save us, but we should not count on it. "If we want to save our world, not merely our private souls," writes Mr. Muller, "we might better try to keep and use our heads." This is exactly what Will Kane does to save his world (Hadleyville) and his private soul (his integrity).

With *High Noon* the western movie finally reaches maturity as a significant dramatic form. Its closest rival, *The Ox-Bow Incident,* treats an important social problem sensitively, but does not have the universality of *High Noon.* The highly rated *Stagecoach* is little more than a western *Grand Hotel,* with considerable artificiality and shallowness. *My Darling Clementine* is excellent in historical re-creation but limited in imaginativeness. *Red River* suffers from an unconvincing engraftment of Freudian analysis. Its conclusion is so unsatisfactory as to have been modeled on *The Trail of the Lonesome Pine.* It is interesting that the western movie reaches maturity not in the framework of clichés peculiar to the western since William S. Hart, but in a pattern closer to the main stream of English and American drama.

No other western movie and few modern dramas of any kind are so fruitful in meaning as *High Noon.* In addition to the questions already touched on, stimulated largely by a comparison with *Everyman,* the movie gives rise to propositions such as these: *High Noon* can be the tragedy of a community realizing its moral failure. It can be a series of individual tragedies—the failure for various reasons of each man Kane approaches to realize for whom the bell tolls. It can be the struggle of Amy Kane to reconcile her Quaker principles with an obvious need to suppress lawlessness. It can be the tragedy of the church which in crisis cannot declare itself for social justice. It can be the tragedy of immaturity, of Harvey Pell, who has broad shoulders but who cannot grow up. It can be the tragedy of Jimmy, the one-eyed drunk, who wants to help Kane in order to redeem himself, but who is too far gone in drink to do so. *High Noon* may suggest that the dramatic hero need not die to effect purgation in the Aristotelian sense. What

light does *High Noon* throw on the nature of tragedy in the modern theater? And may not Frank Miller represent Evil as well as he represents Death?

This last question stimulates a whole new set of literary and dramatic problems, and the reaction of each villager to the presence of evil is a separate study in character. How do men face evil? Some hope to solve the problem by denying its existence; one of the speakers during the debate in the church says, "How do we know Frank Miller's on that train anyway?" Some hide, like Fuller, who directs his wife to say he is not at home. Some take to drink. Some, like the judge, run away. Some coöperate with evil, like Miller's three companions. One of the most valuable measures of the quality of a work of art is the degree to which it serves as a stimulus to discussions of meaning, and there is much proof of richness and fertility in *High Noon*.

THE ANCIENT MARINER ON THE SCREEN

MR. SHULL'S film *The Rime of the Ancient Mariner* (treated in the following two articles) is the first iconographic film of which I have knowledge in which textual content precedes the visual content. The premise of Oertel's films *The Titans* and *Der Gehorsamer Rebell* is that, through the eye's perception of still images, given movement by the camera, a personality can be conveyed. In the first film, we come to know Michelangelo through his work; in the second, we are told of Martin Luther through the architecture, the sculpture, the drawings, and the paintings of his time. Though both are accompanied by verbal narration, the interest is primarily in what is shown rather than in what is heard.

In *The Ancient Mariner* our interest is in Coleridge's poem, and Doré's engravings are simply illustrations of the poem. The film, therefore, is first a sound recording of the spoken poem accompanied by Doré's pictures, given movement both by the camera and by occasional animation.

In Oertel's films and in others of a similar nature, such as *1848,* the words explain the pictures; whereas, in Mr. Shull's film, the pictures simply illustrate the words. Doré's pictures cannot stand alone; Coleridge's poem can. In joining the two, Mr. Shull achieves what he correctly calls a "translation" in film terms, not a re-creation in a different medium.—IRVING PICHEL

I. Translating with Film

WILLIAM M. SHULL

WILLIAM M. SHULL has been an animator, writer, and director in the film industry for twenty years, including ten years with the Disney studios. He is now free-lance writing and directing. Mr. Shull is also currently in his sixth year as a part-time lecturer in the Motion Picture Division, Theater Arts Department, of the University of California at Los Angeles.

FILM IS usually considered as a means of communicating ideas previously formed; and the making of each and every film, obviously, offers particular problems. The decision to put on film such a popular classic as Coleridge's *The Rime of the Ancient Mariner* suggested more nearly the thought of a translation[1] and, thereby, provided problems that are seldom encountered in making the average film.

