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Contents

CONTENTS V

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Contents

BOOK REVIEWS

A COSTUME PROBLEM
from Shop to Stage to Screen

A New Way of Looking at Things

_____ CARL BEIER, JR.

Before entering the Army, in which he has been a writer and producer of AAF films, Carl Beier, Jr., was a pioneer director, writer, and producer. In Hollywood he has written and lectured for the Affiliated Committee for Television and for the _Screen Actor._

THE PRIME fact of television is, as Gilbert Seldes says, "the instantaneous and complete transmission of actuality"—or, I might add, of artistically created illusion. Despite its similarities in equipment, technique, and function to those of other media, its ability to let us see and hear what is going on beyond the horizon, _at the very time it happens,_ is unique. It is as different from motion pictures, radio, or the theater as flying is from train travel, driving, or walking.

Television is a new medium, but with the limits of time, talent, and resources afforded it so far, only in a hopeful sense can it be called a new art. As with any new art, much of its material and its technique have been borrowed from allied arts, and it is not surprising that it seems imitative since its own peculiar potentialities have hardly begun to be explored, much less developed. Before and during the war, technical limitations were a large part of its problem, and financial resources and staff were limited. Yet the fact remains that, artistically, television's possibilities, even within those limits, were far from thoroughly exploited. New inventions and new investment will ease many a production headache, but they will not automatically solve the artistic problems.

One of the first impressions one gets in working in television is a sense of speed. The television camera has an even more insatiable appetite for material than radio's microphone. One cannot spend time in describing a place or creating an atmosphere that the camera "sees" instantly. The next and equally strong impression is one of unbroken continuity. There can be no pause and no "retakes." Third, and possibly most impressive, is the sense of the audience just beyond the control panel, watching and listening to everything that comes within range of the camera and microphone. The feeling is almost that of facing an audience directly, even though its reactions cannot immediately be felt.

The rapidity, the necessity for a continuous line of action, and the consciousness of the audience make working in television like drawing an artist's sketch while people look on, rather than creating, as in motion pictures, a mosaic made up of hundreds of carefully matched little pieces fitted painstakingly together in accordance with a large preconceived design that is not shown to the public until its creators are ready. In pictures, changes and rearrangements are possible, group consultations and test audience reactions can be evaluated. In television, however, although the program material remains more or less malleable until the instant it goes on the air and confronts its audience, the final decisions must be made at a speed requiring almost instinctive judgment by one man.

The reason for one-man control is inherent in the medium. The action in front of the cameras may be completely unrehearsed, as in telecasts of news, sports, and special events. At forum discussions, interviews, and audience-participation shows the master of ceremonies must guide the unrehearsed activity according to a prearranged plan, but even when the action is thoroughly rehearsed, as in dramatic, variety, and musical shows, there will be subtle differences in timing, pace, and physical movement between rehearsal and performance. To all these the director must be sensitive and alert, and must instantly cue and control his cameramen, stage crew, sound and picture engineers, projectionists (if films or slides are used), and any special assistants as an orchestral conductor leads the various solo instruments and choirs of his orchestra. Since this television "orchestra" is not sufficient unto itself, the director's position during a performance is comparable to that of the conductor in the pit at a musical play. He must accommodate his actions to the action on the stage. He must be able to see the show as a whole while it is happening, and give it shape as it goes. This unifying authority cannot be divided.

The analogy to music is not an idle one. Television gains much of its special character from the fact that, like music, it is an art in time as well as in space and sound. The pace and flow laboriously achieved in the shooting of a motion picture, and in the cutting rooms and special-effects laboratories, must be given to a television production *as it goes*. The texture and tempo of the sound that is achieved in recording, cutting, scoring, and dubbing must all be "played" in television, instead of being finally assembled as in films. All the processing of film (both sound-track and picture) — exposure, development, cutting, the addition of special photographic effects, dubbing, and projection—is compressed, in television, into the instant of electronic pickup and transmission.

The director's thought, feeling, and judgment must be smooth, continuous, and rapid. He must be as incisive and articulate in his directions as a conductor is with his baton and gestures. It is not enough for the director to conceive and rehearse the actions of his performers: he must "conduct" them in performance as well. He is aided in this by an assistant on the studio floor who is in communication with him by means of telephone wires and a headset (as are all the members of the stage crew). The assistant serves generally as the stage manager, and communicates the director's instructions to the performers in front of the camera by hand signals.

TELEVISION IN THE STUDIO

At present, television rehearsals are held in bare rehearsal studios, with scenery and cameras indicated but not present. The problems of lighting, camera movement, and microphone coverage are as yet in the mind of the director. He will find it helpful if representative members of the crew attend an early rehearsal, to advise him on such technical problems as may arise. Only the last rehearsal or two can be dress rehearsals, not only with settings, costumes, make-up, lights, and so on, but also with full rehearsal of cameras, sound, cutting, and effects. In this it is like a theatrical production, with the

addition of cameras and microphones and their attendant complications.

The complications should be appreciably lessened by the use of a new kind of camera "pickup" tube, the image orthicon, which—we needn't go into technical details of difference here—is said to be an improvement over the iconoscope because it is far more sensitive. A recent demonstration showed a scene successfully televised by the light of a single candle, and another scene televised in absolute darkness by the use of "black light." The orthicon is being used for telecasts of sporting events; in conjunction with telephoto lenses, it is able to follow the action even in deep late-afternoon shadows, or through the sharp shifts of light in a spotlighted arena. This would also seem to lessen the troublesome television problem of depth of focus. Together with the greater detail of the new high-frequency television image, the orthicon gives promise, for the immediate future, of picture quality equivalent to that of Hollywood (35-mm.) film. It should be remembered that all television seen thus far has been of prewar quality: low-frequency, black-and-white images roughly equivalent to 16-mm. film in quality.

Television lighting has, until now, been more concerned with adequate illumination for transmission of the picture than with lighting effects. There is little reason why, with increased facilities, the lighting cannot become primarily pictorial. This will require expert knowledge of the uses of lighting in the theater and in motion pictures, to produce the swift functioning of light plots that will yield photographic quality. Every television set must be lighted as if an extended boom shot, from a long establishing shot to a close-up, were to be made. That is actually what happens in the course of a normal television show, although more than one camera is used, over a period of many minutes, to accomplish this basic movement. The television stage is almost encircled by possible points of view, with respect to both distance and angle, for the audience as represented by the cameras; yet the action must be continuous, whatever face it may present to the camera. This calls for a very fluid kind of lighting and camera handling.

It follows that a very fluid kind of setting is most effective. A British invention recently patented appears to offer exciting possibilities. Any kind of foreground action, televised in the studio against a blank, brilliantly lighted screen, can be superimposed over any kind of background (film, miniature, drawings, abstract patterns, or televised location shots) televised by another camera. An automatic electronic signal cutout blanks out the background image wherever anything appears in the foreground.[1] The effect is that of a remarkably simple and flexible kind of motion picture "process." However, it may be used for a good deal more than simulation of real backgrounds, for which, in pictures, "process" shots are usually employed. The imaginative use of this new television process would seem to be an extension of many experiments in stage settings, and in the combination of art work or animation with photography in motion pictures.

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[1] For a detailed explanation, see William Brockway, "Television and Motion Picture Processes," *Hollywood Quarterly*, I (1945), 85 ff.

A prewar television experiment with paintings may help to make these possibilities clear. Using a large panoramic landscape with figures, Breughel's famous painting of an autumn harvest, we panned the camera across the surface of the painting in such a way as to seem to be moving through the pictured fields and wooded hills, and then pulled back to reveal the whole sweep of the canvas. The camera intensified the perspectives of the painting, and the exploration of these perspectives became an exciting experience for the spectator. From this it is possible to see how, after one camera has moved over a painting and the audience seems to traverse a landscape to the top of a hill against the sky, on a second camera actors can be introduced into the foreground by this new television process, and play a scene which is, psychologically, set out-of-doors, atop a hill. It would be a fluid kind of stage setting, intended not to duplicate nature with photographic realism, but to create an emotional atmosphere with the resources of art.

Another aspect of the Breughel painting reveals further possibilities. Different parts of the painting show the various activities of a typical day of harvesting. Hence, as the camera seemed to lead us through the landscape, simultaneously we experienced the passing of a day, so that the pullback to reveal the whole painting made the mind encompass the traffic of an entire day. This suggests, to me, the use of paintings as visualizations of time and mood transitions, with or without actors in the foreground reacting to the change.

Further experiments have been tried. I had an actor read, off-screen,

Hemingway's description of the coming of dawn before the bridge-blowing, from *For Whom the Bell Tolls,* over a televised miniature of mountains and the bridge as they came out of darkness into sunlight. (I shall say something later about how this effect was achieved.) This was moving illustration of a dramatic time transition. The narrative sound was the motive force. On another occasion, a Thanksgiving harvest hymn was played over the camera's movement through a Grant Wood painting of autumn fields. The rich abundance he had painted into his panorama of Iowa countryside was in perfect keeping with the song and season. Again, a Spanish dancer dressed like one in a painting by Goya seemed to dissolve out of the painting into her dance. Here, the atmosphere of the painting seemed to stay with her throughout her dance against a neutral background. All these, though they were relatively undramatic applications of the principle of artistic suggestion or illusion, could be applied with strong effect to television drama and other presentations by means of the new process. Of course, cartoon backgrounds, such as were employed in the *Living Newspaper* production on Broadway to comment satirically on the foreground stage action, could be used effectively. This television process makes possible a continual change of "atmosphere" without physical shifting of sets in the studio. It should be an important answer to television's need for unbroken continuity.

Nothing is more swift and creative than the properly stimulated imagination of an audience. Physical realism of settings, as championed by the movies, is slow, unwieldy, and expensive, but

there is a kind of emotional realism which is eminently possible. In Orson Welles' version of *Julius Caesar*, played on a bare stage, the scenes were painted with light. In one "chase sequence," actors passed alternately through wide bands of light and dark. Coming out of the safe dark, Cinna, the poet, would be mercilessly revealed to his pursuers in the sudden light. The city through which he was hunted was irrelevant: the sense of the capture and kill was built to a terrifying climax.

Lights, platforms, and cycloramas are more flexible than fully constructed sets, and are less expensive. However, for realistic productions, unit sets with interchangeable parts are feasible. Miniatures can be matched in with partial sets on the stage, and film sequences previously photographed for the purpose can be intercut between "live" scenes played in the studio; location shots can thus be handled without the expense of filming the entire production. Such film sequences permit costume and scene changes in the studio while they are being run off. Realistic drama compounded of stage and picture techniques is thus made possible. A greater opportunity seems to lie in a fresh approach to television's expressive possibilities—an approach that seeks not to imitate or equal other media, but to create its own medium.

To the cameramen, and the sound men, picture engineers, and stage crew, the analogy of the orchestra also applies. If a show is well rehearsed, they can play their parts in it as rehearsed, taking cues and directions with respect to tempo, quality, volume, and so on, from the director. In an unrehearsed show their action will have less the quality of an orchestral performance than of a jam session. They may receive an exhortation to "take it," and improvisation is then the order of things; the director himself will be less conductor than leading player. Such improvisation can be both brilliant and exciting—the more so, the more skilled the participants; and the audience, being "in on" it, can share the excitement. Spontaneity is no substitute for skill, but art need not always be deliberate.

The television director has the unique advantage of being able to see what any of his cameras are trained on at any and all moments. In front of him are preview and on-the-air monitoring screens side by side. These enable him simultaneously to watch the "take" that is going out on the air and to check the camera to which he will cut next. Along with his other functions, it is as if he were viewing "dailies" or "rushes" at the same time that he is peering through the finder of a camera at the next setup. Since there is no lapse of time between "takes," he must "cut in the camera" instantly at all times. This means that, in performance, he must function as first cameraman, however much assistance or advice he may get from his cameramen at rehearsal. To match the conditions of television production, camera handling must be fluid and integrated. Lights, camera, action (and all they imply) must be handled in terms not of a single shot or angle, but of an ordered, purposeful succession of shots with continuity and pace.

To achieve this, television cameras must be as mobile and flexible as possible. At present the best of them are on dollies maneuvered by an assistant over a smooth floor without tracks. They are

set on Fearless perambulators, or on a mobile base with a hydraulic lift. Improvements of camera design, together with the now possible elimination of heavy co-axial cable connections with the control room—insulated wire is now used instead,—should make the most advanced kind of camera boom feasible. The artistic problem of television camera handling is the necessity of always having a second camera ready to cut to, matched with the one that is on the air. Besides ease of handling, there are other practical reasons for utilizing camera movement rather than a rapid succession of cuts, as a general rule. The smaller television screen and less intense concentration of a home audience seem to make a longer time for absorption of each shot advisable. But there may be an artistically valid reason for this, too. Television may find its best expression in a visually varied yet concentrated development of central emotional themes or intellectual points, rather than that richly detailed photographic inquiry into all the evidences surrounding a central thought or feeling which seems to be the best technique of motion pictures.

IN THE CONTROL ROOM

In cutting, therefore, no division of control is possible. Although there is an engineer who actually switches one camera off the air and another on, he does so only on cue from the director. He also makes the dissolves, fades, or other effects by operating the visual controls. But he is strictly a technician. The director's control is not merely desirable; it is an absolute necessity. Only by cueing all his cuts and effects can he control and synchronize the movements of his cameras. He can be

greatly aided by an alert assistant beside him, who functions both as script clerk and production man, following the script, giving warning cues, watching the clock, and generally serving as a second pair of eyes, ears, hands, and brain for the director.

Here we come to something basic. As in radio, because of the necessities of network operations, time is fixed and absolute for each program. A fifteen-minute program must take exactly fifteen minutes to present. There can be no extension of the actual time it takes for a specific action in front of the camera by overlapping cuts which repeat parts of the same action from different angles. There can be no compression of time by cutting away from an action at the beginning and returning to see it completed in less time than it would actually take. In other words, there is no overlapping of scenes, and only by physically repeating or omitting part of an action in the studio, in front of the cameras, can one "cheat" on the time an action takes. Only by keeping a thing out of frame as the on-the-air camera is used can one fail to show it to the audience.

Similarly, the significance of any action cannot be changed by juxtaposing it, in cutting, with anything that is not actually taking place immediately before or after the action shown. In other words, in documentary and news coverage it is more difficult to be dishonest. One cannot show in one shot a man with hammer upraised, and then, in the subsequent shot, instead of the nail he was hammering, his wife's head, or his child's piggy bank, unless carefully faked shots on another camera, or stock shots from film that will match, are cut in. "Live" television can be

edited only by omission, or by empha-
sis, and not by arrangement of shots
out of actual sequence as in film. Thus,
all effects of composition by montage
must be preplanned and televised in
proper order. They cannot be created
in the cutting process.

All the foregoing emphasizes that
cutting in television is instantaneous,
and simultaneous with photography.
There is no running of film back and
forth through a Moviola, and then de-
ciding. In fact, there is no film at all;
there is nothing more permanent than
the momentary vision caught by the
camera. The television camera sees; it
does not record. A record of a "live"
telecast can be made only by rephoto-
graphing the image on the television
receiver in sound movies. Therefore,
trial and error must be confined to re-
hearsals. In a performance, every move
must be a trained reaction. You can al-
ways see both what you are cutting
from and what you are cutting to, and
you must judge the moment when the
two views merge most smoothly or con-
trast most significantly.

The final element in determining the
quality of the television image is "shad-
ing." This is the television equivalent
of "developing" film; but, remember,
all controls in television are instantane-
ous. Beside the engineer who switches
from camera to camera, by use of
straight cuts, dissolves, fades, and so on,
is another engineer who controls the
contrast and brightness of the pic-
ture. The effect I mentioned earlier, of
sunrise for a reading from Heming-
way's For Whom the Bell Tolls, was
achieved without any change of light-
ing on the minature set although the
picture gradually emerged from near
blackness to daylight detail. The effect

was produced by regulated use of the
contrast and brightness controls: de-
creasing the contrast and increasing
the amount of light in the picture until
the television image was a normal
visual replica of what the eye saw in the
studio. These controls were (along with
those for the dissolve, fade, etc.) elec-
tronic; that is, they operated by increas-
ing and decreasing voltages to produce
a visual effect. Another new invention
now makes it possible to control visual
effects optically, by passing the images
through a special control channel in
the control room.[2] This method sub-
stitutes artistic control of pictorial
quality or effects for scientific control;
it is achieved by eye instead of by elec-
tronic formula. It should greatly in-
crease the flexibility of the visual side
of television.

The control of sound in television is
closer to radio than to pictures, but, in
picture terms, it involves sound "mix-
ing" and "dubbing" as a single, simul-
taneous operation. With the sound
that is picked up directly by micro-
phones in the studio, there can be
blended sound and music that will en-
hance the atmosphere of a scene and
will contribute to the continuity by
use of "bridge music," sound overlaps,
and the like. In conception, there need
be little difference between television
sound and film sound track; it is the
technical details that differ most here.
It is quite possible for performing mu-
sicians and sound-effects men to work
to the picture—presented on a screen in
a separate studio, if more convenient,—
although the hearing of the sound may
help the actor to give a more unified
performance.

[2] For a detailed explanation see the article
cited in the preceding footnote.

THE CREATIVE PROCESS

The composer of an original score, however, has the advantage of having to be "in on" the preparatory stages of production if he is to write a score, because a final cut (or, what is worse, a rough cut and many subsequent changes) of a picture cannot be presented to him as a *fait accompli,* nor can his function be limited merely to musical accompaniment. He is in a position to suggest dramatic use of music where he feels that it might be used to advantage, and an intelligent director can profit from the composer's wider knowledge of musical possibilities. That is the real advantage of a specially composed score. Otherwise, it might almost as well be stock music. In television the composer should have, just in the nature of things, a better chance to make his music an integral part of the creative process—to score the music rather than merely to underscore the action with music.

Since all these factors will influence both acting and writing for television, I have left mention of these arts for the last. For the actor, it is "first night" every night, and he cannot lose himself in the play completely. The television player must "harmonize" with the television "orchestra" as conducted by the director. He must be aware of lights, cameras, microphones, and so forth, as the player in a musical production is aware of musical requirements while playing his part. The actor must sustain his performance not only dramatically, but technically as well, like a melody within the larger harmony of the whole production.

The writer, too, must be fully aware that he is writing for a complex medium. He must understand the possibilities and problems of the various "instruments" of television. Words are not enough: the creative idea, the basic conception, is his task. Besides narration and dialogue there are structure and atmosphere. The writer may provide the plot for the actor to work from, either in pantomime or in a free adaptation of *commedia dell'arte* style in which only structural speeches are written and memorized and the connective tissue ad libbed. Television can offer the actor an opportunity to be creative rather than merely interpretative. The writer may also supply the story outline from which a choreographer, an artist, and a composer can work. However, the spoken word can be used to conjure up a scene only suggested by the visual accompaniment. It must always be remembered that television is both a visual and an aural medium, and in the complementary usage of both means of continuity either may dominate temporarily, or consistently, in any given production. Full appreciation of this fact by the actor as well as the writer makes possible a new freedom of expression in television. Unity of thought and feeling is the problem. By imaginative use of television's capabilities freedom of time and place is quite possible.

PROGRAMMING

As for program material, eventually, as television technique and facilities are developed, no event of public interest will be out of range of television, provided the effort of televising it seems worth while. Besides its presentation to a widespread audience of events taking place in specific locations, television will also serve as a means of

disseminating all the arts to a wider audience. There is nothing that need be beyond the range of its cameras and microphones—drama, dance, music, the fine arts, motion pictures, and still photography. Already, public events—political, news, or sports—and examples of every art have been televised, with either the promise or partial realization of ultimate success.

Audience reaction tests are accumulating, but the results as yet are far from conclusive. If, as one recent test reveals, a large proportion of television's limited audience at present prefers informal audience-participation programs to musical productions, may not the reason be that current production technique as developed by the testing studio is adequate for these simpler shows but woefully inadequate for more intricate performances? An *Information Please* movie short is no trick to shoot, and is popular; but Gjon Mili's *Jammin' the Blues* should, I think, be ranked as superior because it is brilliantly produced. It may be untrustworthy to judge the effectiveness of an idea by the total result on the audience: the execution of the idea may be the determining factor. Only expert analysis will discover the cause of success or failure.

Other factors to be considered are screen size and viewing conditions. The small screen of prewar-type television affords little visual pleasure; with it, only simple, sharply defined pictorial compositions, or close-up clarity, is really effective. Popularity of programs will vary with the directors' understanding of this limitation. But as improved picture quality, and the larger, projected television images now in the developmental stage become

standard, freedom of choice in program material and handling will increase. The addition of color will increase the attractiveness and capabilities of television. It would be unwise to eliminate experimentation or development of programs that cannot be as immediately popular as simpler shows merely because of the present quality of the television picture. Program and technical development must go forward together as much as possible; in fact, new program ideas will frequently create the necessity that mothers the invention of new equipment.

It must also be remembered that the physical and psychological conditions of viewing television in the home differ from those of a theater. It is too early to predict exactly what this will do to the length and kind of program offered in television, but it already seems probable that feature-length productions demand too long and too intense a concentration from people in home surroundings. On the other hand, intense concentration can be expected for shorter periods, provided the material is forceful and concentrated. In radio, the two-hour "special" programs almost always get an intermittent or diffuse attention, whereas a tight program, such as the best of *Suspense*, will hold even a home listener riveted to his radio. Since television requires more audience concentration than radio, this would seem to apply doubly. As for type of program, variety within the broadcast schedule is necessary, and the easygoing kind of program such as a quarter hour of songs or a short personality interview can serve as a respite between the more attention-demanding instructional or dramatic shows. Clearly, the variety and time divisions

of radio will find their own peculiar application to the television program schedule.

The financial possibilities of rehearsal and production budget will influence the type of program as much as audience preference. The radio "soap opera," to take a horrible example, has never been proved the people's choice, but it is cheap, and acceptable to millions of housewives who listen, and so prevails against all comers. Commercial sponsorship of programs would seem to make anything so lavish as Hollywood "A" production out of the question. If the legitimate theater can get up to $6.60 a ticket for a production that costs possibly one-twentieth as much as a normal motion picture, probably "live" television can work out a kind of production at comparable costs that audiences will welcome as free entertainment in their homes. So far as I can see, films made specially for television will have to keep within similar budgetary limitations ($50,000 to $100,000 an hour, maximum) while expending proportionately more money on purely technical aspects. If

they *look* cheap, they will not go over. Television cannot compete with Hollywood pictures on picture terms. On its own terms, it can develop into an exciting medium in which to work, and can become another new compound art.

The basis of that art is suggestion and illusion. What the writer creates, the director must imagine in his eye and ear, and the actor must suggest in his own person. All the other creative forces of television may be brought into play—the artist, the composer and the musician, the choreographer, and the dancer—all made visual by lights and cameras, and made aural by microphones. Tales can be told, and emotions can be aroused, by many different combinations of the arts and techniques available. Television must not be limited to the usual few if it is to succeed. Its expressive possibilities must be expanded as its effectiveness is heightened and its interest and concern for people are deepened. To any artist, television should be more than a source of employment: it is a challenge and a responsibility.

Television and the Motion Picture Industry

————————————————————————————— HARRY P. WARNER

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THE CURRENT LITERATURE on television implies that it is a development or outgrowth of broadcasting. From a technical and regulatory point of view, this is undoubtedly true. Television for the most part was developed and is still being developed in the laboratory of the broadcasting industry; it will be regulated by the Federal Communications Commission. But from an operative point of view it will utilize the techniques and practices of the motion picture industry. The iconoscope, image orthicon, or television camera will employ visual in lieu of aural techniques for this new medium of communication.

This paper will explore a few of the relationships and conflicts between the broadcast and motion picture industries. The expertise required for the production of television films is beyond the province of this article. Such discussion as there may be on production techniques is only for the purpose of amplifying the aforesaid relationships and conflicts.

A word of caution is appropriate at this time. The opinions and conclusions expressed herein are tentative, and will undoubtedly be modified as the television industry matures. Technical developments in both motion pictures and television may render a portion, if not all, of this discussion

obsolete. We can only be guided by the limited experience of the television industry and the potentialities of motion picture production and operation.

It is believed that from 50 to 75 per cent of the commercial television programs will be on film. The basis for this statement is the versatility and long-range economy of film over live action.

I think it is safe to say that the public will demand approximate if not similar standards for television film to those now obtainable in motion pictures. This means that the format of radio programs with performers reading from a script before a microphone will be supplanted by personnel who will dramatize and act out programs for a visual audience. This in turn will impose additional financial expense on advertisers for the rehearsal not only of performers but also of technicians. Experience has demonstrated that television personnel such as directors, cameramen, grips, and control-room operators require as much time for the proper performance of their technical duties as does talent.

In the face of the expense of televising live action—and other difficulties involved—it seems logical to believe that, in the main, television will transmit motion pictures to the home. In addition, the element of error—e.g., the performer's omission of dialogue or nonperformance of dramatic action—is minimized in the use of film over live action. The versatility of film, its ability to bring to the screen varied scenes and backgrounds, gives to motion pic-

tures an incomparable advantage over live action, which is limited to the two or three stages of the television studio.

The obvious source for television film is the established motion picture studios. The latter possess the facilities and techniques for television film production. This necessitates a brief inquiry into the costs of motion picture and television production and the advertising dollar which has been spent on radio.

It is almost impossible to estimate the original negative cost of the average product of a motion picture studio. A feature-length film as distinguished from a short subject can cost from $50,000 to $5,000,000 for a technicolor epic. The figures submitted herewith are approximate and are undoubtedly subject to modification because of the different types, methods, and manners of motion picture production. The average cost of a motion picture (and this includes the total Hollywood output) is approximately $300,000. The so-called Grade "B" feature-length film costs approximately $400,000; the Grade "A" averages $1,250,000. The two-reel short subject ranges in cost from $7,500 to $40,000, with an average cost of $30,000.

Several observations on the high cost of motion picture production are pertinent at this point. The financial return on a profitable picture is enormous. For example, Selznick's *Gone with the Wind* grossed approximately $30,000,000 on a $5,000,000 investment. A more recent example is *Going My Way*, which returned $15,000,000 to Paramount on an original negative cost of approximately $1,500,000. Needless to say, the average motion picture does not reflect as high a return as these two

pictures. In any event, the high profit return obtained from paid admission in the motion picture theaters is a contributing factor to the large salaries paid stars and motion picture executives such as producers, directors, and writer-producers. Other factors which contribute to high production costs are an overhead of approximately 30 per cent and increasing labor costs. The primary cost of a production is determined by the number of "shooting days" necessary to complete the picture. This excludes the construction or adaptation of sets and music, and the cutting and editing of the film. No rule of thumb exists whereby the number of shooting days may be determined with exactness and the shooting schedule rigidly adhered to. A motion picture, unlike an assembly-line production, requires individualized treatment.

This discussion of motion picture costs has been premised on 35 mm. production. Since the preponderance of television film will be in 16 mm., it is believed that there will be an over-all decrease of approximately 30 per cent in 16 mm. production.

Statistics on advertising revenues received by the broadcast industry and costs for television operation are appropriate here. The 1945 *Yearbook of Broadcasting and Broadcast Advertising* states: Since time sales account for about 95 per cent of the medium's total income, it is probable that the total receipts of the broadcasting industry during the past year were in the neighborhood of $300,000,000, although it is extremely difficult to estimate talent and miscellaneous receipts with any accuracy. If the approximately $50,000,000 which it is estimated advertisers spend directly for talent and programs

are added, the grand total of expenditures for radio advertising in 1944 should reach about $350,000,000.

The preliminary estimates for broadcast advertising for 1945 totaled $405,250,000. The latter estimate will not be considered in this article since it is incomplete.

The top gross expenditure by an advertiser, as set forth in the 1945 *Yearbook of Broadcasting and Broadcast Advertising,* was $5,537,409; this was expended by General Foods Corporation on the CBS network. The advertising agency which had largest gross expenditure was Young & Rubicam, Inc., which spent almost $8,000,000 on CBS. It is believed that there are approximately fifty-five to sixty advertisers who spend a minimum of $1,000,000 for broadcast advertising. The foregoing figures represent a rough estimate, since the NBC client and agency expenditures are not available.

The cost to the sponsor of the top radio programs such as the Bob Hope, Jack Benny, and Fred Allen shows is approximately $38,000 per week. This is broken down to $18,000 for one-half hour of network time, using all basic and supplementary stations of a chain, and $20,000 for talent. The average radio program should run approximately $20,000 for a half hour.

It is believed that the advertising expenditures for television will be correspondingly greater than that of radio. Since television offers a visual medium for the exploitation of consumer goods, it will undoubtedly warrant larger advertising appropriations by sponsors. The demonstrative technique for the sale of household goods and for goodwill programs will be much more effective on the consumer public than the

commercial announcement. For obvious reasons no estimate can be furnished at this time of the amount or extent of the television time sales; it should be substantial.

The figures to be submitted on television operation constitute a rough estimate since financial data on this subject are scant and incomplete. The Philco Radio and Television Corporation recently filed an application for a metropolitan station in Washington, D.C. Philco estimated that the initial costs would be $528,423 and that the monthly operating costs excluding talent would be $61,500 "and upwards." The minimum estimate for yearly operating costs was $738,000; this was based on $37\frac{3}{4}$ hours of programming per week. A breakdown of a monthly program schedule discloses that 54 hours would be allotted to outside pickups, 100 hours to studio production, and 10 hours to motion picture film. The planned programs include animated cartoons "followed by studio shows for children," televised previews of coming attractions, motion picture telecasts, sport and quiz programs, etc. Paul Kesten, executive vice-president of CBS, in testifying before the Federal Communications Commission in the fall of 1945, estimated that the minimum operating television costs for a station in New York would be $3,191,000 per year for forty-two hours of programming a week. It is believed that this figure includes talent costs. A representative of General Electric Company has estimated that technical operating expenses for a master (40 kilowatt) television station would run approximately $350,000 a year. This is based on 56 hours of program service per week, excludes talent costs, and assumes that the eight-

hour program day is divided equally between live action and film, both of which originate in the station.

The disparity among the foregoing three estimates precludes any tabulation of average operating costs. The absence of monthly or yearly revenues, since television has been on an experimental basis, represents another facet of this problem which makes it insoluble at this time. However, the high cost of programming will not constitute a bar to the development and expansion of this new medium of communication. Evidence in the form of consumer polls, advertising surveys, etc., has been accumulated which indicates clearly that both the public and advertiser are ready for television on a nation-wide scale.

A national gross expenditure of $350,000,000, including both broadcast time and cost of talent, is sufficient for the operation of 500 television stations in this country. This is based on an arbitrary figure of $500,000 per year for technical operating costs. It is believed that operating costs can and will be reduced through the use of television film.

Obviously, the grade "A" motion picture film budgeted at $1,250,000 will not be distributed to the television stations for exhibition. The studios can obtain a much greater financial return from motion picture houses. It is unlikely that any of the commercial organizations who have a million-dollar radio budget would expend that sum of money for a single telecast show. Advertising, to be successful, must have continuity and repetition. Finally, it is doubtful whether the interest of the television audience in the home can be maintained for an hour and a half or

two hours, the length of time required for a major motion picture feature. These disadvantages would likewise preclude the distribution of grade "B" motion pictures via television.

The chief source of motion picture product for the television station will be the short subject and perhaps a greatly modified form of "B" production. By short subject we mean a two-reel film costing approximately $20,000 and with a maximum length of 24 minutes. These films would include travelogues, sporting events, cartoons, musical subjects featuring a band, vocalists, or instrumentalists, and dramatic shows of less than a half hour's duration. This by no means constitutes a comprehensive listing of all types of short subjects. The greatly modified "B" production would be either a musical or dramatic show, a maximum of three-quarters of an hour in duration and costing approximately from $350,-000 to $500,000. Advertisers might find it feasible to sponsor occasionally this type of show.

With the short subject costing approximately $20,000, the half-hour rate for a nation-wide television hookup at $20,000 and gross time sales of $350,-000,000, it would appear that the advertisers could sponsor a maximum of 4,500 hours of television at a cost of $80,000 per hour. This is based on a minimum of 400 television stations for the country. This figure divided into $350,000,000 results in a revenue of $875,000 per station. Since the minimum cost of the Hollywood television product on an hourly basis is $40,000, it means that the revenues from the sale of time would be absorbed by 21 one-hour programs. The latter estimate arbitrarily excludes operating costs such

as salaries for personnel, maintenance of equipment, line charges, and music and copyright fees. Since the average television station will operate eight hours a day, 2,900 television hours are available on a yearly basis. The ratio of cost per hour of Hollywood product to gross expenditures and number of television stations indicates that the output from the motion picture companies will absorb too great a percentage of the available advertising revenues.

This raises the question of whether the cost of the Hollywood short subject can be reduced. The large salaries demanded by the star, producer, and director systems, the 30 per cent overhead, and increasing labor costs present serious obstacles to the curtailment of motion picture costs. As heretofore mentioned, the number of shooting days coupled with the above-named and other factors determines the cost of a production. No method has as yet been evolved whereby the number of shooting days can be reckoned with mathematical exactitude. The most detailed instructions in a script designating long, medium, or close shots, fades, dissolves, and dialogue must yield to the essentially trial-and-error method of actual production on a sound stage.

The high cost of filming a half hour of television can be best illustrated by the Bob Hope show. It is believed that the talent costs are approximately $22,-000 per week. This excludes the cost of broadcast time over the national network. The filming of this show would require an average of three shooting days. The Hope show, in addition to comedy patter, and song and band numbers, contains one or two skits. The latter would undoubtedly be more effective on film if they were acted out against the appropriate scenic background. The expense of building sets and obtaining necessary props would correspondingly augment costs. It is roughly estimated that an additional $30,000 would be required to film the Hope show.

Obviously a reduction in motion picture costs for television operation must be effected. The methods outlined below for curtailing production costs are tentative suggestions; they may be modified or perhaps discarded as this new industry progresses. Production costs can be lessened through the use of less expensive or new talent developed by and for television. The vulnerability in the development of new talent lies in the fact that the motion picture industry will compete for this talent when it finds public favor. The film industry through the receipt of paid admissions can pay larger salaries than the broadcast industry.

Costs may be curtailed through the use of smaller organizations which do not have the large overhead of the established motion picture studios. In this connection several of the smaller independent organizations have announced that they will engage in television production. In addition, newly established firms which specialize in 16 mm. film have stated that they will produce exclusively for television.

Another and important source of television film will be the television station. Its studios are readily adaptable for motion picture production. Stations will have stand-by talent; they can employ and train personnel for film production. For example, many of the soap operas can be filmed in the television studios without too much diffi-

culty. It is believed that this constitutes a source of film which cannot be minimized. In the event that other sources of television film are too expensive, stations will produce their own film product.

Motion picture studios will continue to produce film for theater distribution, because it is more profitable than television. This means that the top talent, including actors, writers, producers, and directors, will remain with the motion picture industry, since it pays the larger salaries. Television will be able to attract this top talent if and when it becomes a competitive threat to motion pictures. This poses the next inquiry of this paper.

These opinions and conclusions on the competitive effects of television upon the motion picture industry constitute guesswork. No economic or statistical data are available. In the final analysis the public will be the all-important factor.

Practically all the major motion picture studio distributing companies, such as Loew's Incorporated, Paramount, Twentieth Century–Fox and Warner Brothers have filed applications for television stations in the key metropolitan areas. These applications were presumably filed because television offers a new market for their film product or because the film industry fears that television offers a potential threat to the motion picture business. The studios desire to engage in television operation per se because it will undoubtedly be profitable. The similarity and kinship between this new form of communication and film is a contributing factor. Finally, whether the station operates independently or as an adjunct of the motion picture

business, it offers an excellent and very effective medium for the exploitation of the film product. With a minimum of 400 television stations, an additional market for film becomes available. Whether the studios will take advantage of this market depends on whether production costs, including talent, can be reduced.

It is believed that television constitutes a long-range threat to the motion picture business. The test is whether this new medium of communication will compete with the paid admissions of the motion picture theater.

A television station will find it profitable to operate "television theaters" and charge paid admissions. The television theater would be linked to the station by coaxial cable, relay station, or by direct transmission. The kinescope in the theater would be equipped with a lens which would magnify the picture for the theater audience. It is believed that the cost of operating such a theater would be small in comparison with that of a motion picture house. The number of theaters linked to a station would depend on the size and economic status of the community. It could range from one to fifteen or more in a densely populated city.

The day-by-day television product would not compete with the grade "A" Hollywood production. Motion picture houses will exist for the showing of high-quality and high-budgeted productions. But the television station and theater will afford competition in the telecasting of sporting events, such as baseball and football games and boxing matches. The latter will draw a proportionate share of total box-office returns, thus competing directly with motion pictures. In all probability,

television shows built around a current sports event, news event, or topical matter will be produced which will challenge the box-office returns of the neighborhood theater. It must also be remembered that the low-income groups in a community will be unable to afford the $200 television receiver, but will be able to pay the quarter or half-dollar admission fee to the television theater.

The admission fee charged by the television theater would serve a duofold purpose. Not only would it compete for the box-office dollar, but it would add to the revenues of the television industry, enabling it to obtain better talent, improved production of short subjects, better programming, etc. This, it is believed, is the competition faced by the motion picture industry and is one of the factors which has prompted the film industry to apply for television stations.

The Federal Communications Commission, which regulates the television industry, has prescribed a maximum of six stations which can be owned and operated by the same interests. This prevents the film industry from dominating by ownership the television industry. There remains, however, the question of the methods and manner of the distribution of television film product.

Telecasting on a national basis will be available in a reasonably short period of time. This will be accomplished by coaxial cable, relay stations, or stratovision. However, a large percentage of television film will be distributed to stations for telecasting without recourse to a national hookup. This will be the equivalent of the national transcription business which for the non-

network radio station constitutes the bulk of the program service. For example, a local advertiser in a community will sponsor a ten-minute variety show or band featurette, and obviously organizations will exist which will produce and distribute these short subjects. The question now raised is the extent to which television film production will control distribution. The past activities of the broadcast and motion picture industries and the government throw some light on this subject.

"Block booking" and its allied practices, which required exhibitors to purchase sight unseen all or a considerable part of a producing organization's film product, have been outlawed by judicial decree. They exist in a modified form today: but those practices which in the opinion of the government stifled competition have for the most part been relinquished. At the present time the Department of Justice is seeking to divorce production from distribution.

The broadcast industry has had the equivalent of "block booking"; this has likewise been outlawed by the Federal Communications Commission. Prior to the enactment of the so-called "network regulations" in 1941, the standard affiliation contract between the chain and its affiliate contained two features, "exclusivity" and "optional time," which were the heart of the network contract. By "exclusivity" we refer to that provision in the contract which prevented a station from broadcasting the programs of any other network. This feature, which was usually for five years' duration, likewise restricted the network; the latter bound itself not to sell programs to any other station in the same area. The Commission condemned this feature because it hin-

dered the growth of new networks, deprived the listening public in many areas of service to which they were entitled, and protected the affiliate from the competition of other stations serving the same territory. "Optional time," referred to that clause in the contract whereby the network could, upon twenty-eight days notice, call upon its affiliate to carry a commercial program during any of the hours specified in the agreement as "network optional time." This meant that CBS had first call for time on the entire broadcast day of its affiliates; NBC, for most of its affiliated stations, had priority for eight and one-half hours on weekdays and eight hours on Sunday. In the Commission's opinion the foregoing optional-time provisions imposed obstacles for the establishment of new networks and hindered stations in the development of new networks. "Exclusivity and optional time," as described above, have been outlawed, but they exist in a greatly modified form since those features which allegedly curtailed competition have been withdrawn. In addition, the over-all pattern of this regulatory phase has prevented duplicate ownership and control of networks, prohibited duplicate ownership or control of more than one station in the community, and prescribed a limitation on the number of stations any one interest may own and control.

This very brief summary of regulatory control of motion pictures and the broadcast industry indicates that the Federal Communications Commission will exercise supervision over the television film product. Undoubtedly the control to be exercised by the Commission will be more comprehensive than that now exerted over the motion pic-

ture industry. The Supreme Court in upholding the validity of the network regulations held that the Commission could supervise and determine "the composition of that traffic." The implications of that opinion suggest a plenary control over the television product. That supervision has already been extended to what is broadcast, since the Commission exercises an indirect censorship over the contents of broadcast programs. Whether that control will be extended to the business practices of producing television short subjects in film in an open question which will be ultimately decided by Congress or the courts.

This much is clear. The key to the distribution of the television short subject lies with the producing companies. They possess a backlog of film and the means to produce television short subjects, provided it is economically feasible. Hence we conclude that at the outset the motion picture companies will exercise the dominant role in the development and expansion of television because of their control of the television product. This control will not be exercised through ownership of television stations, but through the distribution of the film product to the independently owned stations. Undoubtedly a distribution system will emerge combining the features of motion picture and broadcast distribution. Whether the domination of the motion picture industry over television prevails will depend on the regulatory activities of the Federal Communications Commission and whether sources other than the studios produce television short subjects.

Gone with the Wind, MGM, 1941. *Going My Way,* Par., 1944.

The Tasks of an International Film Institute*

_____ ADOLF NICHTENHAUSER

ADOLF NICHTENHAUSER, M.D., has been for many years a student of film art and of the problems of producing and distributing cultural films. He received a grant from the Rockefeller Foundation to study the use and production of health and medical films. He is currently engaged in medical film work.

WITH THE setting up of UNESCO (United Nations Educational, Scientific, and Cultural Organization) the question of a new International Film Institute is coming to the fore again. UNESCO may decide to establish such an institute as a component of an agency dealing also with radio, television, film strips, exhibits, and related media. But motion pictures are so complex a medium and pose so many specific problems that they will need their own machinery within that larger framework.

Almost any point of a desirable international cultural film program is involved and important, and would need elaboration, critical analysis, and discussion. These, it is hoped, will be forthcoming here and abroad. Yet, because of space limitations, no more than a program outline and a few general remarks can be presented here.

HISTORY

The problem of creating international machinery to develop the motion picture as a cultural medium has a long and sad history. It goes back to 1923, if not earlier, when, on Swiss intiative, the International Federation of Students set up the "International Committee on Cinematographic Teaching

in Universities," which subsequently submitted a detailed program to the League of Nations. In 1924 the director of the League's International Institute of Intellectual Coöperation prepared a report on cultural film problems which led to the calling of an International Film Congress. It was held in Paris, in 1926, under the auspices of the International Committee on Intellectual Coöperation, with the aim of initiating a program in the artistic, intellectual, and educational spheres of the film. Actually, the intellectuals among the participants drew up many fine resolutions which, taken together, formed a comprehensive program for an international film organization. Yet the efforts to carry out the resolutions and to set up a film organization within the

* Since Dr. Nichtenhauser's article was submitted to the *Hollywood Quarterly,* a number of developments toward an audiovisual education program for the United Nations Educational, Scientific, and Cultural Organization have taken place. UNESCO's Preparatory Commission set up an office for the mass media of communication, under William Farr. The United Nations appointed Jean Benoit-Lévy as Director of Films and Visual Information. In this country a special governmental committee drafted a "working paper" containing tentative recommendations. A conference was called by the American Council on Education and the Film Council of America to formulate recommendations for action by UNESCO. These recommendations will be found on pp. 97–99. The General Conference of UNESCO, to be held in Paris in November, is expected to deal with the question of an audiovisual program; a Film Festival will be held during the conference, at which factual films from forty countries will be shown.

League of Nations were successfully frustrated by the film industry.[1] In the meantime, the patient work of European teachers and educational film people had led to the formation of the International Chamber of Educational Cinematography, located at Basle, Switzerland. After the failure of the Paris Congress, this competent group as well as the Universities Committee were presumed to form the core of a League of Nations film organization. Yet in 1927 Mussolini, exploiting the unsettled situation and the planning and preparatory work done by the other groups, suddenly offered to set up in Rome an International Institute for Educational Cinematography under the League's auspices. Contrary to all expectations, the League Council accepted this offer, and Mussolini opened the Institute in 1929. (Incidentally, it was set up on the grounds of his residence, and no one could enter it except after investigation and under guard.) The Institute was run very much like a Fascist propaganda agency. As to film activities, it was staffed almost entirely with Fascist and other political protégés, incompetents and cynics, who were unable and unwilling to formulate, much less to carry out, a consistent program of their own. (To perform a program based inherently on intellectual freedom would have been at any rate an impossibility for a Fascist-dominated agency.) The Rome Institute spoiled, distorted, procrastinated, or suppressed almost every honest effort coming within its reach. About the only concrete result of its activities was the bringing about, on the basis of plans laid by others, of the International Convention for Facilitating the Circulation of Educational Films ("Geneva Convention," 1933), by which certain classes of teaching films could be exempted from customs duties. Yet during four years the Institute showed itself unable to put the Convention into full operation.

The Rome Institute closed ingloriously in 1937, after Italy's withdrawal from the League of Nations. Some time later, the League transferred the operations of the Geneva Convention to its Committee on Intellectual Coöperation, which, moreover, prepared a program on other phases of international film work. A conference to discuss this program, scheduled for September, 1939, could not be held because of the outbreak of the war. Even without this interruption, it is a question whether the League machinery would have been able to do a good job on films.

Thus, we must start from scratch again. International cultural film work will need a great deal of legislation and administration, for which an agency set up within UNESCO might be an efficient instrument. Yet full and lasting success can only come from creative film work in the artistic, intellectual, and organizational spheres. The former experiences should make us cautious. Will a United Nations agency be able to perform the total job? Or, if feasible, would it be more desirable to limit the United Nations to the legislative and administrative work, assigning the creative tasks to a nonofficial institution? However, both aspects are perhaps so closely interwoven that a division would cause more harm than good.

[1] For documentation see William Marston Seabury, *Motion Picture Problems: The Cinema and the League of Nations*, New York, 1929.

PROGRAM

Scope and basic structure.—The objectives of an International Film Institute (abbreviated here IFI) are far-reaching, and its tasks extensive and complex. Its work should embrace *all* types of films because they all have cultural significance and embody in their creation the same principles of film art and craft.

The IFI will initiate and coördinate cultural film work within the participating countries and integrate it on the international level. As the basic work will largely be done nationally, one of the fundamental tasks of the IFI will be to bring about in each country a national film institute or equal body to organize and to supervise or operate the national program and to represent its country in its relations with the IFI.

Legislation and administration.—To advance the film as a cultural medium and to make it possible for the IFI to attain its objectives, the Institute will initiate international legislative and administrative measures and be in charge of their operation. It will also cause the participating countries to adopt parallel or supplementary measures to ensure smooth operation of the national programs.

Cataloguing and film preservation.— The basis of any methodical effort in any cultural field is the critical cataloguing and collecting of its materials, which in films has been done in a fragmentary way only. An international catalogue, requested for decades, should include every film of any definite cultural value or special interest. It should apply uniform principles of classification and critical analysis, modifying them according to type of film and of catalogue user. Basic research, film selection, and analysis would be carried out chiefly in the countries of origin of the films, thus leading to national catalogues. For reasons of comparative and supplementary analysis, and to adapt the catalogue to international purposes, much additional work on it will have to be done in other countries using the films and by the IFI itself. Naturally, this catalogue is not to be thought of as a one-volume book, but as a gradual accumulation of general and special publications, covering the various film types, subject-matter areas, and applications, and prepared in several languages. Moreover, to avoid duplication, there should be a well-balanced system of functional coordination between the international catalogue and the national catalogues.

The securing of films needed for the cataloguing will often prove difficult. To prevent further loss of irreplaceable material, the IFI should initiate national legislation putting the preservation of films on a secure basis and also providing for their acquisition and, under certain circumstances, their circulation for noncommercial cultural purposes.

Film circulation.—Many measures must be evolved to circulate the films contained in the catalogues nationally and internationally, with the final aim that any one of them can be made so readily and universally accessible that any group or individual wishing to use it can do so.

In the way of legislation, the Geneva Convention needs revision because it is too vaguely and narrowly defined, applying only to certain classes of teaching films with "eminently international educational aims"; gives no

criteria for quality; and needs a new machinery for its operation. To facilitate circulation further, these legal measures might be worth studying: (a) To extend the Geneva Convention to culturally valuable films of *all* types, including fiction films. (b) To grant, also, with certain exceptions, to all films so certified, exemption from quotas and other restrictions of importation or exhibition. (c) To waive or reduce the entertainment tax for their commercial exhibition. (d) To simplify censorship procedures for them.

Even the most elaborate system of cultural film legislation could merely facilitate circulation. To make motion pictures a ubiquitous feature of the intellectual life of the world, the IFI will have to take more active steps. Among them are:

1) The establishment of an international and of national film archives (or the enlargement of existing national collections) for purposes of reference, study, and, where indicated, circulation as well; the international archives having a complete collection of all culturally significant films, while the national ones would be stocked according to needs. The IFI should also assist in the setting up of specialized archives in the countries.

2) The organization of film exchange among the archives.

3) Assistance in the development of noncommercial and commercial distribution of culturally valuable films.

Such general measures will need to be supplemented by more specific ones for the different film types and applications. In the area of *film art* the IFI should encourage, plan, and help to organize the following:

a) The establishment of repertory and specialized theaters and of film societies. These should operate also in smaller places, and gradually coöperate on national and international lines.

b) The methodical use of artistically valuable films by organized cultural groups.

c) The understanding and enjoyment of film art as part of curricular and extracurricular school activities.

d) The selection and circulation of valuable films for use by individuals and small groups and in the home.

e) The study of the possibilities of television as a means for the dissemination of such films.

f) The IFI should help in overcoming the commercial barriers and the restrictions of importation and exhibition impeding the free international flow of *newly produced* films of artistic and intellectual merit.

The employment of *factual films* in teaching, general education and information, science, and social documentation may, if wisely used, become one of the greatest forces of progress. The overall tasks of the IFI in this field will be the following:

a) To develop methods for the international exchange of factual films, as well as for their circulation among the vast structure of organized groups, i.e., all types and levels of formal education; scientific, professional, educational, and civic organizations; trade unions; etc.

b) To advise agencies of participating countries on how to organize and finance the use of films for educational and informational purposes.

c) To devise means of reaching the unorganized groups, such as the general public, the neighborhood, the home. Special theaters for factual films, showings by public libraries and other

community institutions, and the use of television are some of the many possible forms of exhibiton. The very important participation of the commercial film theater will vary from country to country and, moreover, will depend on local factors.

Utilization methods.—The employment of good utilization methods is a prerequisite for the effective use of films for instructional, educational, and intellectual purposes. The past years have brought progress in this respect, particularly in the United States in the field of military and industrial training, and in Canada in the field of popular education. The IFI will study and disseminate the best utilization methods and techniques and assist the countries in their further development and adaptation.