In a sense, the thought of translating *The Rime of the Ancient Mariner* to film form had a certain presumptuous quality. Because the classic *Rime* is so well known, and because each of its many readers, in all likelihood, retains a vivid mental image of the poem, there is always the danger of giving affront to this preconceived, personal image by substituting an image conceived by someone else. The possible presumptuousness (the danger of giving offense) was modified at the beginning of this particular film by general agreement on three related factors: the image material to be used, the proposed audience, and the firm belief that *The Rime* should be presented in its entirety.

The image material was selected from the illustrations of the celebrated French artist, Gustave Doré. Fortunately, the work of this excellent draughtsman has much of the same ageless charm that is to be found in the Coleridge *Rime;* thus, it was considered to have a like appeal—and acceptance—for the proposed audience.

Originally, the audience proposed for the film was that of television. Although this concept expanded as work on the film was in progress, there were certain virtues in planning the film for

[1] In the sense of transference from one medium to another.

television that became a part of the final translation. A TV audience, admittedly, implies a wide segment of the audience potential and demands a breadth and scope in translation that might or might not exist in, say, an *avant-garde* film. Further, television always has to do with a stated time interval, which in *The Rime of the Ancient Mariner* was to be twenty-six minutes. Although the time interval suggested a severe limitation in translation, it did hold the promise of avoiding the cardinal sin in film—that of being too long.

Other than representing the inner convictions of those concerned, the agreement to present the entire *Rime* in the film did give some assurance of enlisting the sympathetic consideration of both the average Coleridge devotee and the scholar. This was purely an aesthetic position—and one which was maintained throughout, even though it was quite apparent that the dramatic structure of the film would benefit through prudent editing.

Dramatically, the "story line" of *The Rime of the Ancient Mariner* is exceptionally strong—and highly tempting: here was a basic problem. Should the story be dramatized still further by forcing the image and music? Too, it was to be a moving picture: how much movement could be shown? Was the total aspect to be that of the film form or the literary form? Although there was no serious doubt in regard to the answers, these and many similar questions were considered. Bearing in mind that the film was to be a translation above all else, the actual words of *The Rime* were, of course, the important factor. The emphasis, then, would be put upon the reading of the lines; and other factors such as image, action, and music would be restrained.

Work began on preparation for recording the voices. The first question, naturally, was: Could *The Rime* be read satisfactorily in twenty-six minutes? To find the answer, the entire *Rime* was read, and reread, many times. Notations were made on cue sheets[2] of the exact number of seconds required to read each important phrase, each line, stanza, part, and the whole. Also, allowances

[2] Printed forms that permit of a given time interval being broken into desired segments. They are used primarily for the integration of image, work, music, and effects.

were made for proper pauses, musical transitions, image movements, titles, and so on. The cue sheets showed a full twenty-six minutes.

This preparatory reading revealed sharply a number of possible influences on the translation: that the final reading would be "tight" and could all too easily become monotonous unless carefully paced; that because of this the prosodic rhythm had best be minimized, or reduced completely to a semblance of prose form; and that there was a great danger of the narration tumbling forth as if it had been "raced through" in order to finish on time. Such findings led to investigation of a slightly different kind of rhythm: a relationship of word rhythm to image rhythm, plus attendant substitution and counterpoint. Resolved, too, was the plan to use the contemplated minimal music primarily for the purpose of aural relief.

Further revealed was the utter lack of available image material for several of the most important sequences. The poet had given a believable quality to the mariner's dreamlike voyage by maintaining specific compass direction in relation to the sun: "The sun now rose upon the left . . ." when the ship sailed southward, and so on. Unfortunately, none of the artist's illustrations pictured the sun.

The cue sheets were reworked with these demands in mind. Dramatic passages, and those for which there was little image material, were given a shorter reading time; and some few of the slower passages were given a longer reading time. The entire *Rime* was retyped as if in prose, and these "scripts" were given to the narrators who rehearsed with them for word rhythm and with the cue sheets for over-all rhythm. The recording session was quite successful; there were only a few, fractional deviations from the original plan. The cue sheets were then matched to the recording and corrected so that they conformed exactly. Thus, the cue sheets were a precise graphic representation of the original recording, and were used as the main framework of the pictorial translation.

Tests were made of the Doré illustrations to determine their photographic fidelity. The illustrations had appeared in book form as reproductions of steel engravings—the lineal characteristics of which, under extreme magnification, might degrade. However, the illustrations reproduced excellently on film.

A second photographic problem was not solved. Because of the size limitation of the Doré illustrations, there was an occasional need for the camera to focus on areas that were approximately the size of a postage stamp. Had it been feasible, this facility would have been a great boon to the translation since in many instances parts of the illustrations would have been most fitting for the purpose at hand. But they could not be used because the camera would have included other material that denied the specific purpose. (Probably the greatest need was to show a close shot of only the mariner's head.) The only recourse was to work around the problem.

Other severe problems were posed by the illustrations: there were relatively few (approximately thirty that worked flexibly); certain illustrations vital to the continuity of the story had never been made; and—within the available illustrations—there were anachronous inclusions and omissions (e.g., the albatross shown hanging from the mariner's neck at times when this should not be, and, again, the albatross not being so shown when it should have been). Some new drawings were prepared in order to fill in where necessary material was missing ("And straight the sun was flecked with bars . . ." demanded the image). However, this kind of activity was curtailed because of the time required to provide an adequate substitute for Doré's subtle and complex style of drawing.

The most arduous effort peculiar to this type of film was expended on problems of integration of word and image on the cue sheets. The narration already existed on film, and was represented exactly on the cue sheets. The narration was warm and stirring. The illustrations, although beautiful, were cold and static. How much movement could be added to the illustrations? To what extent should the film form itself be used: moving the camera in

to expose or moving it back to reveal and orient, cutting or dissolving from one graphic statement to another, and so on? Where and to what extent should the rhythm of the words overlap the rhythm of the image; or should one simply displace the other; or, if used interchangeably, how often and for what purpose? Should the impact of dramatic accents (e.g., the shooting of the albatross) be carried by words or image or music—or should there be combinations? Obviously, there are no formulas for such problems. Each specific answer had to be worked out for each particular problem. No one instance or no series of instances would necessarily relate to the whole. Obviously, too, each answer was a guess. Actually, in this phase of the work there was only one constant: that wherever true action was shown (i.e., a form moving within the scene), it was to be a designed action ("His eyes went to and fro," referring to the pilot's boy, was an example). This was a reflection of the formal influence of the illustrations and, also, the general tone of the translation.

Instrumentation, as well as music, was held at a minimum. The voices were regarded as the main instruments, and any other music was in the form of an accompaniment; it was to be present only to the degree that it would not be missed. Here were many acute problems to test the ability of the musician. Actually, in the final film, music was used only for the aural relief mentioned previously—for thematic and transitional purposes and for some sound effects.

The remaining problem would appear to be one of definition: Is the film simply derivative, or is it really a translation? Coleridge wrote *The Rime of the Ancient Mariner* in 1798. Gustave Doré made the illustrations seventy-five years ago. The music is original, although the wedding theme is of the Coleridge era. With such a preponderance of "given" material, the film would seem to be derivative. However, the combinations effected by the transference to film form could be defined easily and well by the word translation. Fortunately, this question is best answered by the film—and its audiences.

II. The Film Seen and Heard

EARL LESLIE GRIGGS

DR. EARL LESLIE GRIGGS is a Coleridge scholar of international fame. He has published many books and articles, both abroad and in the United States. A fellow of the Royal Society of Literature and vice-president of the Charles Lamb Society, he is also a professor in the English department of the University of California at Los Angeles. Dr. Griggs is currently engaged on an edition of the complete correspondence of Samuel T. Coleridge.

WHEN I WAS told of a cinema version of Samuel Taylor Coleridge's *Rime of the Ancient Mariner,* I was at a loss to imagine what such a film would be. How show with any verisimilitude the shooting of the albatross, the specter ship, the water snakes, the ultimate sinking of the vessel? No, I thought, such an attempt must be only a burlesque.

But I had forgotten that *The Ancient Mariner* has often caught the attention of artists, as it has that of other readers and critics, and that Gustave Doré[1] once made a series of illustrations for the poem. Thus the moving narrative, with its unforgettable scenes, its startling imagery, and its characterizations burned themselves into Doré's imagination to find expression anew in a different medium. Doré's illustrations and Coleridge's poem are not alike and are not susceptible of critical analysis on the same basis. Still, Doré has created in his own fashion another version of Coleridge's poem. Much is lost of course, particularly the sense of progression. The vivid colors are missing. The agony from the sun's heat, the very taste of the soothing rain, the glad release in prayer—such things Doré does not touch. But there is gain too. Somehow Doré gives permanence to scene after scene—the sleeping town with the church high above the shore, the helmsman steering the ship through the seas, the quiet hooded monk protecting the ancient mariner as a mother does her child. Doré vivifies the "curse of a

[1] Paul Gustave Doré, 1833–1883, French artist. Among his illustrations of great books, those for Rabelais, Balzac, Cervantes, and Dante may be mentioned. He also executed a number of oil paintings.

dead man's eye" in showing us the tortured, meager faces of the fallen sailors, with each pair of eyes gazing as if forever on the soul-sick mariner.