The cultural film market.—A great proportion of the cost of cultural film use is, and should be increasingly, borne by public funds. It will be a job for the IFI to induce the national authorities responsible for education to allot sufficient funds for the use of films. This, in addition to the described measures, would lead to a vast cultural film market. Provided we have a free world, this market could furnish the economic basis for a film production serving without compromise genuine artistic, intellectual, and social ends.

Production.—Here, the IFI's tasks are of extraordinary scope and importance. As far as *film art* is concerned, an international system of repertory and specialized theaters and of Film Societies, as well as the other indicated methods of extensive film circulation, would make it economically possible for the creative film worker to work and experiment without shackles and to give his ideas free expression. It will be one of the noblest tasks of the IFI to help in the overcoming of the economic barriers that so tremendously handicap film art and film artists today.

In the vast field of *factual films* the IFI should:

a) Survey and disseminate the best production methods and techniques.

b) Perform the extensive and many-sided functions of an international clearing house, coördinating body, and planning agency. Besides eliminating wasteful duplication, international production planning could achieve adequate film coverage of many subject-matter areas and educational and social objectives. Such planning would be particularly essential in scientific films because they need, in large measure, a world-wide market in order to make elaborate and large-scale production economically possible. In subject matter dealing with important or pressing international problems the IFI may have to organize production actively. In later years it may take the lead in bringing about the creation of an opus portraying, on the highest level of intellectual and cinematic expression, the sum total of our civilization.

c) Develop international production financing for culturally important projects.

d) Assist less-developed countries in the organization of production in important educational areas, such as health or literacy.

Film training.—The IFI should study the best methods and curricula for the training of film workers, as well as for the instruction of nonfilm professionals who participate in production and utilization; initiate the establishment of film academies and schools, and, in con-

nection with these, of experimental production centers for the various applications of film making.

Technology.—The IFI should:

a) Observe the technological progress of motion pictures and related media, such as television, in order to apply it to the cultural advancement of films.

b) Initiate and, if necessary, conduct technological research with the same objective.

c) Take charge of the international standardization of materials, equipment, and processes in the field of cultural film application.

Research.—The IFI should initiate, develop, and support research in all culturally important branches of motion pictures.

Roster and exchange of workers.—The IFI should set up an international roster of creative film workers of all branches and organize their exchange to further high standards of performance everywhere.

Theatrical films.—Obviously, the IFI cannot overlook the tremendous implications of the film as a mass medium. Some very general aims may be mentioned here:

a) To induce theatrical film producers to give increased consideration and more realistic treatment to subjects of cultural and social importance.

b) To support culturally constructive film legislation and to oppose or help prevent harmful legislation and practices.

c) To advance the cause of free critical expression in the film field.

OUR TASK

It is clear that a program of such dimensions and spirit can succeed only in a free and democratic society, which every one of us can help to bring about. We American film workers, however, have another specific and urgent task to do. The IFI will not be able to accomplish its aims unless each country performs its basic job well, qualitatively and quantitatively. We in America are woefully lacking in the organization of our cultural film field, and, in fifty years of motion pictures, have not even tackled many of the elementary and fundamental tasks. Soon we may have to participate in the setting up and operation of the IFI. But we have no recognized national cultural film body of high professional and intellectual standing to represent us in our international cultural film relations and, incidentally, to help prevent the new IFI's going the way of its forerunners. Nor do we have the instrument we shall need to execute on a high level of performance our necessarily very large part of the common work. Not only for these international reasons, but also, perhaps even more, for domestic ones, we need an independent National Film Institute to coördinate our creative forces in the cultural film field and to perform the tasks necessary to give the film the place in the intellectual life of our nation that it ought to have.

Character, Personality, and Image:
A Note on Screen Acting

IRVING PICHEL

IRVING PICHEL has acted on the legitimate stage and in motion pictures; he has written extensively about these two forms; and he has directed on Broadway, in the theater, and in Hollywood. His latest pictures are *O.S.S.* and *Temptation.*

"The most powerful barrier against acting on the screen rises from the fact that film is only about forty years old, and the happy writers, cameramen, and directors are still discovering new things about it."— Alexander Knox in the *Hollywood Quarterly,* Vol. 1, No. 3.

MUCH has been written about the differences between acting on the stage and on the screen, usually to the disadvantage of screen acting. Most actors who write on the subject of their art and make a comparison between the two mediums admit a greater discomfort before the camera than before an audience. They feel freer with a stage to roam, they feel more powerful with an auditorium into which to project their characterization, they feel the assurance and authority that come from being able to play a scene from start to finish without interruption. They see, also, the play being taken away from them now and then and handed conspicuously to a visual but nonhuman symbol or to a projected shadow on a wall or to a minute detail which on the stage would be all but invisible. Their primacy may not have been destroyed, but it has been invaded, and they find keys in locks, cups and saucers, blowing curtains, turning wheels, or a thousand and one "inserts" telling succinctly things that

they could have shown or told about by "acting," as they do in the theater.

It is not the purpose of this comment to argue the superiority of the one field over the other. It is sufficient that acting is indispensable on the screen. Essentially, it is not acting of a different kind. The actor still presents and interprets character in action. He moves, speaks, and otherwise follows the prescription of a dramatist, in much the same manner as he would in a theater.

To be sure, there are any number of superficial technical differences, a different set of conventions, and markedly different working conditions. None of these are fundamental. It is true that an actor on a sound stage must learn to play without projection; he must learn to limit his movements to the restricting confines set by a lens; he must learn to step exactly into marks chalked on the floor; he must learn a new precision in suiting word to action and action to word in shot after shot. These are no more than a set of technical limitations; they are restricting and difficult to learn, but do not change the end result, which is still acting.

The differences in working conditions are trying. Instead of weeks of rehearsal of a play, there are minutes of rehearsal of a brief scene. If the rehearsal is longer, it is usually because of mechanical and lighting difficulties rather than for the benefit of the players. A scene which, may run for fifteen or twenty minutes in the finished pic-

[25]

ture, will take five or six days to shoot and may never have been thoroughly rehearsed as a whole. A shot may be interrupted time after time because of airplanes, offstage noises, a fly on the star's nose, a flickering arc light, or a score of other distracting causes. But when these difficulties have been surmounted, the end result is still acting.

The differences in the conventions of stage and screen impinge far less on the actor's consciousness. In the theater he is aware of them and observes them. Before a camera, there are no conventions for him to observe. These belong to the edited film rather than to the screen performance, and while they may have a bearing on the appearance of his performance in the completed picture, they have no effect on his performance as he gives it.

There are, however, two respects in which the actor faces barriers against his work inherent in the very nature of film. One of these rises out of the conditions under which he works. The other is a barrier he cannot surmount by any effort of his own, since it is erected by the very form and structure of film. There is compensation, however, in the fact that all the values he can put into his performance will be enhanced and magnified by the manner in which his performance is utilized.

It is fair to observe that neither of these so-called barriers, a term used here not for its aptness but because Mr. Knox applied it, is a new discovery of writer, cameraman, or director.

The first arises out of the conditions under which film performances must be given, which require that they be sustained *for a much longer time* than a stage performance, even of the longest play. This sounds like nonsense, I

know. An actor may be on the stage, save for intermissions, for from two to three hours; a scene played for the camera may run no more than a few seconds and cannot possibly last longer than eleven minutes, since film magazines hold only a thousand feet of film. However, it must be remembered that a film play is played only once and that its production takes weeks or months. During this whole period the actor must sustain his performance. He must bridge the suspensions of time between setups, the alternations of rehearsal with playing, the interrupted takes, the intervals for meals, the week ends, the days and sometimes weeks that elapse between his scenes. He may enter a house on location and appear inside it days later. With all the help he may have from directors and script clerks in matching tempo and action, the responsibility for a consistent and unified characterization and performance is his. He must be ready at the word "action" to pick up at the level of half an hour ago and do this eight hours a day, week after week. He must learn what Pudovkin calls the Principle of Discontinuity.

There are compensations, to, in this extended and diffused performance which may result in acting more penetrating than any save in the most disciplined and carefully wrought characterizations of the stage. The mere fact that a character is lived with for many weeks means that there is time for thought, study, and the development of enriching detail in every moment before the camera. In a well-made picture, only from two to three minutes of film are produced in an eight-hour day. Even if half the time is spent in lighting, four hours allows

for ample rehearsing and photograph-
ing of three minutes of action and dia-
logue.

During the entire working day the
actor wears the clothes of the character
and lives in sets so realistic that his
imagination is constantly fed and sup-
ported. He is not called upon to enter
into a compact with an audience
whereby they mutually agree that the
décor before which he moves shall
stand as a symbol for reality. The stage
set may have great beauty and the
players may give life to a fine painting
and together they may stimulate an
audience's imagination. But the picture
set, at its best, stimulates the imagina-
tion of the actor as no theater set can.
This is reflected, I feel certain, in su-
perior "behaving" which, when inter-
pretation is added, cannot help but
add up to better acting.

Then there is that other character-
istic of film form and structure I have
mentioned which, more than any other
of the differences between stage and
screen performance, constitutes the
unique constituent of acting as it
reaches the motion picture audience.
Acting in the theater has two major
constituents, character and personality.
The character is created by the drama-
tist; it is presented to an audience
through the personality of the actor.
No matter how well an actor differen-
tiates the characters he portrays, how
he varies his make-up, his voice, pos-
ture, gesture, and very walk, there is no
such thing as complete impersonation.
In fact, when, in the representation of
characters who have actually lived and
have been seen and remembered by
many people, complete impersonation
is closely approximated, we feel that
such mimicry falls far short of the art

of acting. As Mr. Knox has observed
in his illuminating paper, acting in-
volves the element of interpretation,
and this can be supplied only by the
actor as a person in himself, an indi-
vidual different from the character he
portrays, standing a little aside and
commenting. Thus, Mr. Knox him-
self in his spendid characterization of
Woodrow Wilson, a man seen, heard,
and remembered by many of us, made
no marked effort to impersonate or
imitate that great man. He wore the
glasses so characteristic of Wilson and
combed his hair as Wilson did. Beyond
this, there was little attempt to look
like Wilson. But Mr. Knox did bring
to us richly the Wilson once removed
from life in Lamar Trotti's screenplay,
plus his own feeling for that character,
his glowing admiration for Wilson's
greatness, his indignation for Wilson's
betrayal, his pity for his failure.

How large a share the actor's per-
sonality plays in a character as we come
to know it through acting is apparent
when we have seen the actor in many
roles. No matter how he differentiates
them, a constant appears through all
his performances. That constant is the
actor's personality in the sense in which
we are now using the word. It is made
up of his voice, stature, typical move-
ment, of the range and depth of his
human sympathies, of his intellectual
perceptiveness. These are inescapable
qualities and attributes of the man. It
is quite proper, therefore, to say that
we have seen John Barrymore *as* Rich-
ard III or *as* Galsworthy's John Falder
or *as* Benelli's Gianetto. It is Barry-
more you have seen, presenting to you
the character he portrays.

Suppose, on the other hand, you have
seen a character played by many differ-

ent actors. In my time, I have seen Hamlet played by a dozen or more actors, from Forbes-Robertson to Maurice Evans. The character was the constant in these several performances, the personality of the actor the variable. It might be proper to say that I saw Hamlet on one occasion as Robertson, on another as Gielgud.

The screen is the only medium for the actor in which a third constituent appears, to shape the full realization of character in action as it is communicated to an audience. This factor is largely, as I have hinted, beyond the actor's control. So far as it is in skillful hands it can enhance his work. In unskilled hands, it may obscure his contribution. This constituent I must, for lack of a better name, call the Image. I use the word not merely in the sense of a photographed or recorded image of the actor playing the role. I mean an image deliberately and thoughtfully composed of a great number of strips of film in each of which the actor may be presented from a different point of view and in a different scale. We do not see the actor himself; nor do we see merely a moving photograph of the actor. What we see is a sequence of shots in which he is shown now full-figure, now at waist length, now only as a face. We see him with other players, we see him occupying the entire screen himself. We may hear his voice as we watch another player listening and reacting to what he says. We see into his eyes or we see only the back of his head, not because he has turned away from us but because our viewpoint has been reversed by the camera. Out of a mosaic of shots we construct in our imagination an image of the whole player without the spectator's being aware

that, possibly, he has never seen the right side of the player's face.

At first glance this may appear to be nothing more than a film convention we have been taught to accept. We are so accustomed to the ordered succession of long shots, group shots, and closeups, that many of us see a film without being aware that it is not photographed continuous action. It is, however, more than a convention and a technique. It becomes a constituent of the screen performance. It is a process as selective as any that enters into the construction of a work of art.

True, it would appear that the process is one over which the actor has little control. It is not he who determines at what moment in a scene a close-up is to be used or at what moment his back is to be seen rather than his face. This selection is made by the director or the cutter and represents his appraisal of the exact importance to a scene of each moment in it, of each line spoken, of each reaction, of each player's relation to the scene as a whole. It is his comment, as the action or the dialogue proceeds, on the action or the dialogue. Through it, he shapes the scene in its dimensions, its accent, its rhythm. The editor of the film—usually its director— in this manner *uses* the actor's portrayal as raw material, building out of the various segments that have been photographed a composite whole, greatly resembling the actor's performance from which it is made, but not identical with it.

The only sense in which the actor can surmount this "barrier" is to place the paramount values of each fragmentary scene where they justly belong, which is another way of saying that he must give a performance so proportioned

and balanced that to misuse what he contributes would be to destroy the play itself. In fact, it is not a condition imposed upon the actor, whose obligation remains exactly what it is in the theater. This I take to be the presentation, through the lens of his personality, of a character so rounded and richly detailed that the maker of the film can compose from it a just image which shall convey to the spectator who sees it projected on a screen that sense of meaningful life he can derive only from the theater.

The Case of the Cream Puffs

FRANCES KROLL RING

FRANCES KROLL RING has been a story analyst at Paramount Studios since 1942. She is the current chairman of the training program of the Screen Story Analysts' Guild.

IN THE 1945 Hollywood strike involving some six thousand motion picture workers, fewer than a hundred people, organizationally called the Screen Story Analysts' Guild, drew attention to themselves for their understanding of the issues involved, their articulate militancy, and their qualities of leadership. The paradox of their numerical size and their prominence in the strike caused a producer's representative to comment, with mingled admiration and annoyance, "Who would have thought those cream puffs could raise so much hell?"

To understand the unique consistency of these human pieces of pastry, and to test the recipe, it is necessary to weigh the ingredients on the scales of the motion picture studios in which they work. Their particular niche is in the Story Department, where they are employed in numbers from six to twenty depending upon the needs and size of the studio. Through the portals of the MGM story department, the biggest in the industry, pass some 20,000 pieces of story material a year: novels, plays, screenplays, books of nonfiction, articles, short stories, screen originals, or just two-page ideas. At other studios a proportionate amount is submitted for possible picture sale.

It is obvious that a Story Editor cannot possibly read all the original material. This task falls to the Story Analyst,

who reads and evaluates the original submissions. He selects, eliminates, rejects the mediocre stories, recommends the good ones. If he likes a story he goes to his typewriter, compresses its content to a *plot theme,* a brief *summary,* a long condensation called a *synopsis,* and a comment. If he doesn't like it he omits lengthy coverage (the synopsis) and in the comment gives his reasons for rejection. The form is basically the same in every studio. But it is the Analyst's job to utilize that form— to capture the very essence of the story so that none of its quality is lost in the process of condensation.

Theme.—The first and shortest phase of the synopsis form is the plot theme. Even in these seven or eight lines it is possible to condense a story without destroying its vitality and mood. Here is an example:

"A corporal who has served actively in the U. S. Air Force flies home on leave. He is still seeking a clarification of the reasons for world conflict and human dissatisfaction when he arrives in another era—the Civil War aftermath—and through the life of his ancestors and a beautiful romance learns that he has been looking all his life for love, a weapon men have not yet learned to use well. His body is found in the plane wreck, a smile of peace on his young face."

This brief digest reveals the spiritual quality and gives the complete story in thimble size.

Summary.—In the 40-line summary that follows the theme the leading

characters are introduced by name, pointedly described, and then moved through the development of the main story line. The Story Analyst does not merely set down a cut-and-dried plot outline. He *presents* the story. He highlights the conflict and characterization. With a terse description, a choice adjective, a phrase of mood, he dresses up the summary to read like a vignette. He breaks down the story, physically, to three paragraphs comparable to the three acts of a play. The first paragraph presents the springboard or basic situation; the second paragraph graduates the story to its climax; the third paragraph is the denouement. This is no rigid format, but it is a technique through which a story can be clearly told in the limited space of a summary.

There is no better test of a story's true composition than a summary. If a story depends solely upon the author's style for effect, is weakly constructed or inconsistently developed, or is in a perpetual state of immobility, these flaws will be magnified in a summary. Conversely, if a story is well constructed and full of real activity rather than glib verbiage, it will stand up solidly under the Analyst's strip tease of its superfluous clothing.

Synopsis.—The most elaborate step in the process of condensation is the 10- to 25-page synopsis, in which the story line, the dramatic conflict, and the characterizations are both briefed and emphasized. The pattern of the book is followed faithfully; yet everything in the book cannot be condensed chapter by chapter, paragraph by paragraph, or sentence by sentence. The Analyst views the story as a whole and keeps that whole intact. He carefully selects the incidents that are directly related to the development of the plot. Extraneous detail, excess description, unimportant characters, no matter how charming, are omitted. For in Hollywood a story is not generally considered because of charming minor characters or incidents. A story cannot survive dramatic adaptation on ornaments alone. The studio is interested primarily in the structure. Similarly, the leading characters must actively participate in and be a strong part of the story's structure. They must also have dominant personalities, so that a producer who is in need of a vehicle for a particular star can instantly visualize a role for that star.

It naturally falls to the Analyst to write up the synopsis in a way that accentuates the strength of the story and the characterizations. The synopsis must be paced so that conflict, suspense, high comedy—whatever the mood and composition of the story—are sharply exemplified but are neither overemphasized nor distorted. Story defects should not be concealed. They should, in fact, be exposed, for if the Analyst neglects to point them out, or at least imply that they exist, the Producer or Story Editor who purchases a story from a synopsis may find, after purchase, that he has bought a vehicle full of problems he did not know it had.

Thus the synopsis is the abbreviated story with dramatic values accented and literary values restrained. The synopsis highlights the merits of a story for picture production, not for its quality as a good book. What people outside the industry may consider a perfect story for motion pictures may in effect be poor motion picture material because of its introspective character. In a screen adaptation of a novel in which

the quality lies in the writing rather than in the conflict and movement, so much rewriting might be necessary that it would hardly be worth purchasing. Further, something of the intrinsic value might be destroyed by so much tampering. *Brideshead Revisited,* by Evelyn Waugh, is an example of this type of story.

It is also the Analyst's job to recognize best-seller possibilities in this or any other type of unpublished or just published novel he may be covering. Similarly, he must guess at an unproduced play's possible Broadway hit potentialities, for a studio's interest is automatically stimulated by such values.

Comment.—The Analyst's opinion of a story, his recommendation or rejection of it, is a couple of paragraphs or a page long, depending upon what the story warrants. Motion picture values are of prime importance in evaluating the material. The Analyst reads with a microscopic eye and examines stories as a scientist might. He pokes at the plot to detect weaknesses. If the basic idea is good despite a gaudy exterior, a static development, or a lack of excitement, the Analyst points out that such an idea might be rescued and effectively developed. He is constantly looking for a new angle, an unusual treatment even of an ordinary theme.

Censorable aspects in sex and politics are noted in the comment. The Analyst, along with progressive writers, directors, and producers, would like to see "controversial" subjects and human relations handled intelligently and normally on the screen. He is, however, aware not only of studio policy but also of local censorships that influence studio policy.

In considering stories with a topical idea he attempts to determine whether the material will withstand time. With political history making rapid changes, a story with a topical background may be exciting today and dead, dramatically, six months from now. The Analyst is aware that it takes from six months to a year—sometimes even longer—before a picture based on material he may recommend is produced and ready for audiences.

The Story Analyst often recognizes and directs attention to exploitation values—the angle of a story that the studio can sell easily to the public: historical background, a title, a famous or infamous character. Sometimes the Analyst suggests a new form of treatment for this material. For instance, if an idea is too slim to stand up as a full-length picture, perhaps it can be considered as a short subject, or as a musical·short. Sometimes a simple historical novel lends itself to musical treatment—e.g., *The Harvey Girls.*

It is the job of the Story Analyst to look deep into the heart of a story for whatever values it possesses and to produce a synopsis + comment that literally becomes a salesman for the story.

Oral submission.—Oral submission is a manner of story presentation that is a lazy and unique Hollywood habit. An author tells an idea to the Story Editor in lieu of writing it down on paper. The Analyst listens instead of reads, and then writes in synopsis form what he listens to. Sometimes he coördinates the material so fluently that the author who may obtain a copy of the synopsis is amazed at how coherently his story is told in so little space. It is a great source of satisfaction to the Analyst when an idea is purchased on the basis

of this synopsis—the only available written material incorporating the idea.

Is it possible that an Analyst may pass up a good story? Yes, it is possible, but not very probable. For there is a check on the Story Analyst's judgment. He is only the first in a line of assistants, story editors, producers, and others who decide whether or not they may like a particular submission. But as the first, as the judge who approaches a story without benefit of an agent's pep talk or pressure, his opinion is significant because it is an "original" one. His reaction not only makes him decide whether or not he shall give the material extensive coverage, but it launches the story in a definite direction.

Because pressure of time and competition is so acute, the Editor or Producer is often forced to judge and consider purchase of a story on the basis of a synopsis. When that happens, the Analyst is the *only* person who reads the original material before it is purchased. The Analyst cannot ignore this responsibility, since purchase of a story involves from tens of thousands of dollars upward.

From the foregoing description of the Analyst's work it may be assumed that he is highly skilled and that his position within the Story Department is vital to its proper functioning. It is startling to note, therefore, that he is among the lowest paid workers in the industry. The salary ranges from $52.40 a week, or $1.31 per hour, to $78.40 a week, or $1.96 per hour, after five years of employment.[1]

Why the Analyst receives proportionately low pay in an industry notorious for its high salaries can be explained if not excused. In the process of picture making, excitement and recognition center around the actual production: the stars, the director, the people involved in staging and shooting the film, the writers, and the *finished script*. The Analyst holds what is known as a pre-production job. His work is done after he reads and recommends the story. Even though the story, once bought, may warrant and get a million-dollar production, the Analyst has no part in the making of the film. By the time shooting starts, he is a forgotten man in relation to the story in production.

The Analysts were not always in the low-income bracket. Back in the 1920's, when they were known as Readers, many were paid as high as $125 a week. In 1933, when the industry felt the blow of several years of depression, workers in the industry took a cut generally. The Analysts—one of the unorganized groups—made a tailspin salary dive to $25 a week. They suffered this financial slap until organization of their Guild gave them recuperative powers on a long but solid road upward, which they are still traveling with considerable vitality.

Despite their progress, the Analysts have not yet left behind the impression that they are small-fry wage earners in the motion picture industry. It is not difficult to understand, therefore, why in an industry where employees are valued primarily according to their income the Analysts were classified in the mind of that producer's representative as cream puffs.

Who are the Story Analysts? What are their qualifications for a job in which they are specialists—in which

[1] In the recent two-day labor-management incident the Analysts, along with other Hollywood workers, benefited by a 25 per cent salary increase.

they weed out some 90 per cent of the material submitted to a studio and recommend the 10 per cent of healthy plants that may ultimately blossom into successful pictures?

The Story Analysts come from divers backgrounds. Some were teachers; some were language students; others were connected in one form or another with the theater. Several were writers' secretaries, others worked in newspaper offices or in an editorial capacity on magazines. Some worked in labor organizations. Despite the different sources of their experience, they all can cover any type of material competently, but some prefer mysteries, others are specialists in "woman" stories, others prefer action stories. If it is possible, the head of the department allots the work according to the Analyst's particular tastes.

Of course, at least half of the Analysts are aspiring writers, regardless of their previous or current profession. They quickly learn that a job as a Story Analyst is no short cut to a writing job. If they have the ability, they continue to write and submit their efforts to the studio, and may eventually get their break. Several have become writers, well-known writers—for example, Dalton Trumbo, Lillian Hellman; not because it is an inevitable promotion from the ranks, but rather because of their indisputable talent.

There is no doubt, however, that the training as an Analyst is helpful to a writer. The constant evaluation of another's work, the constant analysis of story construction as well as story content, cannot but affect and improve the writer's technique and sharpen his critical acumen toward others' work and toward his own.

Training program.—In order to keep the quality of work up to the present high level of its membership, the Screen Story Analysts' Guild has instituted a Training Program which is an innovation in modern unionism. It is reminiscent of the early days when craft guilds fostered the abilities of their apprentices. The interesting feature of the program is that each guild member volunteers his services without pay. There is no charge to the trainee. Only one basic lecture in the fundamentals of story analysis and synopsis writing is held for a small class. Then each member of the class is assigned to an individual analyst to be schooled in the preparation of sample synopses until his work conforms to the Guild's standards. The trainee can then seek a job with complete confidence and the certification of the Guild. Proof of the success of this plan is evident in the figures. More than 80 per cent of the Analysts hired in the past year and a half were trained and recommended for their jobs by the Screen Story Analysts' Guild.