To attempt a comparison between Coleridge's poem and Doré's illustrations would be pointless. *The Ancient Mariner,* with its magic mingling of realism and fantasy, with its realistic portrayal of sufferings aboard ship and amid seas that never were, and with its hero as timeless as the Wandering Jew, is unique and inimitable, and Doré's illustrations form a supplement to the poem. Thus two great artists have each fashioned a masterpiece of the same materials, one in the harmony of words, the other with line and design. Coleridge's work is more fundamental, more complete; Doré's is derivative, an extension, as it were, of one of the most satisfying and imaginative poetic creations.

Poetry comes to us on two or more levels. We get from it the obvious meaning—its story, its ideas, its moral; but, at the same time, its symbols and images may awaken a myriad of underlying suggestions and associations. It may be the effect of a single word—"elfish"; it may be the use of epithets—"long grey beard and glittering eye" or "a painted ship upon a painted ocean"; it may be merely a naked, unadorned phrase or sentence placed in the proper context—"I shot the *Albatross.*" Associations link our own experiences of thirst, and heat, and fear to those of the sailors. We relate the piece to life; perhaps like the mariner we recognize the moral implication of a crime against nature; perhaps more deeply we become aware of the harmony and oneness of life. What each person reads into the poem does not matter. With a great poem the experience is as rich and complex as the reader cares to make it. And *The Ancient Mariner* is such a poem.

I suppose the same two or more levels of response characterize our reaction to a picture. Doré's illustrations have a complex effect. Consider, for example, what is perhaps the best of the illustrations to Coleridge's poem. A ship is making its way between two vast walls of ice. Above shines a rainbow, a symbol of hope.

But I see not merely *a* ship, not merely Antarctic ice and cold, not merely the rainbow that graces the sky. My imagination is stimulated, and, long after the details have dimmed in my mind, the vivid impression remains.

Undoubtedly, much of *The Ancient Mariner* is untranslatable; but since only forty scenes are illustrated by Doré, those passages which belong to the words alone are untouched; and there still remains to us the necessity of following the associations which Coleridge's magic language awakens in us.

Thus far we have been primarily concerned with the relationship of Doré's illustrations to Coleridge's poem. It remains to consider the creative contribution of the director, William Shull, who has so effectively brought together the work of Coleridge and that of Doré. The moving lines of the poem are recited colorfully and dramatically by Richard Whorf, who speaks for the ancient mariner. He is ably supported in those passages involving dialogue by Gordon Nelson, who speaks for the wedding guest. The illustrations, in whole or in part and not always in Doré's sequence, are presented on the screen simultaneously with the lines to which they refer. Thus the contributions of the poet and the artist are merged.

The effect is extraordinary. As we hear the poem read, mental activity begins; but at the same time we *see;* and, since two sets of stimuli are working together, the imaginative appeal is deepened and intensified. Whereas in reading the poem alone, we must supply the pictures it suggests, in the film the pictures are realized. Conversely, in looking at Doré's illustrations we struggle to supply a story to explain them; through Mr. Whorf's reading the poem flows in upon us.

The film opens to the accompaniment of harpsichord music and the reading of Coleridge's imaginative lines:

> It is an ancient Mariner,
> And he stoppeth one of three.
> "By thy long grey beard and glittering eye,
> Now wherefore stopp'st thou me."

We see an ancient man singling out a boyish wedding guest from his companions.

> "The Bridegroom's doors are opened wide,
> And I am next of kin;
> The guests are met, the feast is set:
> May'st hear the merry din."

Then follows a bustling wedding procession. The center of interest is, of course, the bride, but other figures claim our attention. As yet no animation has been employed—indeed, it is wisely used on only a few occasions, Coleridge's narrative supplying the action.

> He holds him with his skinny hand,
> "There was a ship," quoth he.
> "Hold off! unhand me, grey-beard loon!"
> Eftsoons his hand dropt he.

Now we see the mariner leaning over the wedding guest. "He holds him with his glittering eye," and we are ready for the dramatic story to follow.

Doré failed to catch the full flavor of the dramatic power of Coleridge's opening stanzas; for Coleridge has brilliantly mingled epithets both real and suggestive of the supernatural in a dramatic setting, thus lending an aura of probability to the voyage which follows and winning from the reader "the willing suspension of disbelief." But if Doré's two or three illustrations only dimly echo Coleridge's vivid scene, the recitation of the poem supplies the deficiency. Although the reading does not quite do justice to Coleridge's lines—such lines as "Eftsoons his hand dropt he" and "He cannot choose but hear" need a staccato effect to be fully realized—still, we are caught up and carried along to the central story itself.