Despite the inner strength of their union, the relative importance of their work to the studio, and the admitted integrity of their membership, the Story Analysts realize that their immediate effect on the box office—the motion picture industry's thermostat—is nonexistent. For this reason the klieg lights will probably never shine upon their sex appeal; the newspapers and magazines may never repeat their witticisms; and their names will never make the list of screen credits. If, however, the story they recommend ultimately gains Academy recognition, can they be blamed for awarding themselves a mental Oscar?

Prologue to the Russian Film

———————————————————————————————————— JAY LEYDA

AFTER the attention given to the first public projection of the Lumière Cinématographe in the basement of the Grand Café, Paris, on December 28, 1895, the two Lumière brothers made immediate plans to tour the invention throughout the world before its novelty should wear off or before rivals and imitators should have a chance to exploit a similar machine. During the single month of January, 1896, Félicien Trewey (a prestidigitator), Alexandre Promio (a booth showman), Francis Doublier (a seventeen-year-old laboratory worker at Lumière's who had learned to operate the magic machine), and Félix Mesguich, another *opérateur-mécanicien*, were sent to four different corners of France, Europe, and the British Isles to make money with the apparatus in the limited time that the Lumières imagined possible for their "device." The showman, Promio, was to travel wherever he thought he could find distinguished audiences to confer prestige on the invention. Young Doublier was given an itinerary that was made up as fast as Cerf, of *Le Figaro*, could contact concessionaires.[1] Louis Lumière placed in Doublier's hands one of the precious machines that, within its compact self and with the addition of simple attachments, could be a camera, a printing machine, and a

projector, with strict orders never to let it out of his sight, and to let neither kings nor beautiful women examine its mechanism. Doublier first set up a show shop in Amsterdam, and then, leaving to a substitute the work there, was sent on to Munich and Berlin. After establishing shows in those cities, he was ordered to Warsaw and, in May, to Moscow, to await Charles Moisson, chief engineer of the Lumière plant, who was to film the coronation of Tzar Nikolai II. No one yet had bought the demonstration concession for Russia.

Nikolai II had remained uncrowned for two years since the death of Alexander III, but was finally to go through with the ceremony, not in St. Petersburg, the seat of government of the Russian Empire, but in Moscow, the capital of the ancient Tzars. For months the date had been set—May 14.[2] Through the intercession of the French embassy, which took all responsibility for the behavior of the strange-looking machine that clicked as ominously as a time bomb, the Lumière troupe was allowed to set up its apparatus on a specially built raised platform within the Kremlin courtyard, in view of all the moves made by the royal procession. Everything passed off smoothly, both the coronation of the last Russian Tzar and

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[1] It is through the courtesy and interest of Mr. Doublier that the material on this first step in the history of the Russian cinema has been collected.

[2] All Russian dates before February, 1918, are given here according to the Julian Calendar. At that time, the Gregorian Calendar, thirteen days ahead, was adopted in accordance with the common usage elsewhere.

the photographing of the first Russian films, and the little sixty-foot rolls were stored away, to be taken back later to France for careful development.

Two days after the coronation there was to occur a further ceremony, the new Tzar's presentation to the Russian people and the distribution to each of "a piece of cake, a bag of candy, a goblet bearing the Tzar's monogram, and a sausage, the total value of which was perhaps twenty-five cents," wrapped in a kerchief printed with portraits of the royal couple. For days, people from all over the Empire had arrived at the Khodinka Plain outside of Moscow, where the ceremony was to take place, and by the morning of May 17 it was estimated that half a million were standing there waiting to see their Tzar and receive their souvenirs. Naturally, Moisson and Doublier went out to Khodinka and prepared to film the occasion from a vantage point on the roof of an unfinished building near the Tzar's stand. Doublier describes the subsequent events:

"We arrived about eight o'clock in the morning because the ceremony was due to take most of the day, and the Tzar was to arrive early. When I saw some of the souvenirs being handed out ahead of time, I got down and pushed through the very dense crowd to the booths, about one hundred and fifty feet away. On the way back, the crowd began to push, impatient with the delay, and by the time I got within twenty-five feet of our camera, I heard shrieks behind me and panic spread through the people. I climbed onto a neighbor's shoulders and struggled across the top of the frightened mass. That twenty-five feet seemed like twenty-five miles, with the crowd under-neath clutching desperately at my feet and biting my legs. When I finally reached the roof again, we were so nervous that we were neither able to guess the enormity of the tragedy nor to turn the camera crank. The light boarding over two large cisterns had given way, and into these and into the ditches near the booths hundreds had fallen, and in the panic thousands more had fallen and been trampled to death. When we came to our senses we began to film the horrible scene. We had brought only five or six of the sixty-foot rolls, and we used up three of these on the shrieking, milling, dying mass around the Tzar's canopy where we had expected to film a very different scene. I saw the police charging the crowd in an effort to stop the tidal wave of hu-man beings. We were completely sur-rounded and it was only two hours later that we were able to think about leav-ing the place strewn with mangled bodies. Before we could get away the police spotted us, and added us to the bands of arrested correspondents and witnesses. All our equipment was con-fiscated and we never saw our precious camera again. Because of the camera we were particularly suspect, and we were questioned and detained until the evening of the same day, when the Con-sul vouched for us."

While the wagons, piled with more than five thousand bodies, started to-ward the prepared common grave, the Tzar danced all that night at a ball given by the French ambassador. Not a word of the disaster reached the Rus-sian press.

A week later, the cameramen left Moscow; Moisson went to Paris, and Doublier, with his second apparatus, which had escaped confiscation, went

to Schwerin, Germany, to film and to project at the new beach there.

The Russian government paid particular attention to making the annual fair at Nizhni-Novgorod attractive, this coronation year, and the opening on June 22 revealed, from the city on the bluff above, a many-colored, bustling spectacle on the fair site, down by the Volga. Among the visitors were Tartars, Turks, Georgians, Cossacks, as well as Russians and Europeans, the well-to-do in the majority, in contrast to the usual fair crowd, and all forgetting the Khodinka disaster or pretending that it had never happened. This was the audience that drifted past the restaurant of Charles Aumond and stopped before the announcement of "Living Photography." They paid 50 kopeks, came in, and saw a program similar to the one shown in the Grand Café basement in Paris. The first item was *Arrival of a Train at a Country Station.* This recorded in simplest possible fashion the following action: The train arrives, passing the camera as it slows to a stop, depositing on the platform a number of passengers laden with bundles and baggage. The passengers, only mildly interested in what must have appeared a peculiar instrument to be found on their familiar railway platform, go home, leaving the screen empty. That is the end of the film. The other item—cavalry, a falling wall, a swimming pool, a baby being fed breakfast food, an army marching—never made more of an impression than that train. The entire program lasted about fifteen minutes, but spectators refused to leave until they had seen the train steaming up to them several times. As all over the world that year—in London at the Royal Polytechnic Institute, in

New York at Koster & Bial's Music Hall,[3] in Spain, and in Sweden,— Lumière's approaching train brought screams of terror from the more impressionable members of the audience, and the cinema had begun its public Russian career.

There was one young man in the audience who was moved only to thoughtful speculation on the future and real meaning of this novelty. This was Maxim Gorky, then reporting the fair for the Nizhni-Novgorod and Odessa newspapers.[4] He was deeply impressed by the invention, and devoted two articles especially to it, in one of which he says:

"Without fear of exaggeration, a wide use can be predicted for this invention, because of its tremendous novelty. But how great are its results, compared with the expenditure of nervous energy that it requires? Is it possible for it to be applied usefully enough to compensate for the nervous strain it produces in the spectator? A yet more important problem is that our nerves are getting weaker and less reliable, we are growing more and more unstrung, we are reacting less to natural sensations of our daily life, and thirst more eagerly for new strong sensations. The cinematograph gives you all these—cultivating the nerves on the one hand and dulling them on the other! The thirst for such strange, fantastic sensations as it gives will grow ever greater, and we will be increasingly less able and less willing to grasp

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[3] Shown June 18, 1896, by Félix Mesguich.

[4] Under his real name of A. Peshkov and as I. M. Pacatus. These forgotten essays were discovered by V. E. Vishnevski, and were reprinted in *Iskusstvo Kino,* August, 1936. One was translated by Leonard Mins for *New Theatre and Film,* March, 1937.

the everyday impressions of ordinary life. This thirst for the strange and the new can lead us far, very far, and *The Salon of Death* may be brought from Paris of the end of the nineteenth century to Moscow at the beginning of the twentieth."

Gorky was a truer prophet than he realized—a prophet writing from a city that was to bear his name. He might have been writing a description of the development of the next forty years of films, but his words were to apply more accurately to the prerevolutionary Russian film than to the films of any other time or place.

Meanwhile, the roving demonstrator-publicist, Alexandre Promio, after dropping in on Mesguich in America, reached Russia and aimed his campaign directly at the royal family. There is no record of his sales technique, but we know that he achieved his end by showing the Lumière program to the Tzar, Tzaritza, and entourage on July 7, 1896. Promio's exploits may have been excellent publicity, but they were also expensive, involving his staying at the best hotels all over the world, and an extravagant largess of bribes. His expense account ceased when he was recalled by his employers to Lyon and told he would have to pay his own way from now on.

But the Cinématographe's success at the fair and in the palace had done its work, and in Paris Cerf was approached by the two Grünwald brothers, Ivan and Arthur, who wished to buy the Russian concession. Two mechanics were sent from Lyon to open the Moscow shop, and when Doublier finished in Schwerin, he was sent back to Russia in September to take technical charge of the new establishment.

Thus the troupe of Doublier, his assistant Swatton, under the management of Ivan Grünwald, transformed a little store on Kuznetski Most into the Moscow headquarters of the Cinématographe. There they operated their triple-purpose machine as a camera in the morning, filming Moscow sights and people, as a projector in the afternoon and evening, and as a printing machine, printing the day's newly developed films for the showing the following day. Much of their morning filming was only pretense, merely as ballyhoo for the performance. The store was roomy, and they cooked and slept there too.

The winter of 1896–97 was a disturbing one, both in the Kuznetski Most store and in the Russian Empire. The great hopes the Russian people had in their new Tzar were not materializing; a wave of strikes occurred throughout the Empire, mostly in Moscow. The Lumière troupe faced their own crisis when a half-dozen enterprises were set up in Moscow attempting to imitate the Cinématographe and its success. But the Frenchmen weathered both winter and crisis by the superior performance of their machine. The overcautious police made the usual trouble by withholding for two months permission to include in the program the scenes of the Tzar's visit to Paris.

In March, Arthur Grünwald considered that they had milked dry the machine's Moscow audience, and a grand tour to exploit the Russian Empire started. It was well that they began then, because a catastrophe in France seriously affected metropolitan cinema showings everywhere. In May, within a specially erected and flimsy wooden structure, the fashionable annual Char-

ity Bazaar of Paris was taking place. The entire *beau monde* of Paris was watching an exhibition of the novel Cinématographe when the pile of unprotected film caught fire, sending the building into a mass of flames in a few moments. The ashes yielded a total of a hundred and eighty casualties, of whom a hundred and thirty were notables of France. Hereafter every attempt made to set up cinematographic shop in Russian cities and in every city of Europe had to face the attacks of public opinion and the press. As the cinema became more and more familiar, it was driven out of town to the outskirts, to country fairs, to the countryside. Thus, through compulsion, the cinema acquired its natural audience—an audience of simple wants, who couldn't spend very much to satisfy them. Cheap entertainment was a pressing Russian demand, either in the dust of summer or the mud of spring. Poor people in both town and village were usually reduced to self-entertainment—group singing and dancing,—but when any type of show they could afford came within their transportation radius they flocked to it. The theater forms they saw were either early ancestors or extreme vulgarizations of the theater as we think of it. The little films were manna from a French heaven.

The hold of the French toy was still strong on Russian imaginations, and for two more years the wandering troupers were content to suffer Russian cold, some Russian hunger, and the intrigues of Mr. Grünwald, in order to scrape all the kopeks as quickly as they could from the huge Russian audience.

By fall, 1897, the Lumières were beginning to feel that there was more than a short career for their invention.

The number of simultaneous and rival inventions was proof alone of this. Their Russian gold field was showing such nice results that they encouraged further profits by sending Félix Mesguich to join Doublier and to bring the troupers an enlarged program of recently filmed subjects to add to the old train, baby, and army. Mesguich's first stunt was to show the new films to the Tzar in his southern palace at Livadia:

"I showed views of Russia: Moscow, the Kremlin, the coronation—and some scenes of France. The Tzar professed great interest and asked many questions concerning the mechanism. I explained, and offered him a fragment of film. He held it up to the light, looking through it, and passed the strip from hand to hand. He thanked me and wished me success with the Lumière invention in Russia."[5] The Tzar's career as a movie fan was clearly under way.

Eighteen hundred and ninety-eight gave the Russian Lumières plenty to think about. At the Nizhni-Novgorod fair of this year a fire completely destroyed their exhibition booth, and another machine was lost. Mesguich ascribes this to superstitious incendiaries. But the incident made good publicity, and the troupe was invited to play at the Aquarium Theater in St. Petersburg on the same program with Lina Cavalieri and La Belle Otero, a strikingly vivid Spanish dancer. As a publicity stunt, Mesguich and Doublier filmed Otero. A noble aide-decamp assisted as foil and partner, with champagne and kisses. Two nights later the expectant audience, brilliant with grand dukes, ambassadors, and officers, was horrified to see the aide-de-

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[5] Félix Mesguich, *Tours de manivelle* (Paris, 1933), pp. 21–25.

camp so publicly humiliate himself, and Mesguich, in the booth at the time, was arrested for his "offense to the Russian army" and taken across the border the same night, under police escort![6] Doublier's luck was holding out and he was not molested. However, just to be on the safe side, he persuaded Grünwald to start south on another tour.

In France the Dreyfus drama was reaching international dimensions. It was at this time that Doublier's tour reached the Jewish districts in South Russia. During the two days spent in Kishinev, remarks were made about the absence from the program of pictures of Dreyfus. This gave Doublier an idea that, in its circumstances and its realization, was a forecast of the ingenuity of film theories that were to arise in this same country twenty years later. By the time the show was set up in the next city, Zhitomir, the program included a new item. Out of the three dozen film subjects that they carried with them, Doublier put together a scene of a French army parade led by a captain, one of their street scenes in Paris showing a large building, a shot of a Finnish tug going out to meet a barge, and a scene of the Delta of the Nile. In this sequence, with a little help from the commentator, and with a great deal of help from the audience's imagination, these scenes told the following story: Dreyfus before his arrest, the Palais de Justice where Dreyfus was court-martialed, Dreyfus being taken to the battleship, and Devil's Island where he was imprisoned, all supposedly taking place in 1894. The new subject was enthusiastically acclaimed, and their two-day stands were jammed as word got around. Doublier banked on an ignorance of dates and a swift

departure from each success before anyone had time to become suspicious. At that, there were occasional embarrassing questions about Dreyfus' height and the lack of foliage on Devil's Island, which the ingenious spiritual ancestor of the experimenting Kuleshov explained away. The trick had to be discarded when they arrived at more metropolitan centers.[7]

The troupers were not so easily finding cities where "living photography" was still a novelty. The lode was becoming exhausted. In 1899 the company left Odessa for Constantinople on its way back home to Paris.

Copies and imitations of the Lumière apparatus were circulating through Europe, and the machines of other inventors made "exclusive rights" an empty phrase. S. M. Nikolski bought and demonstrated one of Robert Paul's projectors, and later R. I. Stremer brought a Pathé machine to Rostov. In Berlin, Messter sold one of his Thaumatographs to a Mr. Rosenwald, who with it started his chain of Moscow theaters in 1904. The programs for these machines came at first from Lumière, Pathé, and Gaumont in France, with a very few strays from other countries. Fresh programs of these "illusions," as they became popularly known, were constantly being bought or stolen for Russian showing; all of them were attempts to duplicate the success of Lumière's frightening train and attractive box-office receipts. After the departure of Doublier, the followers were forced to find greener fields than he had left behind him. They be-

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[6] *Ibid.*

[7] Later, Méliès undisguisedly staged Dreyfus films which were swallowed by European audiences.

gan to tour, not the cities, but the towns, villages, and deeper into the countryside, carrying their own electric current along with them. Many Russians remember the apparatus being set up in the open, behind the rows of benches rented from the undertaker or the confectioner, waiting for the sun to go down, soon to amaze or frighten the audience with their black-and-white magic.

After the first free-for-all in the Russian country-fair and sideshow market, the French film manufacturers took over the territory for themselves. The close Russo-French alliance, political and economic, was to be found in every cultural and industrial phase of Russian life. The French film-makers were not slow to take advantage of this and used every unfair and string-pulling method to force their non-French competitors out of the fertile field. The Russians were shown film programs almost exclusively French in origin. The first film companies represented in a businesslike way in Russia were Pathé Frères and Gaumont, and these pioneers held onto the entire market. If there were other film companies, or countries other than France making films, Russian audiences were not aware of them. Pathé particularly occupied a strategic position through the entire period of the prerevolutionary cinema, developing from chief Russian distributor to one of the chief Russian producers. Both the Pathé and the Gaumont companies organized their business on the sales of their respective projection machines, while the films at first were sold outright to the traveling showmen; the idea of the rental office had not yet occurred to the industry.[8] The only distinction in price was that the first show-

man to buy and show a newly imported film paid 50 kopeks a meter, while others paid from 35 to 16 kopeks a meter for their prints.

The first Russian showman to realize the advantages of collecting and renting prints was a Mr. Libken of Yaroslav, who accumulated copies of every film he could afford to buy and rented them out to neighboring towns and cities. His earnings led him to open several branches as well as to acquire the monopolies (for Siberia and Turkestan only) of the product of Danish "Nordisk," American "Vitagraph," and other companies that had not yet penetrated central Russia. One of his followers borrowed money to *produce* films, but went bankrupt and was bought out by Alexander Khanzhonkov, who later was to assume a leading position among Russian producers.

The Russian cinema showmen preferred to tour. Although a few stationary film theaters had been attempted—merely converted shops opening right on the street,—the "demonstrators," actually the owners of projection machines, found it more profitable to tour Russian centers, giving "limited engagements." But as the business became more organized and stable, and as a few of the braver showmen enlarged their repertoires with the help of the new rental agencies, several programs going on tour from a central base,[9] it was not long before the most daring risked some of their surplus profits in the complete conversion and redecoration of buildings on the main thoroughfares of the larger cities.

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[8] B. S. Likhachev, *Kino in Russia* (Leningrad, 1927), to whom I am greatly indebted for many of the facts on the prewar Russian film.
[9] Outstanding showmen of this time included Stremer, Bistritski, and Gutzman.

A COSTUME PROBLEM
from Shop to Stage to Screen

——————————————————————————— EDITH HEAD

ONE OF the many myths of Hollywood is that the screen ex-
aggerates all women's costumes. This has been true in some
pictures—and still is. Not so many years ago one of our leading
studios put its actresses into dresses of almost unimaginable
extravagance. But the trend today is away from eccentricity
of line and color, flounce and peplum, ruffle and jabot. Ex-
aggeration of reality, which is necessary on the stage because
of the distance that separates the audience and the actress, is
absurd in terms of the close shot. The tendency today is to
clothe actresses as if they were indeed playing characters and
not themselves, and yet to be conscious of the points of design
which agree with the physique and personality of the player.
The *Hollywood Quarterly* has asked a designer who is particu-
larly successful in this—Edith Head, of Paramount—to explain
in her own words and her own pictures just how a basic dress
develops from the reality of life into the costumes of characters
played by actresses. In order that the characterization in each
dress may be emphasized, Miss Head has not sketched in the
face of each different actress, but has given them all the same
fashion-plate visage.

<div align="right">THE EDITORS</div>

A typical suit which could be bought in a store. This suit was not selected with any idea of its being photographed, or any attempt to bring out any characteristics in the wearer. It is a very average suit, and can be worn by the average woman.

A stage version of the same suit, using color contrast. The suit accessories are more stylized. However, this suit could still be worn by the average woman.

For Barbara Stanwyck in *Cry Wolf!* A very simple version of the original suit. She plays a young geologist, so the suit must be professional-looking. Note use of a headband, since Miss Stanwyck avoids hats as much as possible.

For Veronica Lake in *The Blue Dahlia*. Simple, boyish, and "tweedy," to counteract the feminine, little-girl look. Beret and boy's tie are particularly good with Miss Lake's long hair and slender neck.

For Joan Fontaine in *The Affairs of Susan*. In this sequence Miss Fontaine is supposed to look very smart, with a young sophistication. The fur peplum and muff are for smartness, and the stocking cap to keep her from looking too grown up. Dark cap to accentuate her blond hair. Light coat because the character is shot at in a park at dusk.

For Ingrid Bergman in *The Arch of Triumph*. Dark to emphasize her coloring. Simple in line and detail for character. This suit must be as nondescript as possible because of the nature of the story. The white collar is necessary for close-ups.

For Dorothy Lamour in *My Favorite Wife*. Light color to emphasize Miss Lamour's dark type. Hat and muff also emphasize the glamour of the character, mysterious and alluring. The draping of coat and skirt keep the suit from a too tailored look.

For Loretta Young in *The Perfect Marriage*. A molded suit with sable stole and sophisticated hat for character as a fashion editor. Note the exaggeration of the coat, and the addition of jeweled buttons. Eye veil and jeweled choker are very good for close-ups.

Quality in Color Reproduction

J. ARTHUR BALL

J. ARTHUR BALL'S professional career as a physicist has been devoted to the development of color-reproduction methods. Formerly a technical director on Technicolor films, he is now employed as consultant by E. I. du Pont de Nemours & Co., and by Time, Inc.

NOT SO MANY years ago, motion pictures in color and talking pictures were in equally bad repute with producers and public generally. They had been tried and found not to have any appeal. In fact, they had the opposite effect. They interfered with the ability of the screen to create an illusion. They interfered with the drama. In those days, Hugo Münsterberg, a famous professor of psychology at Harvard, wrote a book entitled *The Photoplay: A Psychological Study,* in which he said that the art of the motion picture would progress best by avoiding all attempts to imitate the stage. Therefore, he concluded, voices and sound effects were definitely undesirable. In presenting a human figure the new art was like sculpture in motion. The black-and-white image was comparable to a marble statue, but a reproduction in color would be like a figure in a wax museum. "We do not want," he said, "to paint the cheeks of the Venus of Milo; neither do we want to see the coloring of Mary Pickford or Anita Stewart."

In those days, George Eastman refused to authorize research work on photographic methods of sound recording because he felt that "canned music," not to mention "shouting and tumult," would drive people away from theaters rather than attract them. Eastman's idea was that the calmness and relative quiet of the motion picture theater, usually with the soothing tones of an organ, represented an escape from the noise and turmoil of the street.

From the vantage point of today it is clear that all this resistance to color and sound in motion pictures was really an objection to inadequate quality of reproduction. As soon as the quality of sound reproduction passed a certain point, "public acceptance" put in its appearance and silent pictures were a thing of the past. The emergence of color has been slower but has obviously been dependent upon exactly the same factor. Color quality is just now getting to the place where complete public acceptance for all types of subjects is growing, and now black-and-white photography begins to seem outmoded.

Simultaneously, interest in color photography is sweeping the amateur field. Many of the color prints on paper being turned out today are far from faithful reproductions of the original scene, yet they are so salable that there is a feeling in some quarters that the motion picture public is not really very critical of color quality. The requirements in the professional and in the amateur field differ, however, in a most profound way. In the amateur field the customer's ego is involved in a peculiar manner. This applies equally to color snapshots and to home recordings. The amateur is generally delighted and pleased that his efforts have produced such a miraculous result. If any thought of criticism of quality arises in his mind,

his ego comes to the defense of it and says: "You did it with your little camera (or your little home recorder). Imagine what you could do if you really undertook to make a job of it."

In the theater, on the other hand, psychological conditions are entirely different. There the actor, writer, and director have done their utmost to make the customer feel that he is looking at real people (not necessarily realistic people, for they are usually highly romanticized or glamorized—"real" people in a "dream world"). The customers, some eagerly and some reluctantly, take part vicariously in the romance, adventure, or tragedy portrayed on the screen. The high rewards of the industry go to those artists who are best able to project their talents out from the screen and make the customers "emote" with them. Any technical flaw in photography or sound reproduction then acts as a more or less opaque curtain drawn down between the artists and the customer. In early experiments with both sound and color this psychological curtain was so dense as to be impenetrable. Even today the best possible reproduction is none too good.

Sound reproduction has had twenty years of vigorous competitive technical development and is highly perfected in all ways except the stereophonic. While color reproduction has recently reached a state of perfection high enough to achieve public acceptance, it still has a long way to go to reach a degree of perfection comparable to that of present-day sound recording. So it becomes of some interest both to artists and technicians to know something of the principles underlying good quality in color reproduction.

Since the motion picture audience never sees or hears the original scene or its sounds, the camera and microphone obviously stand in lieu of the audience's eyes and ears. There are two possibilities: one, to record and recreate the physical stimulus, and the other, to imitate the action of the receptive sense organ. In sound recording and reproduction the first method is pursued, but in color photography the second method must be used. This is a rather fundamental point, the importance of which is seldom recognized. In the physical world there are pressure waves in air and electromagnetic waves in space. Dissonance, harmony, melody, music exist only where there is an ear to pick up and react to the pressure waves; and light and color are sensations existing only where there is an eye to perceive the electromagnetic waves.

In sound recording and reproduction the entire process from microphone to loud-speaker is based upon the principle of recording and then reproducing pressure waves in air. This is a purely physical process. In the field of color reproduction there exists one process (the Lippman process) which is capable of accomplishing a similar result with electromagnetic waves; but it is a laboratory curiosity not suitable for practical use either for paper prints or for motion picture films.

The practical processes of color photography all aim to imitate the action of the eye, to evaluate the component parts of a scene just as the eye does, and to relay this information from the camera via the color reproduction process to the eye of the final observer. That is the essence of Maxwell's invention of three-color photography, which he first demonstrated at the Royal Insti-

tution in London eighty-five years ago. Maxwell set up a triple camera and projector, and proposed to imitate the performance of the eye, on the theory—now universally accepted—that the threefold aspect of the color domain is attributable to three separate response processes in the eye and its attendant nervous apparatus.

This seems to imply that in setting up a color reproduction process one must first understand exactly how the eye functions. Fortunately, however, this is not necessary. It is merely necessary to respect the color-mixture data obtained by careful measurements made on a representative group of observers. In making these measurements it is possible to use the identical projection primaries selected for the reproduction process. The complete color process then undertakes to analyze, record, and reproduce the values of the three primaries, as determined by the color-mixture curves, over the entire scene.

If the three reproduction primaries are spectral bands which do not overlap, and if, together, they do not have to encompass the entire spectrum, a very high degree of faithfulness of reproduction is readily obtainable. This is the case in "additive" methods of reproduction. The simplest type of additive method of reproduction is that in which the three pictures are thrown on the screen by three separate beams of colored lights. The essential requirement for these three colored beams is that they must combine to make a satisfactory white. They must also be properly related to the fundamental color sensations of the eye, but they do not collectively have to encompass the entire spectrum—and they ordinarily do

not. Alternative additive methods have been devised wherein the three components are interwoven or interlaced with one another, or in which they are projected in very rapid succession. The distinctive feature of any additive method is that all three elements at all times retain their independence. Unfortunately, additive methods of reproduction are very inefficient in their use of available light. As a result, "subtractive" methods are used exclusively for prints on paper and for motion picture theater projection.

Subtractive methods employ images in dyes or transparent pigments in a manner very similar to that of an artist who paints a picture in transparent water colors on paper. In photographic methods of reproduction the three subtractive elements may either be stacked up in successive layers or intermingled in one and the same layer. But in whatever manner the subtractive images are made, we encounter the unfortunate fact that all available dyes and pigments, even though they are selected to absorb light principally in one of the primary bands, also absorb considerably in the other primary bands. Therefore, the three dye or pigment images are no longer mutually independent. Furthermore, prints on paper must be viewed in daylight or incandescent lamplight, and motion picture prints must be viewed by carbon arc light. All these various light sources emit energy at all visible wave lengths so that the components of a subtractive print must collectively control the entire spectral range. Both of these circumstances require a whole series of compromises which extend back to the original camera analysis filters, and the practical camera filters for subtractive

methods are quite different from the theoretical camera filters which are correct for additive methods.

These compromises destroy the delicate distinctions between colors reproduced by the subtractive method. Oranges and reds tend to appear as tones of the same intermediate orange-red. Yellow-greens and blue-greens tend to appear as tones of the same average green, and green-blues and blue-violets tend to appear as tones of the same average blue. These compromises and the resultant loss of distinction are not necessary in additive reproduction, and thus the results obtainable thereby, so far as delicacy, accuracy, and ranges are concerned, are superior to those of the subtractive methods.

Even the best of present-day subtractive processes, such as Technicolor prints and Kodachrome and Anscocolor originals, all suffer from these compromises. By appropriate compensations these processes are quite acceptable to the eye if there is no direct comparison with the original subject.

To add to the difficulties of reproducing color, when any subtractive method is used twice in succession—first for the original and again for the print—there is a compounding of the troubles, and still further compromises and compensations are entailed. As a result somewhat inferior reproduction is obtained. During the war we have seen many pictures in which subtractive prints have been made as blow-ups from a subtractive original, the latter frequently being on 16 mm. film. In such cases there is a compounding of the subtractive confusions mentioned above, and, of course, also a relaying to the final print of any quality defects

which may be in the original 16 mm. film.

If now a "duping" step is attempted in the same manner (i.e., original, dupe, and final print all subtractive), the final result shows the effect of three distortions and three attempted compensations. The result is frequently horrible. Many of these defects, it should be understood, are fundamental and not to be eliminated by mere refinement of technique.

Since even a first-generation subtractive print is full of defects and compromises, real progress in color quality can scarcely be expected to come from a struggle with the second and third generations of the same defective family. Rather is it necessary to avoid, if possible, the compromises required by even the first-generation subtractive image. Experimental work is in progress in many quarters to eliminate, or at least to mitigate, the usual subtractive defects, to improve the methods of application of such compensations as are necessary, and also to make additive methods, or their equivalent, applicable in some of the necessary stages of a complete process. The ideal is a final print which will combine the light efficiency of the subtractive print with the quality of an additive reproduction.

Closely following behind questions of quality, of course, come questions of cost and convenience. The ideal is a process which will not require a special camera and excessive complication or precision in the laboratory operations, for those are factors which mean high costs.

As vigorous competition develops, technical progress will go forward continuously until a quality and a facility

are obtained far exceeding those observable today. Then, and only then, will color have truly arrived.

Though the technical ideal is perfect faithfulness, this does not mean that screen color must be naturalistic. It means rather that the art director and the cameraman can then expect a true translation of their art from the studio to the theater and exert their artistic ability to the utmost. In making this translation the art director and the cameraman will, of course, have to make adjustments similar to those which a painter makes in translating a brilliant sun-lit scene to a picture painted on canvas viewed at much lower illumination levels. But these principles have been well understood for a long time, and are those to which all artists are accustomed. A perfected process of color reproduction will not add any further confusions or require further translation. Simultaneously the curtain separating the actors and the audience will have practically disappeared.

This goal will not be achieved by underestimating the value of good quality in color reproductions, or by underestimating the public appreciation thereof, or by letting up on the competitive urge toward perfection. One factor contributing to this competitive urge toward high quality will probably be found in color television, because therein additive methods of reproduction are used. While early demonstrations of color television will undoubtedly have their own crudities, ultimately there will appear a competition between the additive method of color television and the subtractive method of the color film.

"... In Glorious Technicolor"

_____ EDWARD BIBERMAN

EDWARD BIBERMAN, the American artist, has painted three murals for federal buildings in California, and has exhibited easel paintings widely in the United States, and also, some years ago, in Paris and Berlin.

STOP the next artist you meet and ask him his opinion of the aesthetic quality of the color motion picture. The answer, even if profane, is apt to be illuminating. And, lest you think that his answer is a reflex based upon the fear that this new art form is trespassing on the sacred preserves of the painter, the statements following his use of the expletives will probably be to the effect that the main trouble with color motion pictures is that they have not learned enough from painting, and that the sooner they do, the better off they, and their public, will be.

Since I am the next painter you are likely to encounter, and since my response would definitely coincide with that of our hypothetical artist, suppose we do a bit of investigating. But first of all, let me say a word or two about the question of the artists' fear of the usurpation of the visual field by a new medium. Painting has been interred several times since Monsieur Daguerre first captured an image of nature on a sensitized plate. Buried, in theory, by the perfection of still photography, buried once again by the motion picture, yet again by the still color film, and again by the color motion picture, the quadruply interred corpse of painting has continued to show astonishing, and to some, disconcerting, vitality. Actually, of course, the premise of the demise is false. There is no essential conflict between the camera and the brush. Most painters are profoundly grateful to the camera, as a matter of fact, for more clearly defining the field of the artist—for staking out the area in which each medium can most effectively operate, without necessarily implying the greater absolute "importance" of the one or the other.

But though the fields are separate, there are myriad structural matters common to both. Both being concerned with spatial considerations, certain optical and emotional aspects of color, value, line, volume, and their two- or three-dimensional organization must be examined. Any single frame of a color motion picture has within it some or all of these elements, as would any single canvas. But the added factor of a succession of single images, turning the "space" art form into a "time" form as well, necessarily brings up for consideration the question of time organization. Whether this time factor directly parallels the problems of musical composition, I shall be forced to leave to a musician for investigation. But, to a limited degree, that type of painting which does have "time" existence, namely, large-scale mural composition, does pose and has solved some of the problems of "composition in time" faced by the color motion picture. Therefore let us examine the question of color composition as it applies both to the individual frame as well as to the problem of the movement of the individual frames into the "moving" picture.

Color motion pictures can be divided into two major types, containing some problems in common, and many quite separate problems. The two types are the animated film and the "natural" film.

The animated film has produced remarkably fine results. It is, by its very nature, the type most closely allied to painting—being, in essence, a succession of photographs of individually painted pictures. Any critical approach, therefore, must be based upon weighing the worth of the individual frame and the "time" composition of the whole succession of frames. At first glance, there would seem to be no limit to what can be accomplished with this medium, and, in a sense, this is true. Certainly the finest work, so far, in the color motion picture has been done in the animated film. Some original "time composition" has been extraordinarily fine, and when the material has great musical themes as its structural basis, as in *Fantasia,* the results are often superb.

There are, however, a couple of points to watch. One is a temptation to whimsey. Fairy tales often get the worst of fairy-tale treatment—with the thin and vapid *Snow White* as a good (bad) example. The second point is a technical one. The thousands of hand-painted frames that go into a full length animated film present a great manual problem. The answer to the problem of the time necessary to paint thousands of separate pictures has been the development of a simple idiom— flat, two-dimensional painting, with no atmospheric attempts on the animated elements. However, too often these flat moving forms are played against a painstakingly worked out "back-

ground" with minute color and value gradations and all the atmospheric elements which were eliminated from the animated elements. The result, of course, has all the falsity of a vaudeville team playing in front of a stock backdrop. There is little reason for this element of incongruity. There is no law to prove that a three-dimensional painting idiom is necessarily superior to a two-dimensional idiom. So long as each frame of the complete picture cannot be an individually worked out masterpiece of chiaroscuro (and probably it never can be), let us ask more of the extremely talented "background artists" to conceive of their work within the same two-dimensional frame of reference as the animators.

But the quarrel, if any, is not with the animated color film. Its popularity is well deserved, and there are no obstacles, in theory, to its becoming as fine and stimulating as the talents which go into it, and the material which it explores. With the "natural" color film, however, the problems are exceedingly complex, and the results thus far, with lamentably few exceptions, are bad or, at best, dull. Unlike the complete and absolute control which one has over the elements that go into the animated film, the "natural" color film has to deal with real people, clothes, settings, and natural landscape, and with the various mutations of these elements caused by artificial light, or varying natural light, distance from the camera, and atmospheric conditions.

Let us suppose that we wish a completed film to contain certain qualities, or relationships, of color. What the human eye sees on the sound stage is not in itself the important thing. It is that which the projector flashes on the

screen of a theater which must determine what is placed before the camera. Logically, therefore, we must know *in advance* what every color, texture, and shape, photographed at a given distance, under specific illumination, will look like when it is finally projected on a motion picture screen. Any other procedure means to gamble on the result.

Certainly this general premise is not a new one. As far back as 1934, when Robert Edmond Jones designed *La Cucaracha,* the fundamental thesis, as herein stated, was accepted by all serious workers in the then infant medium of color films. In developing the Mexican theme which ran through *La Cucaracha,* exhaustive tests in the use of the new three-color system employed at this time were made. In addition to the tests of the three colors themselves, the problem of coördinating and developing the colors into a careful composition in time was given the most scholarly consideration. The problem of color composition, development, and modulation was handled with as much thought as that of a mural painter handling a large surface with three main color motifs, or a musician designing in time with three thematic elements. As a result, this film stands as a landmark, even though made at a time when the physical quality of the color obtainable in films was much less perfect than is now possible. It was to be hoped that this serious and scholarly approach to the problem would continue. But it has been the exception, unfortunately, not the rule, though one should, in fairness, point to the use of this method in such films as *Becky Sharp, Blood and Sand,* and, to a more limited degree, *Heaven Can Wait* and *Blossoms in the Dust.* If one were to

compare the astronomical costs of all pictures produced in color with the amount of money spent on research, the ratio would be highly significant because the product, on the whole, has been bad.

Yet the purely technical aspect of this matter can be materially corrected. I submit that research can solve the problem of make-up so that the actor does not look either parboiled or stained with magenta. And there are not so many varieties, colors, and textures of silk, wool, cotton, etc., that they cannot be carefully catalogued for their appearance at certain distances and under certain lights. Interior settings present no real problem, for every set must be *built* and *painted.* Form and paint tests can be similarly made and catalogued. Landscape and sky present a different problem. Though the elements of nature cannot be ordered at will, the time of day most suitable for obtaining certain effects can be noted.

Thus it should be possible to assemble a complete palette the results of which are known beforehand. Let us even assume what may not be true, that this foolproof palette is more limited in size than the slap-happy conglomerate put in front of a camera today. When has a disciplined or limited palette stood in the *painter's* way? The fresco painter is restricted to a narrow range of color, mostly earth pigments, because only these are lime-proof. The painter in oils cannot use pigments compounded of certain beautiful coal-tar dyes, because they are not light-proof. The commercial artist who works for color reproduction, limits his palette to those materials which can be duplicated by printer's inks. None of these craftsmen cry their eyes out over

what they cannot use, nor do they go beyond the natural discipline of their medium, since they know that to thus transgress is to lose control of the result. Can we not ask that the craftsmen in color motion pictures similarly limit themselves to what they *know* they will get as results? This kind of discipline may well have a salutary effect, and is sorely needed.

Now comes a larger question. Assuming the palette to be under full and complete control, what is to be done with it? We can provide both the man of talent, and the dolt, with good tools. It is what is done with the tools, much more than the primitive state in which we find the tools, that causes most painters to shudder slightly when passing a theater advertising a picture "... in glorious technicolor." I intimated earlier that painting and color photography have many common problems. The serious painter is apt to be a fairly literate scholar in his field—drawing interest and direction from the fact that the history of painting antedates the recorded history of man. He is probably as familiar with the color plates of the prehistoric frescoes from the caves of Altamira as he is with Picasso's "Guernica" mural, and with most of the significant art periods between these two Spanish wall decorations.

Are there, then, color-film designers other than Jones, in *La Cucaracha,* and those designers who achieved commendable results in the films already mentioned, who have made noteworthy contributions to the development of the color motion picture? Certainly no estimate of positive accomplishments in this field would be complete, or fair, which did not include an extensive examination of the splendid work in the Laurence Olivier production of *Henry V.* With respect to actors' make-up, set construction, color composition, and thematic color sequence, this film must stand as the finest contemporary achievement in color films.

What a refreshing change to see skin tones carrying the blue, green, and cool purple overtones of flesh, instead of the monotonous hot sun-tans of most Technicolor facial make-up! This is, I am sure, not a hidden and mysterious trade secret. What a delight to see sets constructed with a planned, artificially distorted perspective designed to carry out a frankly two-dimensional space idiom used extensively throughout the film! This deserved tribute to the general approach must not, however, be interpreted as a blanket approval of all the sets, some of which, bad in scale, had an unpleasant "miniature" quality. How very canny the technique of constructing the interior of the Dauphin's tent, on the eve of the Battle of Agincourt, with table tops slightly off the horizontal, and the goblets, decanters and candlesticks perceptibly off the vertical—devices which framed the principals in an artificially contrived flat picture plane. How completely acceptable the general theory that an obviously painted landscape backdrop can be used to limit the atmospheric uncertainties of a natural landscape. And how convincingly the entire mood of the film relates to the graphic conventions of tapestry design and painting of the period. No single color used in the film is any different from a similar color available in any other Technicolor film. But here the choice and the arrangement have been made with great taste, and with an obvious thematic concept.

Watch the starkly luminous pattern-ing of black and white in the clerics' garb; the cool blues and translucent veils of the French princess' headdress in close-up against the delicately dis-torted architectural colonnades; the simple yet rich opulence of the cos-tumes of the French courtiers; and finally, the wonderful restraint of hold-ing in reserve the most intense reds to build to a climax the mood of the bat-tle scenes. All this and more, despite minor shortcomings of execution, must stand as a tribute to Paul Sheriff, the designer of the film, and as conclusive proof of the effectiveness with which the knowledge and experience derived from the painter's problems can be ap-plied to parallel needs in the color film. And, of course, it must be understood that this general approach is valid not only for "period" films, but for much contemporary material as well, mate-rial which might well be thought of within the framework of current graphic idioms.

The past seventy-five years have been particularly exciting ones in the history of painting. For, as painters reacted violently to the social impacts and cleavages of the era, the formal aspects of the painters' idiom underwent equally profound changes. This period of reaction against a saccharine nat-uralism and romanticism saw impres-sionism investigate the science of color, postimpressionism and cubism dig deep into the science of color and form, expressionism open wide the gates of the ego, and surrealism the realm of the subconscious. The formalism of the first three schools mentioned, and the "content" implications of our atomic age with all its challenges, give evidence of crystallizing into a strong current of social realism that may result in an im-portant period in the history of art. Certainly the contemporary idiom of painting has had a profound influence on our world. Hardly a single aspect of our lives has not been touched by it. Our achitecture, our industrial design, our furniture, our clothes, our tools, all things seem to reflect the clean, lean lines of visual research.

All, that is, except the one new art form of the twentieth century, the color motion picture, which seems to be grow-ing up in less than a vacuum. It is not making its own laws; it is, most of the time, copying the worst aspects of the inane naturalism of the early nineteen-hundreds—copying these banalities and compounding them. Witness the recent musical Ziegfeld Follies: a dance team in the foreground of a motley-colored setting dances on a turntable—behind them a line of chorus men dancing on a treadmill moving to the left—behind that a treadmill moving to the right—then a huge and monstrous shape in the background splits in two and opens up and the entire conglomerate of dizzy movement is photographed from a rapidly moving boom. And this un-organized hodgepodge of movement is only a counterpart of an equal anarchy in color. Did any overstuffed Victorian interior ever give a worse case of visual indigestion?

But in the very same film, another sequence stood out, in sharp contrast, as a real contribution to the all too small roster of achievement in color film. The setting was a courtroom, and the mood desired was one of frustration and the inability to obtain justice. The use of artificially elongated perspective, with slight distortion in the construc-tion of the sets, a low camera angle, and

a bare courtroom with a minimum of props—all this plus a color palette of somber browns, grays, and livid lights, gave an uncanny sense of despair. The emotional impact was similar to the bitterest caricature of justice by a Daumier or a Forain. And the means whereby it was obtained were similar—not by naturalism, but by the careful use of optical and emotional symbols to recreate a psychological reality which surface naturalism can never hope to attain.

Here we come to a problem with which painters have wrestled for several thousands of years. Realism and naturalism are not synonymous. The history of art has known great periods of realism, but they were periods when an idiom was forged which gave the sense of an emotionally heightened reality which a blind copying of nature can never hope to duplicate. And, conversely, late eighteenth- and early nineteenth-century European painting, largely naturalistic and slavishly aping nature, natural colors, and forms, gave, in the name of realism, a pale reflection of life, but not its living core. How long will it take the color film to realize what every significant artist of past and present understands—that reality can be re-created only by a *translation* of life into an art idiom and not by the attempt to tear a single portion of life *in toto* from one place, put it into another frame, and expect it to be anything but a withered branch of the tree from which it was torn?

But aside from the basic aesthetic question, examine the result of a false type of aesthetics as it affects monetary costs. The pitfalls of naturalism are not only bad art, but expensive art. Examples are numerous. Let me take one at random, because it involved a close painter-friend. This man spent several months, and was well paid for his efforts, in making full-size, full-color copies of Gainsborough's important paintings for the film *Kitty*. The copies were excellent. When the film was shown, he went to the theater with a stop watch, and found that the *total* time the camera spent on these pictures, in close-up or in panning, was exactly seven seconds.

Any visitor, to any studio, is appalled at the staggering sums spent in reproducing the minutiae of sets, costumes, furniture, bibelots, bric-à-brac, etc. Here once again is the unreasoning passion for naturalism. Is the sense of *realism* truly obtained in this manner—realism in the sense in which most creative artists use the term? I seriously doubt it.

If one-tenth the money spent on these false trappings of realism had been used, over the past decade, in determining how the color film could arrive at *its idiom* of reality, we might find ourselves with more of an art form at our disposal. For it is my earnest conviction that all significant art forms of the immediate future, at least, are moving inevitably toward another rich vein of realism. This, I feel, is part of the march of the people of the world toward a rational and full life.

With this direction established, the seemingly endless scientific labyrinth through which the painter has been groping during the past five decades seems to be coming to an end. And with it the long divorce of the artist from his fellows will end. A new art, rich in idea, "real," and with a clean contemporary idiom, is on the horizon. The color film can well use the rich possibilities of

visual research uncovered by the paint-
ers. Let us have, in this twentieth-cen-
tury art form, a combination of a
perfected tool, scholarly craftsmanship,
and an idea to project. When that real-
ization obtains, the painter will go to
the color motion picture not in envy,
not in condescension, but as he goes to

music or to literature, to a mature and
serious art form.

La Cucaracha. RKO, 1935. Becky Sharp.
RKO, 1935. Blood and Sand. Fox, 1941.
Heaven Can Wait. Fox, 1943. Blossoms in
the Dust. MGM, 1946. Henry V. Two Cities
(UA), 1946. Fantasia. RKO, 1942. Snow
White. RKO, 1938. Kitty, Par., 1944.

Film Music: Color or Line?

_____ ROBERT U. NELSON

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A DELIGHTFUL scene in the film *Saratoga Trunk* occurs in a New Orleans market place. As Ingrid Bergman, playing Clio, wanders among the crowded stalls with her maid Angelique and the dwarf Cupidon, we hear an out-of-tune calliope playing in the distance. Nearer at hand comes the song of a charcoal vendor; then, in succession, we hear a chimney sweep, a blackberry vendor, and the gay strains of a jug band. This characteristic music, inherently a part of the scene portrayed, matches and reinforces the bustling animation of the market place. The color of the visual spectacle, in other words, is matched by musical color.

Musical color is admittedly a somewhat vague and indefinite term, yet its implications are generally understood. In the broad sense, musical color may be taken to represent the sensuous or exotic side of music, in distinction to musical structure and line, which may be looked upon as representing the intellectual side. Such a division of music into color and line is an obvious oversimplification; nevertheless, it has considerable validity. The color-versus-line division has a significant bearing, furthermore, upon film music, for it leads us inescapably to one conclusion: film music is overwhelmingly coloristic in its intention and effect.

There are many reasons why current film music is dominated by color. For one thing, color is associative—the bagpipes call up pictures of marching Highlanders, the oboe readily suggests a pastoral scene, muted brass connotes something sinister, and so on; hence, color plays an important role in heightening mood. Then, too, color is not intrusive; it does not compete with the dramatic action. Again, color is immediate in its effect, unlike thematic development, which makes definite time demands; infinitely flexible, color can be turned on and off as easily as water from a tap. Moreover, color is easier to achieve than musical design—an important consideration when a composer writes against time. Finally, color is readily understood by even the least musically trained film audience.

Broadly considered, color in music results from the distinctive use of some musical element. We tend to apply the term "colorful" to any musical treatment that is fanciful, bizarre, or conspicuous. Thus we regard Arabian music, built upon a scale system different from our own, as being colorful; Spanish music impresses us as colorful by reason of its exotic rhythms; the sixteenth-century madrigals of Gesualdo create color through their unusual, chromatic harmonies. In a narrower sense, color in music is the equivalent of timbre, and is the result of overtone differences. It is in this sense that we speak of the mysteriousness of the low tones of the flute and the brightness of the trumpet.

In varying degrees, film music utilizes all these kinds of color. The use of

musical material indigenous to the locale of the film is of common occurrence, and has already been pointed out in Max Steiner's music for *Saratoga Trunk*. Adolph Deutsch's employment of sea chanteys in *Action on the North Atlantic,* and Alfred Newman's use of street songs and hurdy-gurdy music in *A Tree Grows in Brooklyn,* are further examples of the effectiveness of this treatment. In the same category are the gypsy-like scales of Deutsch's *The Mask of Dimitrios,* used to suggest the Balkan countries; the pentatonic idiom of portions of Miklos Rozsa's *Jungle Book,* intended to create a feeling of the Orient; and many similar musical devices popularly associated with foreign lands and peoples. The term "popularly associated" deserves emphasis, inasmuch as "Chinese" music written for a film (to take one example) is not, as a rule, authentically Chinese; instead, it generally conforms to our popular Occidental notions of what Chinese music is like. Dramatically, perhaps, this lack of verisimilitude is unimportant, yet from the musical point of view it is often regrettable. Admittedly, the problem of reproducing faithfully non-Occidental musical styles is a difficult one, because complete authenticity would require the use of native instruments and performers; furthermore, the contrast between the native music so produced and the composer's own style might easily be incongruous. Nevertheless, the problem is not insoluble, and it is encouraging to note that Arthur Bliss's recent score for *Men of Two Worlds* is based upon authentic African music, recorded on location.