The strange voyage begins, and before us is that quiet view of the harbor and town mentioned earlier. The sun comes up upon the left—and here Mr. Shull introduces a bit of animation, for the sun actually rises. The ship plows along amid the ice and snow. The albatross appears; "it ate the food it ne'er had eat" from the

hands of the sailors. Suddenly we see the ship between walls of ice, a rainbow and the albatross like guardian angels high above. The director does not animate this scene, but by moving his camera slowly away, gives the effect of motion. There follows the arresting line, "The helmsman steered us through!" and we see him at the wheel, motionless indeed, but a symbol of the whole voyage.

The most dramatic incident follows—"I shot the *Albatross.*" Doré pictures the albatross high above and the arrow in mid-flight. Mr. Shull sends the arrow to its mark, and with shrieks from the harpsichord, down, down, down, falls the stricken bird.

It were idle to survey the whole film in such detailed fashion, but I cannot forbear mentioning two or three scenes. One of Doré's illustrations portrays the ancient mariner standing halfway up the mast. He has a guilty look, and his outstretched hands grasp the ropes. It is almost a symbol of the crucifixion. Here is human despair; here is penance; here is suffering; but, for all this, one wishes that Doré had avoided the symbol. While the cross is vividly symbolical of suffering, it is even more one of hope and sacrifice.

The coming of the specter ship is effectively photographed. "A something in the sky," "a speck, a mist, a shape," becomes a phantom ship, with two ghastly figures casting dice upon the deck. After the specter ship departs, we see the lifeless bodies of the sailors, each pair of eyes haunting the ancient mariner, who of all the crew, lived on "alone on a wide wide sea." Likewise, we see "the lonesome Spirit from the south-pole" who guided the ship "under the keel nine fathom deep."

The last scenes again reveal the harbor and town from whence the ancient mariner had sailed. We see the pilot's boat, with the "holy Hermit" standing at the prow, the sinking of the ship, and the crazed pilot's boy. Having been rescued, the mariner is *shrieved* by the holy man. His story is told, a moral gushes from his lips, and he departs, leaving the wedding guest "like one that hath been stunned." And so the poem and the film conclude.

No such commentary as this can do justice to Mr. Shull's film—it must be seen to be appreciated; and the presentation of a few high lights can at best only invite the reader to see it for himself. The producers have tried an experiment—a most successful one. The chief limitation lies in Doré's illustrations, which only inadequately represent Coleridge's flawless masterpiece. This weakness is in part overcome by the dramatic recitation of the poem, in part by photography. Sometimes the director has given the effect of movement by shifting his camera; sometimes he achieves a better coördination of illustration and poem by photographing only in part some of Doré's pictures, changing their sequence, or repeating them; sometimes, though rarely, details are added, as the "silly buckets" on the deck; and sometimes actual animation is employed. Since, therefore, the film is not an exact reproduction of Doré's illustrations, further departures suggest themselves. More sense of motion might have been introduced, as in the awesome plunge of the ship to the ocean's bottom; other additions might have been made, as the actual falling of the albatross from the ancient mariner's neck; and some change in perspective or detail could have been employed in those scenes which are repetitions. In two scenes the introduction of animation detracts from the imaginative effect of the poem. One scene illustrates the bursting into life of the upper air, the "hundred fire-flags sheen" and the "wan stars" dancing between, but the use of dazzling lights suggests an Independence Day celebration. The other illustrates the crazed pilot's boy whose "eyes went to and fro." The eyeballs rolling back and forth out of their sockets produce a comic, not a frightening effect, and recall an animated cartoon.

Yet these animadversions are trifles. I should anticipate an enthusiastic response from the general public, but, more important, I believe this film should prove an immense boon to teachers. Even without the aid of a moving-picture representation, *The Ancient Mariner* is a classic which makes a lasting impression on young readers; how much more real and yet more imaginative

will be their contact with the poem through this interpretation. There should be a wide demand for the film among teachers, and I hope the producers will be able to make it available for educational purposes.

Mr. Shull and his associates have tried something new. Perhaps another day they will be tempted to produce a cinematographic version of Coleridge's *Christabel.*

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

WHEN Robert Flaherty died in 1951, he had become known as the father of the film form called the documentary; and there are few who would challenge his title. Beginning with *Nanook of the North* and ending with *Louisiana Story* he had produced a series of films which have become "classics," and he had established what practically amounts to a cult both for this motion-picture form and its founder. In *The World of Robert Flaherty* (Duell, Sloan and Pearce, New York, 1953, $5.00), Richard Griffith has written a beautifully illustrated book, not about Flaherty's contributions to films or about his pictures as such, but about the world which he lived in, believed in, and endeavored to re-create in film.

To do this Griffith utilizes a variety of sources—Flaherty's notes, diaries, and letters; those of his wife, Frances; and Pat Mullen's book *Man of Aran.* Quoting copiously from these sources, Griffith reconstructs the life of Flaherty as a maker of films by telling the story of the creation of *Nanook of the North, Moana, Man of Aran, Elephant Boy,* and *Louisiana Story.* These are the "classics" because, says Griffith, "they deal with eternal things"; and they define the world of Robert Flaherty.

And what emerges? What *is* the world of Robert Flaherty? He wanted to show, according to Griffith, "situations which put men to the test, and how they met that test." But, oddly enough, he appeared to believe that such situations were to be found only in the faraway and secret places of the earth. The struggles of the people in his films are always with the physical forces in their environment, sometimes called "nature," never with each other. One important exception is *Moana,* and the difficulty in finding

such a struggle in Samoa appears to have baffled Flaherty and delayed the filming until it was decided that because of the favoring environment there *were* no problems, no struggle, and no danger; and the solution was to show a gracious, lovely vision of "nature-blessed, untroubled lives." True, drama exists there, but, according to Frances Flaherty, "it is a very subtle thing, quite apart from anything we understand."

This preoccupation with man-against-nature and with the thesis that it is only under primitive conditions that the human spirit may find full expression does not mean, according to Griffith, that Flaherty was a "Rousseau primitivist trying to recapture some lost and perhaps imaginery Eden." He was, Griffith insists, a "realist of mankind." If this is so, it is realism of a very special sort. To exemplify the vision of the world which was Flaherty's, Griffith offers a revealing quotation from a book about the Eskimo called *Kabloona* by Gontran de Poncins. Here the author describes how he achieved a sense of reality only when he felt that he was no longer a Frenchman—a product of a particular heritage, place, or environment—and when the basis of his contacts with these primitives was *devoid of the detours of personality*. The contemplation of this kind of realism is undoubtedly aesthetically satisfying to many people. The mighty seas breaking on the cliffs of Aran, the ice and cold of the North, the majesty of a herd of elephants, or the struggle between a little boy and a sinister alligator in the Louisiana swamps are "real" and, in a sense, beautiful. And certainly the "detours of personality" are ignored, at least in part. There is a widely accepted myth that in these primitive situations the individual is somehow stripped down to essentials. This is psychologically naïve, and to this reviewer it appears to be a rationalization for a way of life that represents an escape from the complexities which are the essence of the human condition. The anthropologist would probably say that it is doubtful whether such a simple world exists even among the most primitive of peoples who, rather than being free and simple and natural, are

more likely to be fear-haunted and convention-bound. At any rate, Robert Flaherty believed such a world existed, and he brought it magnificently to life for those who also need to believe it exists.

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"The study of language is largely a matter of psychology" state authors Robert M. Estrich and Hans Sperber in *Three Keys to Language* (Rinehart and Company, New York, 1952, $4.00). For those who find any sentence containing the word "psychology" without meaning, the authors clarify the statement. It means, they say, that any individual use of language is an outcome of individual conditions and behavior, and its acceptance depends on the reactions of others—the existence of a "speech community." An important implication of these assertions is that language is at long last removed from the dictionary and restored to the highways and byways of living. Its creative role in human societies and their unique dependence on language is increasingly recognized by specialists in linguistics and the social sciences. The minor crisis created in the field of linguistics by the ideas of Benjamin Whorf—who, rather oddly, is not mentioned by Estrich and Sperber—reflects this emphasis. Whorf asserts with considerable documentation from the study of Indian and European languages that the linguistic patterns of the individual in large measure determine how he "sees" his world and how he thinks about it. From this point of view language does not merely convey a body of meanings common to all persons, regardless of language; rather, it determines the character of those meanings. This view is consistent with and would be an extension of those expressed in the present work. There are chapters on word taboos among primitives and civilized communities, on speech communities, on phonetic change, on meaning, on making new words, and on humor in language. There is probably no field of specialization more technical than linguistics which has a jargon all its own and a point of view regarding its subject matter which the layman is

likely to find forbidding. It is a tribute to the linguistic skills of the authors of *Three Keys to Language* that the book can be read with profit and interest by any literate person without benefit of a knowledge of linguistic science.

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An enlarged edition of the highly useful *Reader in Public Opinion and Communication* edited by Bernard Berelson and Morris Janowitz has just appeared (The Free Press, Glencoe, Illinois, 1953, $5.50). The first edition of the *Reader* contained sections on the theory of public opinion, formation of public opinion, impact of public opinion on public policy, theory of communication, communication media, communication content, communication audiences, communication effects, and public opinion and democratic objectives. The contributors included Robert Merton, Harold Lasswell, Paul Lazarsfeld, T. W. Adorno, Hans Speier, Hadley Cantril, and Walter Lippmann. In the new edition there have been added approximately a hundred pages on methods in public opinion research. Such well-known specialists as Lazarsfeld, Stouffer, Kornhauser, Katz, and Blumer contribute sections on study design, sampling techniques, observation techniques, and interview methods.