A similar problem in stylistic integration presents itself in films confined to the American scene. Even here the interpolation of set pieces to create atmosphere and color may result in a pastiche unless the composer reworks them in his own style. A noticeable flaw in *Dragonwyck,* for example, is that the music for the ball and the kermesse bear little if any relation to Newman's original music for the rest of the picture. Of course, this flaw is part of the more serious one that Newman's original music bears little relation to the time of the Dutch patroons in which *Dragonwyck* is laid; but this question of general stylistic appropriateness of music to film period is a subject in itself. Interpolated "atmosphere" music —folk songs, music for fairs, street cries, dances, and so on—should be arranged by the composer and thus brought into stylistic conformity with the score as a whole. Ample precedent for the original treatment of borrowed material exists in the general literature of music, from the medieval church musicians to the present; Hindemith's *Der Schwanendreher* and the folk-song arrangements of Bartok are but contemporary manifestations of a treatment which is already centuries old. Another solution of the problem is, of course, for the film composer to write his own "atmosphere" music, as Bernard Hermann does effectively in the hurdy-gurdy music for *Hangover Square*. This film, it will be recalled, reaches its climax in the performance of a piano concerto written specially for the film; Hermann's method is to take one of the concerto themes and, by a process of theme transformation, create the hurdy-gurdy music.

One way, then, in which film composers use color is to employ characteristic rhythms, instruments, scales,

melodies, and the like to suggest the lo-
cale of a film or scene. This procedure,
depending as it does upon direct associ-
ation for its effect, is of rather limited
application in comparison with the use
of distinctive timbres and distinctive
harmonic sonorities to heighten dra-
matic moods and situations. This sec-
ond type of color usage permeates
current film scenes from the main title
to the end title, and is as important be-
hind dialogue as in the "open spots."
Recently it has attained especial promi-
nence because of the vogue for films
dealing with amnesia, shock, suspense,
neurosis, and kindred psychological
and psychiatric themes. The musical
counterpart of the troubled mental
states depicted in these films is a
musical style which emphasizes vague-
ness and strangeness, especially in the
realms of harmony and orchestration.

A brief survey of the harmonic and
orchestral treatments used in film
music shows that they are diverse and
eclectic. The harmonic treatments have
their roots in late nineteenth- and early
twentieth-century harmonic practice,
especially the chromaticism of Liszt
and Wagner, and the various proce-
dures of the Impressionist composers—
static harmony, ambiguity of key, paral-
lelism, complex sonorities, and the like.
Occasionally the influence of Schön-
berg's twelve-tone system makes itself
felt, as in Hanns Eisler's *White Floods,*
but this is quite exceptional. Somewhat
more often one finds the polytonal
idiom of Stravinsky and Milhaud,
though generally in composers outside
the circle of "regulars"—Aaron Cop-
land and Gail Kubik, for example.

The orchestral treatment is similarly
eclectic. It owes much to late nine-
teenth- and early twentieth-century

composers of the opera, symphony, and
symphonic poem, especially to Wagner,
Tschaikowsky, Strauss, and Ravel; it is
also indebted to jazz, and to such con-
temporaries as Stravinsky. An impor-
tant factor in current orchestration is
the advent of electric and electronic
instruments, among them the There-
min, the Novachord, the Hammond
organ, the vibraphone, and the electric
violin, guitar, and 'cello. Also signifi-
cant is the fact that film music is re-
corded through microphones, for by
controlling the microphones individu-
ally and altering their distance from
the players a whole new realm of color
balances is opened up.

Let us examine certain of these har-
monic and orchestral treatments more
closely.

Of the many coloristic devices used
in current films, one of the most com-
mon is static harmony. Indeed, it may
be said that the long, sustained tone or
pedal is the trademark of current film
underscoring, whenever a scene has ele-
ments of the macabre, or of suspense
or confusion. Traditionally in the bass
part, with chords moving above it, the
pedal tone is frequently placed by film
composers in a high register for dra-
matic effect, as in the main title music
for *Murder, My Sweet,* where Roy
Webb uses high A-flats (scored for vio-
lins, vibraphone, and Novachord) to
simulate the white glare of the inquisi-
tor's spotlight. At times even nontuned,
percussive sounds have something of
the effect of pedals, an illustration be-
ing Adolph Deutsch's soft cymbal roll
in the atmospheric, chromatic "Kwan
Yin" theme of *Three Strangers.* One
may even point, at the opposite dy-
namic extreme, to Max Steiner's fa-
mous synthetic sound of airplane

motors in *Dive Bomber,* where the ominous bass droning serves as a backdrop to a military band in the main title, as an example of a Gargantuan pedal.

A noticeable trait of film composers is their predilection for thick textures. Accordingly, much of the static harmony which they write results from the sustaining of entire chords, or from the slow alternation of a pair of chords—this last a device much employed, incidentally, in Debussy's *Pelléas et Mélisande.* Often the sustained chords are complex and dissonant, and produce the effect of a continuing tension. Sometimes they are used as pedal chords, with other chords moving above them; the resulting polyharmonies again create friction and tension. Because of their complicated construction the chords and polyharmonies are generally ambiguous in their delineation of key; often, too, they lack significant tonal relationships among themselves. Hence, as one hears their slow march through a film sequence, or through an entire score, their vagueness of key suggestion contributes to the general feeling of inactivity which one receives. The slow succession of tonally contradictory chords in the "Alcohol" theme of Miklos Rozsa's *Lost Weekend* music is typical of the extreme impressionism which results from vague and static harmony, for in this theme nothing moves or happens, despite the highly colored orchestration. It is significant that not even the conspicuous melodic line of the "Alcohol" theme, brought into prominence by the weird emotionalism of the Theremin, is sufficient to impart a feeling of movement and objective; instead, the amorphous chromaticism of

the melody fits in completely with the tonal indefiniteness of the harmony, and thus reinforces rather than reduces the ambiguity of key.

The chromaticism incidental to the Rozsa score is far from an isolated phenomenon in film music. Rozsa's

Rozsa, *The Lost Weekend*
Moderato assai
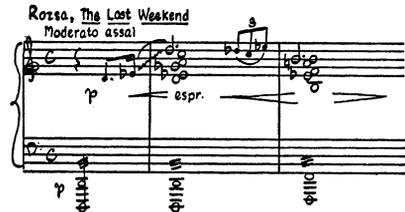
scheme of using a chromatic melody against sustained chords is duplicated in the main title music for *Dragonwyck,* and it is possible that both Rozsa and Newman are indebted to Rimsky-Korsakoff for the device (the "Hymn to the Sun" from *Le Coq d'Or* immediately suggests itself). The chromatic parallelism initiated a half century ago by Debussy occurs conspicuously in Franz Waxman's *Objective: Burma,* and is used occasionally by David Raksin (*Dr. Reynault's Secret*), Adolph Deutsch (*Three Strangers*), and others. There is also to be mentioned the more thoroughgoing chromaticism of the Liszt-Wagner school found in certain scores of Ernst Toch (*Address Unknown, First Comes Courage*), Hanns Eisler (*Deadline at Dawn*), and Alfred Newman (*The Song of Bernadette*). Whatever the manner of its use, chromaticism tends in general to increase indefiniteness of key feeling and, by so doing, to intensify unrest and tension.

A further coloristic device used by film composers—and one of the most striking—is the blurring of a chord through the addition of foreign tones, known technically as unresolved ap-

poggiaturas. Used frequently by both Debussy and Ravel, these tones now account for much of the dissonance and color in current film music. The technique of the unresolved appoggiatura resembles somewhat the technique of pointillism used by postimpressionist painters, for just as the visual colors of Georges Seurat and his group are frequently the result of spots of pure color which, seen at close range, do not fuse, so the harmonic colors of Debussy, Ravel, and many current film composers often come from the juxtaposition of nonfusing (i.e., foreign, dissonant) tones.

The tension and dissonance created by unresolved appoggiaturas increase as the appoggiaturas themselves multiply and as they crowd closer together in a particular chord or sonority. The end point of appoggiatura usage is the "tone cluster," which, as used by Henry

scene is that in which a young Jewess, Griselle, after being pursued by the Nazi police to the country estate of her former friend, Martin Schulse, is recognized by him at the door and turned away. Here the dissonance of thickly packed chords combines with the tur-

Toch, Address Unknown

bulence of the fortissimo string tremolos to connote terror, agitation, and horror.

An important outgrowth of the unresolved appoggiatura technique is the polyharmony, or combination of simultaneously sounding chords. This device, too, was known to Debussy and was much favored by Ravel; today it

Friedhofer, The Bandit of Sherwood Forest

Deutsch, The Mask of Dmitrios
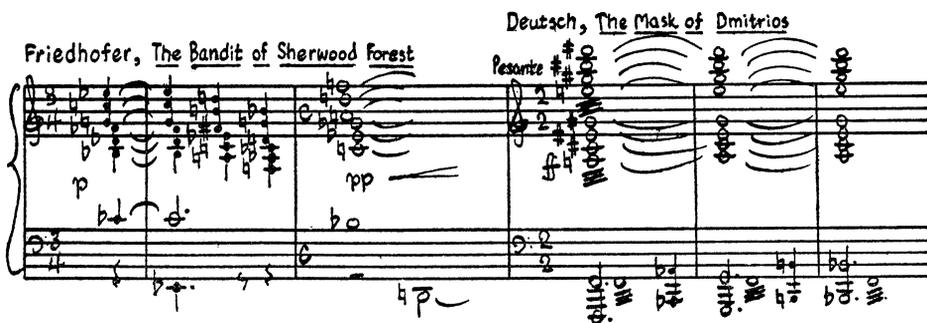
Cowell in his piano compositions, sometimes takes in every semitone within a range of two octaves or more. Film composers seldom employ dissonant tones so prodigally, yet they do not hesitate to use dissonance freely if the dramatic situation is tense or confused. A typical example is Ernst Toch's strident sonorities at the climax of the powerful anti-Nazi story, *Address Unknown,* filmed during the war; the

forms a conspicuous part of the harmonic equipment of Adolph Deutsch, Hugo Friedhofer, Gail Kubik, and Franz Waxman, and is used less regularly by David Raksin, Leigh Harline, Roy Webb, and others. The polyharmonies of film music show considerable diversity. Those of Deutsch and Friedhofer are complex and sophisticated, with Friedhofer's showing the characteristic mellowness of sonorities based

upon dominant sevenths and ninths. In the quotation (on p. 61) from Friedhofer's *The Bandit of Sherwood Forest,* the polyharmonies effect a quiet, coloristic blurring; the adjoining excerpt from Deutsch's *The Mask of Dimitrios* shows that they serve equally in scenes calling for excitement and power. The polyharmonies of Kubik and Waxman, in contrast to those of Deutsch and Friedhofer, are more primitive and stark. Often they result from an arbitrary clashing of opposing chord streams, as in the main-title music for *God Is My Co-Pilot,* where Waxman's

Waxman, God is my Co-pilot

Maestoso

f molto espr.
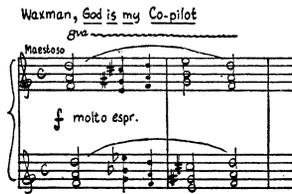
measured rhythms and grinding dissonances suggest a battlefield chorale.

In the realm of orchestral color, electric and electronic instruments play an important part. Of these, the vibraphone, the Novachord, and the Hammond organ are used so consistently as to become stock-in-trade adjuncts. Others have been used more selectively, as when Franz Waxman chose the electric violin for a dramatic high point in *Mrs. Skeffington.* During the past year, electronic instruments have caused comment through the conspicuous reintroduction of the Theremin. This instrument was employed in films as early as 1933, when Max Steiner used it to represent weird jungle sounds in *King Kong,* and was used in at least one other picture—*Lady in the Dark,* in 1944, with background music by Robert Emmett Dolan—before Miklos Rozsa chose it for *Spellbound* and *The*

Lost Weekend. Nevertheless, the film public as a whole was apparently unacquainted with it, for when it appeared in *Spellbound* many people confused it with singing voices. This was a natural mistake, inasmuch as a wordless chorus, like that of the Vision Scene from *The Song of Bernadette,* sounds much like a Theremin. Since the overnight sensation of the Theremin in *Spellbound* and *The Lost Weekend,* it has been used in other films, and Max Steiner has even effected its synthetic orchestral counterpart by means of dissonant string chords, played tremolo, in *The Beast with Five Fingers.* One difficulty, of course, which attends the use of distinctive sounds such as those of the Theremin is that they quickly pall. In actual practice, in other words, overbold color and cliché soon become synonymous.

Synthetic sounds, and sounds which result from distortion, form another conspicuous aspect of contemporary scoring for films. Especially in suspense scenes, composers frequently work to achieve tone colors which lack the distinctive quality of wood wind, string, or brass. The high, sustained pedal tone in *Murder, My Sweet,* referred to earlier, was made by recording vibraphone, violins, and Novachord—all tremolo—on separate sound tracks. The tracks were then put together, some being run through the reverberation chamber, and added to the track of the rest of the orchestra, previously recorded. In *The Maltese Falcon,* one of the best of the early mystery films, Adolf Deutsch used the confused sound of the piano in the lowest register with microphones next to the strings, together with gong, to suggest the confused mind of Humphrey Bogart as he

was lapsing into unconsciousness. Sometimes similar effects of disguise and distortion are attained by filtering out the high or low frequencies. Altering the microphone position also effects distortion of a kind. When the microphone is placed close to an instrument, startling reversals of normal balances are possible; a single bass flute, playing directly into the microphone, can balance an entire brass section.

Striking as are the sounds of the electric and electronic instruments, and interesting as are the effects produced synthetically and by distortion, none of these has the over-all significance which attaches to the use of simple mixtures of conventional orchestral timbres. Indeed, the basic principle governing contemporary scoring for films may be said to be that of mixed color rather than pure color. It is this technique of using mixed colors which most clearly distinguishes film from symphonic scoring. Mixtures and doublings of conventional instruments are found so abundantly in current film scores that specific reference is unnecessary. They are especially conspicuous behind dialogue. Instead of using a clarinet alone underneath voices, for example, the practice is to mix the clarinet color with that of violas, or with the sound of an alto flute. Most composers with long experience in film scoring believe that such color mixtures are less disturbing to dialogue than are the pure sounds of a solo clarinet or a solo oboe. Others dissent from this general view. Eisler dislikes mixed colors; so does Copland. Deutsch believes that pure colors behind dialogue are acceptable so long as there is no rapid alternation from one instrument to another. But in spite of such minority opinions the practice of using mixed colors behind dialogue is firmly established, and even in the open spots, where there is no possibility of the music's competing for attention, the mixed-color technique is often used quite as a matter of course.

Up to this point I have tried to show the heavy dependence of film music upon color, especially in harmony and orchestration, and I have tried to indicate the main types of harmonic and orchestral color in current use. Two questions may now be asked: Is color emphasis necessary, and, Are present color methods completely satisfactory?

No doubt color will continue to play a significant part in film music, for the simple reason that most film music is heard behind dialogue, where structure and line cannot successfully be emphasized without competing with the dramatic action. Many a film composer has had the experience of writing complex contrapuntal textures behind dialogue only to find his intricate music shoved hopelessly into the background in the dubbing room—quite possibly with reason, since the dubber's instinct for balance tells him that such music is intrusive. It is mainly in the open spots—main title, montages, nature and animal sequences, and the like—that structure per se becomes possible, and since these spots are relatively few and scattered in comparison to those behind dialogue the use of form and design in the purely musical sense is severely limited.

But to assume that color dominance in film music is here to stay is not necessarily to close one's eyes to the defects of present color methods. Perhaps the most serious of these defects is the monotonous smoothness and thickness of the sounds. I am speaking here,

of course, of the typical Hollywood score rather than of the exceptional one. Orchestrally the sounds are over-rich. There is too much the effect of the motion-picture organ of pre-sound-film days, with its fat, round flutes, thick reeds, and bewildering array of harps, chimes, and percussion. Harmonically the sounds are overthick, with too much reliance upon complex chords in thirds—a type of sonority that was pretty thoroughly exploited in the Debussy-Ravel-Delius epoch.

Admittedly, the thick, rich sounds now in use may satisfy the person without musical experience. For the musical person, however, this unvarying diet of bonbons and pastries is definitely not enough. What is needed is a greater variety: mixed timbres need to be enlivened by occasional spots of pure color; thick textures need to be opposed, for relief, by passages in a more linear style.

The answer may well be simply a greater exploitation of line, for linear writing tends to call for less frequent doubling in the orchestration. To advocate a greater use of line is not, of course, to suggest that complicated fugues should be written behind dialogue. Linear writing can be simple as well as complex; behind dialogue it would necessarily have to be simple—possibly a pair of slow-moving melodies, possibly a single melody against a pedal tone, or against a distinctive pedal chord.

A greater emphasis upon line would not only relieve the present monotony of texture, but would impart to film music a greater intrinsic interest—a greater interest, that is, apart from the film. Composers of film music often object, with some justification, to the eval-uation of their scores as pure music; they realize that their music becomes concert music only through fairly extensive rewriting. But the trouble is that musically sophisticated listeners expect, perhaps unreasonably but nonetheless actually, to find concert-hall values in the film theater, and are disappointed when they find, instead, the present one-sided dependence upon color. Throughout the history of music, color has never been self-sufficient, and even in the modern film, where music is but an adjunct to the admittedly more important arts of visual spectacle and spoken drama, color is still not enough to satisfy the experienced musical listener.

Here a seeming paradox emerges. By writing with a greater dependence upon line, not only can composers make their scores more satisfying to the musically minded filmgoer, but they can do so without sacrificing one jot of color interest. It is not a question of color or line, but rather of color and line. The explanation of the paradox is, of course, that musical color is created just as effectively by the confluence of individualized lines as by the arbitrary piling up of dissonance in a chord. Indeed, it may even be maintained that the color which results from linear means is the more effective of the two. Bach's astonishing color palette comes not so much from isolated, dissonant chords as from highly individualized lines which impinge upon one another to create sonorities of remarkable tension and effect.

The opposing lines of polytonality would appear to be an especially promising alternative to the overcomplicated vertical sonorities now in use. Deutsch, Harline, Friedhofer, Raksin, and others

are on the threshold of polytonal effects through their use of polyharmonies; still other men, like Copland and Kubik, have already espoused a more outright polytonal style. The polytonal experiments of these composers may well presage a new and characteristic style of film music. Without renouncing traditional, unitonal means, the new style would incorporate the infinitely flexible resources of polytonal combination, and would include the intense and exciting colors which result from the friction of polytonal lines. Not only would this style be valuable dramatically, but it would bring into film music a contemporary quality which it now conspicuously lacks.

That there are serious obstacles to the greater use of line and to the creation of fresh, unhackneyed sounds goes without saying. For one thing, the obligation to create new sounds is a purely personal one on the part of the composer. The vast majority of film audiences are perfectly happy with the kind of sounds they have been hearing. More significant, there is no call from the producers for new sounds—indeed, quite the reverse, for the Hollywood "front office" sometimes imposes such rigorous style demands upon the composers that they cease to be free agents. In addition, the producers customarily impose exacting time demands, with the result that composers must ordinarily compete with the clock in writing their scores. This is a further deterrent to a greater use of line, inasmuch as it is often possible to write twelve tones in a vertical sonority faster than to create half that number in a horizontal line.

Because of obstacles such as these, film music offers at once a promise and a challenge. The more enterprising composers have already demonstrated a willingness to deal with both.

Saratoga Trunk. WB, 1945. *Action in the North Atlantic.* WB, 1943. *A Tree Grows in Brooklyn.* Fox, 1945. *The Mask of Dimitrios.* WB, 1944. *Jungle Book.* UA, 1942. *Men of Two Worlds.* Two Cities, 1946. *Hangover Square.* Fox, 1945. *Dragonwyck.* Fox, 1946. *White Floods,* documentary (two versions). Frontier Films, 1941, and Rockefeller Foundation, 1941. *Murder, My Sweet.* RKO, 1945. *Three Strangers.* WB, 1945. *Dive Bomber.* WB, 1941. *Lost Weekend.* Par., 1945. *Objective: Burma.* WB, 1945. *Dr. Reynault's Secret.* Fox, 1942. *Address Unknown.* Col., 1944. *First Comes Courage.* Col., 1943. *Deadline at Dawn.* RKO, 1946. *The Song of Bernadette.* Fox, 1944. *The Bandit of Sherwood Forest.* Col., 1945. *God Is My Co-Pilot.* WB, 1945. *Mr. Skeffington.* WB, 1945. *King Kong.* RKO, 1933 (reissue, 1938). *Lady in the Dark.* Par., 1944. *Spellbound.* UA, 1945. *The Beast with Five Fingers.* WB, 1946. *The Maltese Falcon.* WB, 1941.

The Improbability of Radio Criticism

ROBERT. J. LANDRY

ROBERT J. LANDRY established the radio review department of *Variety*, criticizing some 5,000 programs. He is now Director of the Division of Program Writing at CBS, Supervisor of the Columbia Workshop, and the author of *This Fascinating Radio Business*.

WE SHOULD HAVE—we need—some of us have long advocated—but always we do not get radio critics. The spotlight has been beamed, the fanfare has sounded again and again, but suddenly the fellow doesn't show up, the act is canceled. The newspaper *PM*, for one, was really going to go to town in analyzing radio programs. So it was promised. But what appeared in print? The same old press-agent pap—but with social significance. The puff-seekers simply angled their stuff in the right-left way. The champion literary sweatshopper in New York radio became a plumed knight because once, on one page, he had a couple of Joes say a few lines of dialogue to the effect that maybe democracy was quite democratic. Then, on another level, there was the *New Yorker* magazine. It was going to install a radio critic, Dorothy Parker no less. Here was a bright idea. Miss Parker knew where she could borrow a radio set and she was reported ready to pick up where Ring Lardner's old radio essays had left off. Only somehow after four vamps the orchestra got the buzz to forget it. Dorothy wasn't going on.

Came the return from the dead of the *Saturday Review of Literature*. The *Review* was scheduled to spread out, take in all the arts, including radio as the newest. The net haul comprised three or four casual pieces by Albert N.

Williams, formerly with NBC, and one true bill by Harriet Van Horne of the *New York World-Telegram*, the same gal who had previously made good standard magazine copy—and *Vogue*—with a piece labeled "Why I Hate Radio." Radio criticism petered out fast in the *Saturday Review*.

Personally, I've heard reports that radio criticism was about to begin any moment in the *Atlantic, Harper's, Life, Time, Newsweek,* the *Saturday Evening Post, McCall's, The Nation,* the *American Mercury* and—most interesting of all—*Broadcasting Magazine.* I'm still waiting. I'm still waiting, too, for that learned monthly of communications which was talked up at Harvard's Littauer Center some years ago.

I also recall a certain well-known American Foundation which reacted to a piece of mine six years ago in Princeton's *Public Opinion Quarterly* wherein the absence of published, by-lined, serious-minded, socially responsible radio criticism was deplored. I had written in this vein: "What little comment there is is apt to be offhand, careless and feeble . . . the radio channels are so important to democracy that as a nation we would be much better off to have, rather than not to have, a widespread corps of professional radio watchmen." As the result of this piece I received an invitation to discuss the matter privately with the well-known American Foundation aforesaid. Interest was expressed in my thesis and a very gracious gentleman who I am persuaded was not pulling my leg declared

himself convinced, but I've yet to hear of a grant-in-aid for the better tutoring and feeding of a would-be radio critic.

Here we confront the facts of life. Radio criticism would be, to start with, extremely hard work, and on top of this discouragement there isn't a living in it. Nobody apparently cares enough. Radio criticism is last on the list of priorities with Foundations and Publications alike. It goes deeper than that. The would-be radio critic at the present time cannot write in his own way. There is hardly a magazine, no matter what its pretensions to impartiality, that is temperamentally receptive to even inferential praise of radio. If he wishes to make a sale the "critic" must cater to the typical editor's slant that radio can be pictured only as moronic or melodramatic but never heroic. Some editors prefer to learn why the critic hates radio in urbane and witty terms, others respond best to invective. But seldom does the critic have a choice. This of course isn't criticism but editors having fun.

Probably the best-balanced American radio criticism appears in the Sunday edition of the *New York Times* under the by-line of Jack Gould. But his one column of criticism is a gesture rather than an institution when it's stacked against thirty-six pages of book reviews. Even a fabulous best seller doesn't have as many buyers as a tired sustainer on one of the networks has listeners, but this disproportion says nothing to a newspaper publisher because radio criticism has no real appeal to his interest or imagination. To him thirty-six pages of book reviews and advertising looks good.

Ben Gross, radio editor of the *New York Daily News,* does a prodigious

amount of sheer program listening and so does his assistant. But his instructions and hers are to crowd in names, titles, events. In short, Gross can play "critic" only in passing and under wraps. It is not unlike that on most of the 300-odd dailies with radio columns. More to the point is the blanket prohibition upon sponsor identification. This is banned as "free advertising." I have, and so have you, heard radio columnists argue that this prohibition on commercial credits does not hamper them. Perhaps not. Yet one is not necessarily snide in suspecting a rationalization's program, not criticize it.

Nobody surely would assert that American newspapers are favorable to serious radio criticism. Conditions are perhaps least favorable where the newspaper is itself the owner of a radio station. In such instances the columnist perhaps is wise to "promote" the station's program, not criticize them.