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It is extremely difficult to write a book on propaganda, especially a semipopular book, without implicitly or explicitly adopting what may be called an exposé attitude. In the minds of many persons propaganda and moral indignation appear to be inseparable. They wish to know how to "detect" propaganda presumably in order either to exterminate it or, at least, to protect themselves from its insidious influences. Alfred M. Lee in *How to Understand Propaganda* (Rinehart and Company, New York, 1952, $3.00) has succeeded in avoiding the exposé clichés and has written a highly readable and psychologically accurate book. In the introductory chapter the author makes it clear that the word "propaganda" is a colorless label for efforts at purposeful mass

persuasion, and that it is difficult if not impossible to conceive of modern society with its vast population existing without it. The popular view which places propaganda and education, and propaganda and science in mutually exclusive and opposing categories is critically examined. It is refreshing to discover that these presumably immaculate enterprises are, like propaganda, agencies of social control. There are chapters on the content of propaganda, on propaganda specialists, on propaganda and mass communications, and on propaganda techniques. The self-righteous and the believers in social and moral absolutes will be annoyed by this book.

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Broadcasting Projects: Radio and Television by Henry L. Ewbank and Sherman Lawton (Harper and Brothers, New York, 1953, $2.50) is a sort of laboratory manual prepared presumably to accompany *Broadcasting: Radio and Television* by the same authors. The projects are concerned with programming, listening and viewing, writing, continuity, and audience surveying. The instructions for each are clear, and they appear to be designed to keep an entire class continuously interested. There are eleven program projects, twenty-three listening and viewing projects, seven writing projects, two audience-survey projects, and twelve examples of various types of scripts.

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Three more dictionaries have appeared. The *Dictionary of World Literature* (Philosophical Library, New York, 1953, $7.50) joins what appears to be an endless procession of similar works, and seems even less satisfactory than its predecessors. It is edited by Joseph T. Shipley in collaboration with a large number of specialists. Its 453 pages contain long and short articles on a vast variety of topics—psychoanalysis, puns, imagination, French criticism, detective story, prosody, zeugma—all of which undoubtedly bear some relation to world literature. The *Encyclopedia of Aberrations* (Philosophical Library, New York, 1953, $10.00) is edited

by Dr. Edward Podolsky and contains articles on such subjects as acathisia, erotographomania, and dromomania. It also has lengthy discussions of juvenile delinquency, nonadaptive group behavior, murder, pathological boredom, and lying. It seems intended primarily for the general public rather than the specialist. The *Short Dictionary of Mythology* (Philosophical Library, New York, 1953, $3.75) is, indeed, short. By P. G. Woodcock, it contains 156 pages, and few of the references are more than four or five lines.

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JOURNALS, RESEARCH, PAMPHLETS, ETC.

The winter 1952–1953 issue of the *Public Opinion Quarterly* is devoted to international communications, with Dr. Leo Lowenthal, director of the Evaluation Staff of the International Broadcasting Service, U. S. Department of State, as guest editor. The well-known specialists contributing special articles include Paul Lazarsfeld, Harold Lasswell, Charles Glock, Bruce L. Smith, Herta Herzog, Alex Inkeles, Marie Jahoda, Siegfried Kracauer, and Daniel Lerner. The first section deals with the field of international-communications research and, as the editor notes in the introduction, is largely devoted to "mature speculation about the opportunities, hopes, and dangers in the new field." The second section is concerned with problem areas in which are discussed problems of propaganda and resistance to propaganda, implications of domestic-communications research for international-communications problems, and the problems of communication resulting from the differences between industrial and nonindustrial countries. The last two sections deal with techniques and findings of communications research. Under the head of techniques are papers on how to do research on areas inaccessible for political reasons and content analysis. In the last section the papers are concerned with such questions as the results of studies based on interviews with refugees from the Soviet Union, the results of studies of communist broadcasts to Italy, and a study of political extremists in Iran.