Interestingly enough, with entirely different radio systems to report American and British radio columnists have many points of resemblance. The more successful (i.e., with their managing editors) of the Americans maintain status and space by "scoops" and "stunts." So do their British counterparts. The scoops and stunts in both countries may be utterly trivial and preponderantly phony, but they attract attention, make for reader interest, secure the approval of the circulation manager. The British version of this sort of journalism hokum if often amusing to the American observer, but beneath the surface piquancy the essential similarity of motive and technique is apparent. I cite:

The *Nottingham Journal* headline of December 29, 1938: "More Talks

About Hobbies Needed." The text propounded a challenge. "Have You a Hobby? Most people have, but the BBC has usually ignored the fact. Why they should adopt this attitude I can never appreciate. Take Esperanto for example. I believe . . ."

Jonah Barrington in the *Manchester Sunday Chronicle:* "By a sensational majority, readers of this column have voted 'Monday Night at Eight' the most hated programme on the air."

The more conservative *London Daily Telegraph,* this head and subhead: "How Broadcasting Unites the Empire—End of the BBC Chess Match." Included was a chart of the chess game which had just been played out over the air between the Whites (BBC) and the Blacks (Listeners). (If you insist upon knowing—the Whites won.)

"I May Turn Nasty," the shock headline of the Frederick Law column in the *London News Chronicle* of April 7, 1945, the explanation following: "If the BBC fails to repeat this play ["Fly Away Herbert," by Gordon Glover] at a peak hour, and preferably with stars, I propose to be disagreeable."

Law, who runs a very lively column, explained his job philosophy after two years of reviewing. "The conscientious radio critic does not," he wrote, "attempt to listen to everything unless he wishes to go mad, but he picks promising shows." He further commented: "People who can stand up to books or even the London theatre crumble before the BBC—you can catch yourself describing programmes correctly as 'average' when a more precise epithet would be 'lousy.'" Law would rather hear "a book read aloud quietly and skillfully than listen to a noisy dramatization of the same book."

Rose Macauley, the British novelist, is a radio critic for *Time and Tide* and expressively opinionated. "A respected radio critic elsewhere complains that crooners croon half a beat behind their loathsome bands. He says he hears it night after night. This seems to me as remarkable a comment as if, turning up a stone, one was to complain that the worms wriggled out of tune with one another."

I had been familiar with British radio criticism in a general way from previous visits to London, but in the fall of 1945 I had leisure to spend six days in the BBC Library at Broadcasting House documenting my impressions. I was struck again by the forthright style in which the BBC's own periodical *The Listener* lashed out at BBC broadcasts. This, of course, can be understood only in context. The BBC cultivates a posture of dispassion about other people's—and its own—criticisms. It doesn't, it can't, matter too much, for the powerful British press lords wouldn't have the BBC fundamentally changed for anything. Cynics have said, and I pass it along only as a cynicism, that consistent artistic failure at the BBC is certain to win promotion. Anyhow, for what it's worth and in the absence of a full explanation of the phenomenon *The Listener* does regularly publish first-rate and hard-hitting radio criticism. There is on the whole rather a lot of commendable radio criticism in Britain although the British, slow to be impressed, don't think so. Miss Macauley is by no means the only conscript from Belles-Lettres.

One notes the effect of competition as between the various British radio critics and how they seem to cross-fertilize each other's ideas. Also many points

of view and tastes turn up details which usually pass unnoticed in America. It was somewhat startling to discover Walter Allen's preoccupation with the esoteric "sound recordings" of one Ludwig Koch. Of his country sounds, bird songs, waves beating against the Cornish coast, and so on, Mr. Koch possessed "the most astonishingly accurate ear for sound of any man in this country." One questions if anything remotely akin to this affectionate interest in a tangential technique could be cited in American radio crticism. In like vein Edward Sackville-West took the trouble in *New Statesman and Nation* to lavish praise upon one Gerald Abraham for his taste in selecting the "gramaphone records" which the BBC offered.

American writers grumble on occasion that their novels or stage plays or film scenarios are mutilated rather than cut down to radio length. Flavorsome dialogue and important character detail are clumsily thrown away in deference to plot compression and pace. This inept work, as they think, is usually blamed in the U.S.A. on commercialism. But radio "cuts" also disturb the literary calm of Britain, where radio is noncommercial. When Somerset Maugham's stage play *Sheppey* was broadcast by the BBC, critic Peter Burbeck quoted Maugham's famous line, "With rational education of the young philanthropy could be entirely stamped out in this country." This typical Somerset quip and many others like it seemed—and reasonably—all-vital to the flavor of *Sheppey,* and yet these were precisely the lines eliminated from the BBC radio version.

George Bernard Shaw would of course permit no tampering with *Arms and the Man,* so the BBC used the full verbatim text. At the end of Act I, *Arms and the Man* came to a halt, a program of phonograph recordings followed, and it was announced that those who wished to hear Act II should tune in again in four days. The BBC is unique in its devotion to radio drama requiring marathon endurance. A two-and-a-half-hour play broadcast in 1942 was interrupted for a speech by Prime Minister Winston Churchill, after which the radio play resumed.

A familiar charge against radio scripts in America is their preoccupation with the eternal re-asking of two standard literary questions:

One, Who got the girl?

Two, Who killed the guy?

Well, sex and homicide are pretty fundamental in all literature and their audience appeal can hardly be denied. The critical point here, it seems to me, is that all too often the American radio writer or the radio producer has nothing fresh or refreshing to say about boy-meets-girl or detective-solves-crime. I found the British radio critics testifying to the same effect.

In both countries it's evident that the demand for hot copy is a chief reason why the daily newspaper is usually not the ideal medium for radio criticism. Weeklies with a fast make-ready are likely to give us—if we ever get—the kind of radio criticism for which an increasing number of thoughtful persons are eager. Presumably the critique should appear not too long after the event. That seems obvious. Otherwise it is not criticism of specific broadcasts but of tendencies and trends. There's a place for this more generalized criticism, too, but radio criticism if it is to become a dynamic force must be focused upon the particular and the im-

mediate as a drama critic reports on the particular play or a literary critic upon the particular book, leaving summaries, second guessing, and think pieces for the Sunday editions.

Naturally the first requirement of a radio critic is a critical mind. The critic, like the dramatist, ought to have something to say, a point of view. Otherwise he's a mere reporter. I, for one, do not see how a radio critic can function in a temper of constant dislike of the medium, of the mass mind, and advertising. That way lies the intellectualized wisecrack and the clichés of condescension. Such a critic can have no real contact with the radio audience. He cannot share or interpret its enthusiasms. Indeed one wonders if he can even tolerate these enthusiasms.

Of course the radio critic's task is complicated by the stupendous range of radio programs. It is not enough to specialize in radio drama. There is also music, debate, current events, quizzes, and that weird fusion of arts—the cantata. Of course the serious critic will tend to ignore large areas of programming. Even so, the minimal scope of his necessary attention is likely to be fairly enormous and it may plausibly be contended that more will be demanded of him than is ordinarily demanded of any other species of critic. He is much less able to specialize narrowly than, say, a dance critic. Nor is there any convenient catalogue of annotated and indexed judgments of the kind which shortcuts the work of many a music critic and art critic.

Quite soon now we shall undoubtedly see an increase in the number of radio programs which are celebrated in anthologies or issued in phonograph album form. But this cannot suffice to provide enough materials even for the purely academic radio critic, he who seldom listens over the air but chiefly ponders gaunt mimeograph. It will help to have the colleges study radio scripts as literature, but I bespeak the criticism of the average reader. First, only a carefully sifted selection of items will reach the professorial closet. The run-of-mill stuff is what needs criticism, not just the spectacular Corwin cantata, or the Columbia Workshop tour de force, or the historic incident. Great broadcasts like great plays may sometimes "read" well, but their true flavor is found in production. Surely the impact of the production may be either much greater or much less than the scholarly script reader—as distinct from the program listener—might guess. Not to admit this is to deny all artistic variation in director, actors, studio technicians generally. It is criticism of the living broadcast that is the great social need as I see it, although adequate library cataloguing of important radio scripts would also be a net advance.

It occurs to me that the ideal radio critic might well be a bedridden genius. His invalid condition would force upon him that otherwise improbable devotion to the radio receiver hours and days on end, without which preparation he would not possess the range of information necessary to the practice of his accidentally acquired profession. Being inured to hardship and patience by virtue of his misfortune, the bedridden one would also be undaunted by the monstrous statistics of the radio business, the fact, for instance, of 65,000 fifteen-minute units of radio broadcasting every day—yes, every day. As for the quality of genius, the critic would obviously need that.

"Citizens Are Made, Not Born": A Script*

LEON MEADOW

LEON MEADOW, who wrote two of the scripts in the highly successful radio series of the Hollywood Writers Mobilization, *Reunion, U.S.A.*, is at present a free-lance writer. His radio experience covers fifteen years in the advertising-agency field. In the war, he served as chief of the special features section of the OWI Overseas Radio Bureau.

MUSIC: *Theme segues into hesitant, minor, gradually covered by*

SPEAKER: *(Far-off mike)* ... and then, following the opening address by Senator Gilroy, we shall hear from our principal speaker, the eminent nuclear physicist, Dr. Mark Delavan, whose subject for the eve—

BUSINESS: *The foregoing is cut sharp as door closes on mike*

SANDRA: *(Pleasantly)* Yes, thank you— we know what his subject is. *(Slight pause)* Nervous, Mark?

MARK: *(Noncommittal)* Mmm ...

SANDRA: You shouldn't be, really—after all your experience addressing the Physical Society and delivering papers before your esteemed colleagues. They're certainly a more critical audience.

MARK: That's just it, Sandy. I mean— this time, I'm talking to just *people*.

SANDRA: Well, stop pacing the floor. You're acting like a—caged animal.

MARK: I'm all right. *(Pause)* But this room ... it's suddenly become ... *(He remembers)* Sandy, do you remember ... that last night out in the desert ...

SANDRA: Yes, Mark?

MUSIC: *Flashback theme, evocative, haunting, sneaks in*

MARK: I felt the same ... I guess it's menace of the *unknown* ... I'd finished my report ... gathered my stuff ... and switched out the light in my lab ... for the last time ...

MUSIC: *Comes up for transition and fades under following*

MARK: *(Note: This is his "narrative," introspective voice, indicated hereafter by brackets.)* [For a moment after the lights went out, darkness had its victory ... then yielded stubbornly to the desert moon sifting quickly through the blackout curtains. The old, familiar glass-faced dials on the instruments grinned back at me in mocking farewell.]

SOUND: *Door closing softly*

MARK: [I was glad to put them behind me.]

SOUND: *Steps echoing down corridor as he walks*

MARK: [Door after door stood mute ... Gale's, Hardwick's, MacIntyre's, Hofmeister's, Williams' ... blaring in blank judgment on my passage down that corridor.]

SOUND: *Steps up briefly and under*

JERRY: *(Calling off mike)* All finished, Professor?

MARK: All finished, Jerry. What now?

SOUND: *Steps out*

JERRY: Well, I'll take your badge.

MARK: Oh, yes ... the badge.

JERRY: We'll miss you, Professor.

MARK: Thank you. *(Slight pause)* The darn thing doesn't want to come off. *(Laughs)* Bad sign, Jerry ... ah, there ...

JERRY: And if you'll just sign this ...

MARK: Sign? ... Oh, the famous "termination" document. ... Let me see it. *(Pause; then, reading)* "... information

* This script is one of a series on the atomic bomb, prepared by the Hollywood Writers Mobilization.

[71]

on material and equipment ... which may be regarded as reflecting design detail and operating procedure ... quality, quantity of end products ... characteristics of the bomb ... information which will reveal defensive tactics which may be employed against the weapon or its effects ..." (Hmm, *that* doesn't sound very civilized) "... information on research methods, results of plans". ... *research* ... (*Deep breath*) ... well, I still have the right to breathe! (*Laughs*) I suppose everyone signs it?

JERRY: (*Slight pause*) Here's a pen.

MARK: Is it all right if I use my own?

JERRY: Well, sure ...

MARK: I think I should retain *some* illusion of free choice!

MUSIC: *For bridge*

MARK: (*Slight fade in*) ... it's quite a document, Walter ... you should see it.

HOFMEISTER: (*Very faint German accent*) I shall ... soon enough, but really, Mark, it seems so very childish. What we know, physicists everywhere can find out. Besides, after three years on this project we have acquired the habit of secrecy. It is the rule.

MARK: Yes, well ... what they're worried about is the exception. But I don't care. I'm so happy about leaving, so relieved to have the bomb behind me ... I'd sign anything!

SANDRA: (*Fading in*) I hate to break this up, but you can continue it in the car. (*Indulgently*) If I may say so, Dr. Walter Hofmeister, we should have started ages ago.

HOF: (*This is an old joke*) Sandra, my car is entitled to the same dignity I demand for myself. Any excessive speed I regard as essentially undignified.

MARK: A safe theory, Walter. The advanced condition of your car makes proof virtually impossible! (*They*

laugh) I guess we'd better get going ...

MUSIC: *Bridges into*

SOUND: *Ancient auto doing about 30 ... keep under*

MARK: ... and so, you think the two offers I've had make my choice a difficult one?

HOF: As between a research job on this Army project you spoke of ... and a professorship at the University ... yes, Mark, I do.

MARK: Hmmm ... now you make it sound as if there were *no* choice.

HOF: (*Reluctantly*) I didn't mean to. (*Slight pause*) You plan to see this General Mason first?

SANDRA: Only because he's *nearer*. (*Laughing*) Now don't go reading anything into *that!*

MARK: You know about the pay?

HOF: Very tempting, I've heard. (*Slight pause*) Well, here is the station.

SOUND: *Locomotive whistle far off*

HOF: We made it ... with dignity, I might remind you.

SOUND: *Car slowing up, grinding stop, motor off*

MARK: Let's get the bags on the platform.

SOUND: *Car doors opening, moving of luggage, etc.*

HOF: Here, give me the suitcase, Sandra. You take this ... this ...

SANDRA: My hatbox! Imagine almost forgetting it!

MARK: That's what three years in no-man's-land will do for a woman.

SANDRA: What worries me ... after three years ... is what those hats will do *to* a woman!

SOUND: *Locomotive whistle nearer now*

MARK: (*Sighing*) As usual, there's no time for the proper goodbyes. (*Pause*) Without you, Walter ... well, it would have been pretty intolerable.

HOF: (*Quietly*) Thank you, Mark.

SANDRA: You'll let us hear from you . . . as soon as you leave . . . ?

HOF: As soon . . . yes. And you, Mark . . . you will really think carefully about your decision, whatever you do?

MARK: But of . . . (*Rest out as*)

SOUND: *Whistle blasts still nearer*

HOF: So here is your train, Mark . . . back to the world . . .

SOUND: *Train whistle almost on mike . . . into*

MUSIC: *Bridge ending in brassy military air, fading under*

SOUND: *Steps on wooden stairs*

SGT: This way, sir.

MARK: Thank you.

SOUND: *Up and then change to steps on concrete*

SGT: (*Projecting a bit*) Sergeant Ruskin, sir, with Professor Delavan.

MASON: (*Note: The general is curiously soft-spoken*) (*Off a bit*) Delavan, glad to see you.

MARK: (*Murmurs politely*)

MASON: That's a testing range, out there . . . guided missiles. I conduct my business against the right background. (*Laughs heartily*) They can put me behind a desk . . . but they can't keep me there! (*Likes that one, too*) Well, Delavan . . . what's your answer?

MARK: Er . . . I'd like . . .

MASON: Chief physicist, as I wrote you—$9,000 annually. Living quarters, of course. Quite a bit more than the University, eh?

MARK: (*Soberly*) Almost twice as much. (*Slight pause*) I have a few . . . questions.

MASON: Fire away.

MARK: In the first pla . . . (*Cut off as*)

SOUND: *Trio of rockets go off near by in ear-piercing "whooshes" . . . echoes die out under following*

MASON: Yes, sir, the right background.

They're testing some Nazi V-2 assemblies. Imagine what those babies could do with *atomic* warheads!

MARK: (*Deliberately*) I have. (*Pause*) . . . [The smile that quickened his brown, chubby face was more frightening than his words. It was a child's smile, expressing without inhibition a child's delight in his newest toy.] General Mason . . . If I may . . .

MASON: Ask away.

MARK: With whom would I be working?

MASON: Your staff of physicists, of course.

MARK: No other research here?

MASON: Not necessary.

MARK: [Yes . . . with my dearly esteemed fellow physicists. After three years' existence in a scientific clothes closet, I was being offered new quarters in a telephone booth.] Another question, General.

MASON: Yes?

MARK: Their names?

MASON: Best in the world. You know Kleinholtz? Sieckert?

MARK: (*Stunned*) Kleinholtz . . . you mean the Germans?

MASON: Working for us now.

MARK: But, General . . .

MASON: War's over, Delavan.

MARK: (*Is it?*) Oh. (*Controlling himself*) I don't understand. These men, they stayed . . . they worked there . . . when scientists like Einstein and Meitner . . . and Hofmeister got out!

MASON: You can understand that. After all, they're Jewish.

MARK: (*He's fighting himself*) No, I *don't* understand that. I understand that Fermi escaped from Italy and Bohr escaped from Denmark. . . . Not because they're Christians . . . but because they *are* scientists! Kleinholtz and Sieckert

didn't *have* to escape, because they're Nazis!

MASON: In the world as it is today our first duty as Americans is to our national security.

MARK: You mean, to act as if we were already in a state of war?

MASON: Now see here, Delavan, you're being ridiculously sensitive. *I* don't make policy. We each have our jobs. I'm a soldier . . . you're a scientist.

MARK: (*Quietly . . . after a beat*) That's just it, General. Thanks for your time . . . and your very . . . precise definition.

MUSIC: *For tag . . . into*

SOUND: *Scratching of faulty pen on paper . . . it stops as*

MARK: (*Half aloud*) These vile hotel pens!

SANDRA: It's only the first year of the atomic age.

MARK: And the hardest. Want to hear what I've written to Walter?

SANDRA: *All* of it? You've been at the desk for *hours.*

MARK: Just for that, I'll read it. (*Pause . . . then reading*) "What will amuse you most is that Mason didn't realize I'd made up my mind *before* he mentioned Messrs. Kleinholtz and Sieckert. It's odd how sharply defined it became as soon as he said my fellow inmates would *all* be physicists. (*Sneak music slowly*) Back at the University . . . in the dim past . . . I used to rebel, intellectually of course . . . against the narrow, cloistered life. Think of that . . . in terms of our last three years on the Project! But still, it took that general on his exalted observation platform to show me how deeply I yearned to get back to the campus. (*Music starts to cover*) I wanted to talk to a botanist, a biologist, even a sociologist . . . to anyone but another physicist!"

MUSIC: *Up into bridge based on satirized version of some classic school air . . . out under*

BUSINESS: *Ad lib goodbyes between Delavans and hosts . . . door shutting . . . steps on concrete . . . hold, then under*

SANDRA: (*Quietly*) You didn't enjoy yourself very much.

MARK: (*Mock surprise*) It seems to me you were the one who wanted to go home!

SANDRA: (*After a pause*) What is it, Mark?

MARK: What is what?

SANDRA: (*Slowly*) For weeks now . . . I've watched you draw farther and farther into a . . . a shell, as you did tonight at the Federson's.

MARK: Shell? Sandy, what on earth are you talking about? I simply had nothing to say. Is that so unusual?

SANDRA: You know I didn't mean that. (*Miserable*) Oh, what's the use? . . . you don't want to talk about it . . .

SOUND: *Steps up and then under*

MARK: [No, I don't want to . . . because I wasn't prepared to face the truth myself. I still believe that the polite farce my students and I were acting out ever since the semester began could go on endlessly. They could go on asking questions that had to be asked . . . and I could go on withholding answers that couldn't be given. We understood each other perfectly. (*Sneak music for tag*) I can only say God bless you, Gregory, for breaking the rules of the farce . . . for understanding that what I needed, since I couldn't take the plunge myself, was a good, swift push. (*Pause*) Perhaps, after all, it was just as well Sandy found out . . . as she did.]

MUSIC: *Up and out sharply*

MARK: (*He is concluding lecture: Let him project on slight echo*) . . . and so,

gentlemen, if there are no further questions, I believe we can conclude that the problem is theoretically capable of solution. With the use of neutron capture cross sections, we may calculate the yield of radioactive products produced by the neutron beam.

SOUND: *Slight off-mike shuffling of papers, stir of feet*

GREGORY: (*Projecting off mike*) Professor Delavan ...

MARK: Yes, Gregory?

GREGORY: How about the data we need for these calculations? Isn't it true, sir, that this material isn't available to us now?

ANOTHER STUDENT: (*Off mike*) You know the answer to that, Gregory.

BUSINESS: *Class snickers*

ANOTHER STUDENT, GIRL: From what you said before, Professor Delavan, wouldn't it be practical to separate the same isotopes from among fission fragments of a heavier material?

GREGORY: Even if he knew that, he couldn't say he did!

BUSINESS: *Class laughs*

GREGORY: I'm sorry, sir ... I didn't mean that as a joke ... because it isn't ... to me. I understand your position and I know efforts are being made to declassify this restricted information. But the plain truth is, our work now is being limited to data that was common knowledge *before* 1940. Where do we go from here? (*Start fading*) I suppose in a way it's wrong for me to drag in personal considerations ...

MARK: (*Over the fade*) [Yes, Gregory, you were breaking the rules of our very polite farce ... and it wasn't too pleasant. Any more than it is when a doctor tells his patient an operation is indicated ... regardless of the fact that the ultimate result may be most beneficial.]

GREGORY: (*Fading in over his last words*) ... perhaps I do feel it more keenly because of the ... well, sacrifices I had to make to be here, but every time you have to answer, "Sorry, that's classified," or, "Sorry, restricted information," ... well, I see months and years of unnecessary and duplicated work ahead of me. (*Pause; then, awkwardly*) Well, that's all ... I guess.

MARK: (*Almost a whisper*) Yes, that's all ... for today.

SOUND: *Rapid shuffling of feet, ad libs, fading under*

MARK: [For today ... and tomorrow. For as long as this shadow continues to darken our lives ... Yes, Gregory, that's so clear now ... it's hard to believe I could only sit there ... my eyes closed ... and answer absently, surprised that anyone was still left in the lecture hall.]

SANDRA: (*Very quietly*) May I ask a question?

MARK: (*Not looking*) Yes, what is it? I ... (*take*) ... Sandy!

SANDRA: (*Warmly*) Mark, why didn't you tell me? Wouldn't it have been better than keeping it to yourself ... as you have?

MARK: I wasn't even doing *that*. I was trying to keep it *away* from myself. (*Sighs*) You heard Gregory?

SANDRA: I came in when he was talking ... about the personal sacrifices he made ...

MARK: (*Wearily*) And while he talked, I thought about *my* sacrifice ... for a war I had to believe in. (*Laughs bitterly*) Then I thought of Arnold ...

SANDRA: (*Quietly*) Arnold Benton?

MARK: Yes ... and *his* sacrifice. Why should his body be rotting in a Burmese jungle now because the Army said, "You're a botanist ... you fight ... but

not you, Delavan, you're a physicist . . .
we need you on the bomb project"?
Why, Sandy?

SANDRA: (Moved) You've asked yourself
that a hundred times, haven't you?

MARK: And conveniently glossed over
the answer . . . just as I've conveniently
rationalized what's happened here . . .
in my class . . . until Gregory spoke
up.

SANDRA: But, Mark . . . it isn't perma-
nent . . . I mean this business of re-
stricted information. And it's necessary
now, isn't it?

MARK: I suppose so . . . but who's doing
anything to make it *less* necessary? Will
talk of *another* war make it *less* neces-
sary . . . or will they fit the straitjacket
a little more snugly?

SANDRA: Darling, you can't let your-
sel . . .

MARK: (Over her) Great, isn't it? Our
future scientists have to begin where
we left off in 1940 . . . as if the last six
years never happened! Science marches
on . . . in a Nazi uniform!

MUSIC: Sharp dissonance for punctua-
tion . . . into brief bridge

MARK: (Over music) [Bread and butter,
of course, is more filling than verbal
heroics. Or, as someone said once,
"Principal in the bank is better than
principle in one's head." Just pay
strict attention to the soothing trivia
of campus life . . . and you're okay.]
(Music out on):

SOUND: Sharp rap on door, slightly off

MARK: [And how long, I wonder,
would the comedy have gone on . . . if
I had chosen not to answer that knock
on the door of my ivory tower?]

SOUND: Rap repeated closer on mike

MARK: (Calling) Come in.

SOUND: Door opens off mike . . . B.G.
steps in school corridor, etc.

MARK: (Hailing) Well, Gregory . . .
gentlemen . . . come in, come in.

BUSINESS: Ad lib greeting, three or four
students . . . door closing

GREGORY: We're sorry to disturb you,
sir.

MARK: Not at all. I'm not late for class,
am I?

GREGORY: No, sir.

MARK: Lately this watch of mine has is-
sued a defiant challenge to our tech-
nological age!

BUSINESS: Polite laughs for the teacher

MARK: Well, now . . . you seem like a
solemn-faced delegation.

STUDENT: Professor Delavan . . .

MARK: Yes, Lincoln?

STUDENT: We've acted rather suddenly,
I guess . . . But we thought it best to
come to you as quickly as possible,
since we know you think so highly of
Dr. Hofmeister.

MARK: Hofmeister? What do you
mean?

GREGORY: We heard the news this
morning over the radio.

MARK: (Alarmed) News? What news?
What's happened?

GREGORY: Dr. Hofmeister was placed
under "surveillance" today in Wash-
ington . . . on charges of violating the
espionage act.

MARK: (Incredulous) Hofmeister?