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On the whole the slightly apologetic note sounded by Dr. Lowenthal in the introduction seems justified. As is to be expected, the papers are of uneven merit, but the impression remains that international-communications research is a somewhat amorphous field both as to theory and results. This is not to say that the project of devoting a special issue of the *POQ* to the subject was not eminently worth while. All of the papers deserve careful reading by anyone interested in the pressing problems of the field, and some of them are highly significant contributions. The group of five papers on content analysis were, for this reviewer, the most important and most interesting of the issue. All of these studies were written by persons who have conducted content analyses related to the *Voice of America,* but only two of them deal with VOA broadcasts themselves. There are papers on the listener mail received from five European countries, on the results of content analysis of references to the VOA in Soviet Russia, and an especially important paper by Siegfried Kracauer on the question of quantitative versus qualitative content analysis. This is the only strictly theoretical paper in the issue, and it raises a question which had been foreshadowed in Bernard Berelson's book *Content Analysis in Communications Research,* reviewed in this department in the summer number, 1952. Kracauer makes an excellent case for qualitative analysis on the general grounds that quantitative procedures, because of their necessarily atomistic character, will miss the more global and perhaps more significant features of a given communication. He endeavors to avoid the charge that qualitative analysis lacks precision by raising the question whether communications research, as such, should really try to match exact science, and if it does, whether it is not paying too great a price. Since content analysis is at the core of most communications research, Kracauer's paper should and will excite an interesting controversy.

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The initial number of the *Audio-Visual Communications Review* is before us. It is to be published quarterly by the Department of

Audio-Visual Instruction, National Education Association, 1201 16th Street, Washington 6, D.C. It will be edited by William Allen, University of Wisconsin, with the assistance of an extensive list of specialists in the audio-visual field. The first issue contains articles by Edgar Dale ("What Does It Mean to Communicate?"), James D. Finn ("Professionalizing the Audio-Visual Field"), Kenneth Norberg ("Perception Research and Audio-Visual Education"), Charles F. Hoban ("Determinants of Audience Reaction to a Training Film"), and C. R. Carpenter ("A Theoretical Orientation for Instructional-Film Research"). There are departments covering world communications, book reviews, and abstracts of research. The journal has an attractive format, a readable type face, and, if the first issue is representative, a high standard for its authors.

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In the UNESCO series on *Press, Film and Radio in the World Today,* there is presented for the first time a discussion of television. In *Television and Education in the United States* (UNESCO, 19 Avenue Kleber, Paris–16e, 1952, no price given), Charles A. Siepmann discusses the general educational aspects and implications of television. Five major-problem areas are covered: the audience and effects of TV, educational policies and practice of the TV networks, TV in colleges and universities, TV in the public schools, and the research findings with respect to effects of TV on children and TV as a teaching tool. Professor Siepmann is chairman of the Department of Communications at New York University and the author of several books on radio, the most recent of which is *Radio, Television and Society.*

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The National Film Board of Canada has issued a catalogue of 16-mm. films available for purchase in the United States. Each listing contains a brief characterization of the content of the film together with purchase price, running time, and so forth. The New York office is at 1270 Avenue of the Americas.

Burton Paulu has prepared *A Radio and Television Bibliography* (National Association of Educational Broadcasters, Urbana, Illinois, 1952, no price given). It covers the period between January 1, 1949, and June 30, 1952, and is confined to the nontechnical aspects of broadcasting. The items are classified in thirty-eight major categories. These include governmental and legal aspects, social aspects and criticism, programs, advertising and business, research, techniques and instruction, educational aspects, broadcasting in foreign countries, facsimile, color television, and bibliographies.

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Max Leutenegger and Beat Kleiner in *Film, Dramaturgisch, Gesellschaftlich, Historisch* (Kleiner/Leutenegger Zollikon, 22 Witellikerstrasse, Zurich, 1953, no price given) have written a compact little essay on the social, aesthetic, and historical aspects of motion pictures. The primary emphasis is on the historical development, the discussion centering around those individuals who have made major contributions to films. The section on the "first generation" covers the contributions of Méliès, Porter, and Griffith. The "second generation" covers the contributions of Eisenstein, Pudovkin, Pabst, von Stroheim, Chaplin, and Dreyer; the *expressionists*—Wiene, Leni, Murnau, and Lang; the *avant-gardists*—Eggelin, Fischinger, Ruttmann, Richter, Clair, Buñuel, and Cocteau; the *realists* and *naturalists*—Murnau, Dupont, von Sternberg, Lang, Siodmak, Renoir, Carné, Duvivier, Vigo, Ford, Milestone, Hawks, LeRoy, and Wyler; the *documentarists*—Eisenstein, Flaherty, Grierson, Rotha, Cavalcanti, Watt, and Ivens; those with *a personal style*—Clair, Cocteau, and Welles. The "third generation" are the *neo-realists in Europe*—Visconti, Rossellini, De Sica, Clement, Clouzot, Allegret, Engeles, and Dreyer; and the *neo-realists* in the United States—Rossen, Robson, Wise, Mankiewicz, Wellman, Haas, Wilder, and Brown. In eighty-three pages the authors have covered an amazing amount of material. There is a carefully selected bibliography.