GREGORY: He delivered a paper in Bal-
timore yesterday . . .

MARK: (Impatient) Yes, I know . . . he
wrote me . . .

GREGORY: A recent review . . . I take it
. . . he did on the production of radio-
active materials . . . He . . .

MARK: (Over) He was talking to a
bunch of *medical* men! Good God!
What could he possibly have said to
them? (Bitterly) The fools, the fools!

GREGORY: (After a beat) We've gotten

up a petition, Professor Delavan, protesting the action in the name of scientific freedom . . . and demanding his release. We plan to circulate it through every college in the country.

MARK: (*Blankly*) Yes, . . . a petition . . .

GREGORY: Would you sign it, sir . . . first . . . ?

MARK: (*After lengthy pause*) Hofmeister, too. I . . . (*Breaks off*) Will you excuse me, please. I have to think about this.

GREGORY: Then you will . . .

MARK: Leave it here. I'll see you later. *Business: Steps . . . opening and closing door; after pause, lifting receiver off hook*

MARK: Hello, operator . . . operator . . . would you see if you can locate Mrs. Delava . . .

OPERATOR: (*On filter, interrupting*) One second, please . . . (*Pause*) . . . There's a call on the line for you now.

MARK: I'll take it.

OPERATOR: (*Filter*) Go ahead, Miss Ferriss.

FERRISS: (*Filter*) Hello, Professor Delavan . . . Helen Ferriss in Dean Willoughby's office.

MARK: Yes?

FERRISS: (*Filter*) The Dean wants to know if you can spare a few minutes now . . . he'd like to see you in his office.

MARK: Er . . . tell the Dean . . . I'll be there in five minutes.

SOUND: *Receiver on hook . . . into*

MUSIC: *For bridge into*

SOUND: *Tapping of pencil on desk under following*

MARK: [Willoughby, behind his acre of desk, had more than ever the look of a frustrated saint. The burning zeal of his crusading youth had long since been padded with the comfortable flesh of his academic success. (*Pause. We hear the pencil*) The tapping of that silver pencil on the desk was like the warning of a rattler. When it continued on beyond our casual exchange of necessary amenities, I prepared myself for the strike.]

WILLOUGHBY: (*Clearing throat*) Another thing, Delavan.

MARK: Yes?

WILL: I have heard reports this morning of a . . . er . . . (*the word is distasteful*) petition . . . that's being circulated on campus.

MARK: There's one on my desk now.

WILL: Yes. Well, I thought it my duty to speak to the faculty. (*Rapidly*) Oh, don't misunderstand me. I have every sympathy, every *personal* sympathy in the world for Hofmeister.

MARK: (*Dryly*) Of course.

WILL: But, whether we like it or not, there exists a difference between the signing of such a . . . petition . . . by students . . . and by faculty members.

MARK: [His toothy smile demanded the usual, politely muffled assent. To my doubtful credit, I gave him nothing in reply, but the minor embarrassment of silence.]

WILL: You see, there is our constant responsibility, quite proper I should think . . . to those whose support makes our work possible. And apart from this, as you may know, we are considering the acceptance of a grant from the . . . er . . . military, to provide for . . . er . . . expanded technical research.

MARK: Of what nature?

WILL: Well, that has not been precisely formulated at present. But the point is, this would hardly be the propitious moment for . . . er . . . certain faculty members to sign this petition . . . er . . . laudable as its intention may be. (*Quick*) You understand, of course, I

am speaking now in a purely ... advisory capacity?

MARK: (After a beat) I understand you ... perfectly.

MUSIC: Tag ... into brief bridge and out on

MARK: [I understood, for one thing, that the cards were dealt ... and the hand must be played. Well, I suppose we should have been grateful to Willoughby ... much as one is thankful for an electric storm that clears the sky on an oppressive summer day. But there was no time for gratitude that evening. Sandy and I were too busy throwing my things into a bag ... checking on that last-minute reservation for Washington ... calling for a cab. And mostly we were too busy anticipating the surprised smile on Walter Hofmeister's leathery face when he saw me. (Pause) Later ... waiting on the station platform ... saying good-bye to Sandy, I suddenly recalled another farewell ...]

SOUND: Train whistle far off ... as in retrospect

HOF: (Through filter) Here is your train, Mark ... back to the world.

SOUND: On mike start sneak train noises, clicking wheels, etc.

MARK: [Into the world ... that was what you really meant, Walter, as I wasn't very long in discovering on that train to Washington.]

SOUND: As above up to establish, then under

MARK: [Into the world of club cars riding out the lonely night ... into the world of American opinion ... condensed, digested, brightly and neatly packaged by three eminent citizens, lounging before a tired radio ... while that other citizen, the eminent nuclear physicist, Dr. Mark Delavan, could only sit there ... and listen, terrified into absolute, rigid silence ...]

SMATHERS: (Slight fade in) Of course, as I was saying to Mrs. Smathers the other night, it's going to take twenty-five years before any other country has the atom bomb.

MARK: (Note: In this scene his interior monologue voice is completely toneless, as disembodied as the facts he presents) [Five hundred per cent wrong. Five years is a safe bet.]

HOLLISTER: Well, Smathers, that's what I said to my boy ... he's majoring in chemistry, you know. It takes American science.

MARK: [Tell him the names of those Americans: Fermi, Bohr, Strassman, Becquerel, Joliot-Curie, Einstein, Lord Rutherford.]

GARDNER: You're right, Hollister ... and besides, no other country could afford to make them.

MARK: [Untrue. Cost in terms of destructive power is less than one-tenth of what we spent on ordinary bombs.]

SMATHERS: Yes, and listen, Hollister ... don't sell us short on defense, either. I hear they've developed a rocket that tracks the bombs down in flight.

MARK: [Ninety per cent effectiveness would be the best we could hope for, if there were such a weapon. The ten per cent that got through would be enough to destroy this country.]

HOLLISTER: You know, my boy ... he's majoring in chemistry ... he tells me the bomb could start a chain reaction in air or water that would blow up the whole world.

MARK: [Not true.]

GARDNER: I hear they're small enough to put in a suitcase.

MARK: [Right for once ... Heaven help us.]

SMATHERS: We've got most of the uranium.

MARK: [False. Uranium is a thousand times as plentiful as gold ... and widely scattered over the face of the globe.]

SMATHERS: The way things are, we've got to keep the secret.

MARK: [There is no secret.]

SMATHERS: (Start fading) We've got to be practical about how we deal with other countries. We're too easy, we've got to lay it on the line ...

MARK: (Over this) [I wanted to run, God knows, to stop my ears ... but I was powerless. I sat there frozen, seized with speechless horror ... it must have been minutes before I realized he was talking to me ...] (Up as if startled) I'm sorry ... were you talking to me?

SMATHERS: (Genially) Thought you'd like to join our little bull session. Smathers is the name. Advertising. What's your line?

MARK: (A tiny beat) Atom bombs.

SOUND: Shriek of locomotive whistle into

MUSIC: For bridge ... into

SOUND: B.G. noises hotel lobby—keep well under

HOF: (Laughing) Yes, Mark, I was surprised to hear your voice on the phone ... but not so surprised, I think, as you were to see me ... I mean here, in this hotel.

MARK: Well, Walter ... I had visions ...

HOF: Of finding me behind bars?

MARK: I ... wasn't too sure of what to expect.

HOF: They were most polite ... a small ... misunderstanding, they called it. Everything will be cleared up in a short while. (Laughs) After all, this isn't ... Germany.

MARK: (Thoughtfully) No ... and that seems to be the point ... concerning what's happened to you. And to me, too. (Wryly) A little child with petitions shall lead them all!

HOF: The petition is relatively unimportant. To sign it ... or not ... is an isolated decision.

MARK: Isolated ... how?

HOF: It is apart from the main current of your life, Mark ... as it is organized now. What is necessary for all of us is to find our proper orientation in this world today. Then, all our decisions will flow naturally from this ... orientation.

MARK: That's fine, Walter ... but where do we stand? We're living in a madhouse of misinformation! Think of that conversation I heard on the train!

HOF: I have ... ever since you told me about it.

MARK: Don't you see the irony of it? Those people know absolutely nothing about the bomb ... but they're at liberty to repeat and to spread rumors, half truths, outright lies, without any restrictions. And we scientists who know at least part of the truth ... we're prevented from speaking!

HOF: No, Mark ... we are free to speak, too.

MARK: As scientists?

HOF: If you are talking about a few secrets that aren't secret ... or soon won't be ... the answer is "No." But we are free to speak about something far more important ... and that is, the meaning of the bomb in the world today!

MARK: But I want freedom in my field! I'm not talking about bomb secrets. I'm talking about data that could be used for significant research!

HOF: You're not seeing things as they

are. You cannot talk about *your* free-
dom ... or *any* freedom ... out of con-
text. It isn't a piece of merchandise on
a store shelf. A statesman, for example,
can't come into the store, shopping for
the freedom to create international
freedom. A soldier can't come in, look-
ing for the freedom to start a war.

MARK: What do you mean by "freedom
in *context*"?

HOF: I mean your freedom as a *citizen*.

MARK: What's that?

HOF: That's your obligation to help
fellow citizens arrive at the truth
through facts ... and not on the basis
of smoking-car fantasies! If you and I
don't exercise this essential freedom
first ... then we might just as well for-
get about freedom as scientists! This is
what the bomb has done to our world.

BUSINESS: *Bring up lobby noises*

PAGE: (*Well off*) Call for Carrington,
Barnes, Newman ... (*fading*) Call for
Carrington, Barnes, Newman ...

MARK: [Answer the summons ... Citi-
zens Carrington, Barnes, Newman.
How much longer will you be free to
dwell in the ivory towers of your in-
surance contracts, your wheat futures
and your retail-sales analyses? Answer
... for I need your help. This small,
white-haired man has just dismem-
bered, brick by brick, the walls of my
own tower ...]

HOF: You do not agree, Mark?

MARK: (*Slowly*) I was doing some quiet
mental blinking. I've been in the dark
a long, long time ... it seems. And
you've turned on a very bright light.

HOF: (*Smiling*) You'll get used to it.

MARK: How does one go about ... be-
coming a citizen? Don't you have to be
born one?

HOF: (*Laughing*) No, you have to be
made. And with you the process is well

under way. Those years of searching
for facts are to your credit. They're im-
portant now. You must not underesti-
mate your value. You ... we scientists
... have the prestige of *knowledge*.

MARK: Granted.

HOF: And your fellow citizens ... the
people ... have the power, the weight
of numbers, the right of the majority.
It is the combination that counts ...
that must be put to work ... before it
is too late.

MARK: (*Reflectively*) It's very late, Wal-
ter. (*Pause*) What specifically do you
propose doing?

HOF: Well, I had arranged for a num-
ber of speaking dates. This little ...
er, misunderstanding that's come up
will alter things a bit ... that is, tempo-
rarily.

MARK: Speaking dates? Where, Walter
... to whom?

HOF: (*Laughing*) To anyone who will
listen! Church groups, students, busi-
nessmen, unions ... anyone. My first
date is in Cleveland next week, but I
shall have to cancel it.

MARK: (*After a pause*) How do you
think they'd feel about a ... *substitute?*

HOF: (*Smiling*) How do *you* feel?

MARK: As if I've come home ... *into*
the world.

MUSIC: *For tag ... then into "flash-
back theme" fading behind*

SOUND: *Off-mike applause ... cut off by
closing of door*

SANDRA: You'll be on in a minute.
(*Pause*) Mark ... did you hear me?

MARK: (*Coming out of it*) Yes, Sandy, I
did.

SANDRA: What is it, Mark? You haven't
said a word for twenty minutes.

MARK: I've been thinking (*A brief
pause*)
Sandy, I'm not going to use my speech.

SANDRA: (*Half alarmed*) But Mark, is this the time ... ?

MARK: (*Over her*) This is the time to speak very plainly ... about a very simple matter. This is the time ... and there's very little of it left. The world today is not big enough for peace ... *and* the atomic bomb. There's room for one or the other, not both. (*Thinking it out*) Sandy, our possession of the bomb ... our *sole* possession ... is not, cannot *ever* be a *guarantee* of peace, no matter how noble our intentions.

SANDRA: On the contrary, it's an invitation to war.

MARK: That's right, and the race is on already. If we allow it to continue, we certainly won't have peace.

SANDRA: We won't have *us*. You won't be able to tell the players from the spectators in the next one.

MARK: Well ... that's all I can tell them ... out there.

SOUND: *Door opens, we hear off-mike speaker introducing Delavan ... and over this*

ATTENDANT: (*Slightly off*) Ready, Professor Delavan?

MARK: Wish me luck, Sandy.

SANDRA: Wish *them* luck, darling.

MARK: Them?

SANDRA: Yes, them ... the audience.

SOUND: *Applause up off mike ... and then covered by*

MUSIC: *For curtain.*

<div align="center">END</div>

Adapted from a Play by W. Shakespeare

JAMES E. PHILLIPS

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COMPLAINING about the limitations of the stage as he knew it, Shakespeare frequently yearned for a medium better suited to what he had to say. Recently, what he had to say about English kings found effective expression in two media that might have satisfied some of his requirements. Laurence Olivier's portrayals of Shakespeare's best king, in the film version of *Henry V*, and of his worst king, in the radio production of *Richard III*, suggest that the new media offer both opportunities and drawbacks in terms of what the dramatist was trying to say in these plays.

I

Among the remarkable achievements of Laurence Olivier's production of *Henry V* is the success with which an appealing and even exciting show is made out of material not generally regarded as the most promising that Shakespeare wrote. For as Georg Brandes characterized it, the play is essentially a national anthem in five acts, and its attractiveness is bound to be limited in a large degree by considerations of time and place. We can understand the appeal of its patriotic lyricism to audiences in the last decade of the sixteenth century, when English national self-awareness was still in the robust first stages of its full development. And we can understand the appeal of its epic quality, celebrating the glory that

was and is England, to audiences in London who knew that the tide of World War II had been turned. But the appeal of such a work to audiences outside these circumstances—current American audiences, for example—we can appreciate only by reference to the character of Mr. Olivier's production itself.

Then it becomes apparent that where Shakespeare sang his anthem to the tune of "Rule, Britannia!" Mr. Olivier and his staff join in a rousing chorus of "God Save the King!" Where Shakespeare's original sings of England's greatness in all its manifestations—primarily, indeed, in the king, but also in nobles, gentry, and mechanics, in war and in peace, at home and abroad,— the film version concentrates on one element of this epic pattern, the king himself, and on the king as a military leader at that.

As a matter of fact, what Mr. Olivier has given us is a twentieth-century conception of a sixteenth-century conception of a historical fifteenth-century king. The original Henry, an able general chiefly occupied with military undertakings, was exalted by Shakespeare into a symbol of ideal kingship. But it is a symbol conceived and expressed in terms of the political ideology in an age when divine right, monarchic organization, and the qualifications of a king were problems as generally familiar and as urgently real as are states' rights, government control, and free enterprise today.

Understandably enough, some ad-

[82]

justments had to be made in Shakespeare's concept of Henry if the play was to retain theatrical vitality in a world where monarchy means little and the rights and duties of a king mean less. It must be readily granted that cinematic artistry alone is sufficient to explain much of the vitality which the film version possesses; Technicolor indeed may be the "Muse of Fire" for which the Chorus yearns. But analysis of the material cut from the play by Mr. Olivier enables us to understand how Henry is transformed from a complex and archaic symbol of ideal kingship into the dynamically appealing figure that he is in the film.

As one of the longest of Shakespeare's plays, the full text of *Henry V* has necessarily been cut by even the most idolatrous producers, and can justly be considered fair game by anyone concerned with audience reactions. Mr. Olivier's adaptation of the original is clearly pointed toward audiences apathetic about kingship but particularly susceptible to the heroic glamour that surrounds a brilliant and successful military leader.

The film's handling of the first act is characteristic of the textual treatment throughout the play. Shakespeare was occupied here not only with justifying Henry's French expedition but also with establishing, in effect, the ideological background against which the drama develops. For example, at the very opening of the play, Canterbury describes at some length the versatile talents of the king, whose military genius is only one of such varied abilities as statesmanship, legal knowledge, learning in divinity, and oratorical skill. Shakespeare thus sets up the framework for his portrait of Henry

as an ideal ruler according to Renaissance standards. Mr. Olivier, in cutting these lines, signals with almost equal clarity his own intentions of eliminating from the characterization those elements which no longer possess meaning or interest.

More significantly, he has cut from Act I the long passage in which the king and his advisers discuss the problem of Scotland. For Shakespeare this episode serves to introduce an elaborate analysis of England's political structure and Henry's place in it. The passage is thoroughly Elizabethan in conception, terminology, and interest. To prove to Henry that he need not fear an invasion by the Scotch while he is in France, Exeter and Canterbury show that England is an integrated hierarchy of social classes, all functioning for the welfare of the state under the absolute sovereignty of the king. Canterbury concludes, therefore, that with such organization, which is ordained by God and supported by Him, England may attempt a thousand actions, yet all will "End in one purpose, and be well borne without defeat." Convinced by this reasoning, the king summons the French ambassadors.

The totalitarian flavor of this passage would in itself explain why Mr. Olivier saw fit to drop it quietly and completely. But except for this unfortunate resemblance to late doctrines of political theory, the lengthy episode otherwise means little to the citizens of democracies. In fact, it is difficult to see what purely dramatic or theatrical value it held even for Shakespeare's contemporaries. Mr. Olivier could retain such material only at the expense of mystifying his audience completely.

But in dropping these elements, he

radically altered not only the concep-
tion of the king's nature and char-
acter, but also the whole spirit of the
first act. The change is clearly evident
in the treatment accorded the prelates
in the film. As the spokesmen for Shake-
speare in establishing the character of
Henry and laying the philosophical
groundwork for the play they are
scarcely comic figures either in concep-
tion or in function, however tedious
and long-winded they may appear to
us today. But because their speeches
have so little meaning for us now, the
prelates are, in effect, deprived of their
proper function in the play, and only
their tediousness remains to impress
us. Mr. Olivier simply discards the
speeches themselves and capitalizes on
the comic residue. In Act I, therefore,
all that is left of Shakespeare's elabo-
rate justification in theory of Henry's
expedition is a rather light-hearted ef-
fort on the king's part to set the record
straight. His cause for war that strikes
us most forcibly in the film is the per-
sonal insult sent him by the Dauphin.
And Henry himself, reduced from the
complex symbol in a complex pattern
of symbols that he is in the play, be-
comes an eager campaigner impatient
to be off to the wars.

Mr. Olivier's handling of Act II,
scene ii, illustrates again his purpose
and method in modernizing the char-
acter of the king. In the play this scene
is devoted almost exclusively to Henry's
adroit handling of the plot by Cam-
bridge, Scroop, and Grey to kill the
king as he is preparing to embark at
Southampton. Henry, quite aware of
the conspiracy, plays with the unwit-
ting plotters at first. He affects trust in
them, and draws them into uttering
expressions of loyalty and obedience.

Then he orders Exeter to release a
drunk who had railed against the per-
son of the king. The conspirators pro-
test that this pardon is a dangerous
excess of mercy. Henry, with an irony
readily apparent to the audience, com-
ments in reply on the true nature of
mercy. How, he asks, can he deal with
capital crimes if he requires the death
penalty for small transgressions arising
from no evil intent? Finally, he sur-
prises the conspirators with charges of
treason, turns them over to justice, and
lashes out at "the English monsters" in
a long tirade against their treason to
the state and their personal disloyalty
to him.

The juxtaposition of the drunk and
the conspirators in this episode not
only gives Henry an opportunity for
some theatrical byplay, but also serves
to demonstrate an element in his na-
ture essential to the portrait of ideal
kingship which the play presents. De-
veloping the Elizabethan political con-
ceptions introduced in the first act, the
scene reveals Henry as an authority on
the nature of justice and a veritable
Solomon in his execution of it. It also
presents the king in relation to his
commonwealth at a crucial moment of
test for all concerned. Thus the action
bears out in precise detail Canterbury's
prediction that in the well-ordered, if
somewhat totalitarian, state the king
"surveys . . . the sad-ey'd justice . . . de-
livering o'er to executors pale the lazy
yawning drone."

In the film this scene, drastically re-
duced, deals for the most part with
English preparations for the embarka-
tion at Southampton. Handled largely
by camera work, it is indeed a dazzling
thing to behold. But in contrast to the
play, Henry appears only as an active

and efficient organizer of a military ex-
pedition. "Now sets the wind fair,"
says the king elatedly as the crowded
ships are readied for sailing. A little
later, against this background of activ-
ity, he orders the release and pardon
of the drunk who had spoken against
him. As it stands, almost lost in the
turmoil of departure, Henry's gesture
seems somewhat pointless, if not a shal-
low piece of theatrics tossed off by the
king in the happy excitement of the
moment. There is more bustle, and
then Henry concludes, "No king of
England, if not king of France!" It has
all been spirited and colorful, but from
it Henry emerges as little more than a
bright young second lieutenant about
to lead his platoon on a cross-country
hike.

Except for a few remarks of casual
piety, the film has cut the frequent ref-
erences made in the play to God and
to His part in the proceedings. For
Shakespeare and his contemporaries,
these were by no means idle references.
God was regarded by them as the au-
thor and protector of the state in the
most literal sense of the terms. The
hierarchy of the commonwealth was
ordained by God, and the king was ap-
pointed by Him as His deputy on earth.
In a sense, then, the references to God
in the play are an extension of Canter-
bury's thesis, announced in Act I, that
Heaven divides the state of man in
divers functions: that is, that the com-
monwealth is divinely instituted and,
by implication, that violation of order
and obedience is a sin which God will
uncover and punish. Thus, in the scene
discussed above, each of the conspira-
tors in turn acknowledges (with expres-
sions of gratitude that are not very
convincing, it must be granted) that

"God justly hath discover'd" their trea-
sons. And Henry himself concludes that
the failure of the conspiracy is an omen
of "a fair and lucky war,/Since God so
graciously hath brought to light/This
dangerous treason, lurking in our way/
To hinder our beginnings."

The king had a particular reason for
thankful relief at the turn of events
and the manifestation of God's good
will. His real worry, as he makes clear
later in the play, is that he himself is
eligible for God's punishment because
his father, Henry IV, had disobeyed the
divine injunction against usurpation
by deposing Richard II. Thus, in lines
cut, in the film version, from his prayer
at the crucial moment before Agin-
court, he says:
                              Not today, O Lord,
O, not today, think not upon the fault
My father made in compassing the crown!

And he continues by pointing out to
God in rather tedious detail the various
things he has done to atone for the
crime of his father and to justify his
own possession of the throne in the eyes
of God. The frequent references made
to God throughout the play, therefore,
are not made in vain; at least, Henry
devoutly hopes that they are not.

This complex politico-theological
conception involved in the references
eliminated by Mr. Olivier would have
little significance in an age which
acknowledges its political relationship
to God only on the face of its coins.
Hence, the allusions to divine provi-
dence that remain in the film are for
the most part the conventionally pious
utterances of a well-bred young man.
Characteristically enough, however,
Mr. Olivier retains as much of Henry's
piety as pertains to the conception of
the king as a military leader. The lines

kept in the prayer before Agincourt are those in which Henry says, "O God of battles, steel my soldiers' hearts, Possess them not with fear!"

Other major cuts made in the original text for the film version illustrate further how the concept of Henry as an ideal king at the head of an ideal state has been simplified and adapted for modern understanding. Deletion of two-thirds of scene vi in Act II removes not only an entertaining encounter between Pistol and Fluellen, but also, in the reference to Bardolph's execution for looting, an opportunity for Henry to express himself on dealing justly with a conquered enemy. The king's good-natured magnanimity is brought out in a more personal way in the scenes involving the soldier Will's challenge to Henry, a development which in the film version is dropped just as the quarrel between them begins—the night before Agincourt. In the play, the complete passage allows Henry to demonstrate the kingly virtue of magnanimity, as well as to appear as a man among men. Finally, Mr. Olivier has deleted the two passages generally regarded as flaws in the portrait of Henry as the epitome of chivalrous kingship. We hear nothing in the film of his ruthless order that all the French prisoners be executed, and we hear nothing of his tirade at Harfleur threatening bloodshed, rape, and pillage if the city does not capitulate. Taken separately, none of these episodes is of sufficient intellectual interest or theatric value to make its absence a cause for regret. But taken together, and with the scenes previously analyzed, they serve to explain why and how the impression of King Henry that one receives from reading the play differs as markedly

as it does from the effect of the film. Nor is this effect materially altered by the one occasion in the film when King Henry touches on the nature of his position. Envying the life of the common man, "the infinite heart's ease . . . that private men enjoy," he describes the emptiness and superficiality of kingly accouterments. It is a moving account of the burden of responsibility borne by anyone in authority, be he king or general or president, and hence it is universal in its appeal. But it is in no sense a summary of the peculiar functions and requisites of kingship that we have had exemplified throughout Shakespeare's play.

Whatever he may lack, then, in other kingly virtues, Mr. Olivier's Henry possesses, above all things, leadership in the modern, military sense of the term. He demonstrates in practically all respects the qualities attributed to the ideal officer by current Service journals. He has assurance, poise, and self-confidence in every situation, whether it be attack or retreat in war or in love. He carries himself with authority and dresses impressively. He has, to say the least, a commanding voice. He instills an enthusiasm and inspires a courage like his own in those about him, and he is enough of a propagandizer to convince others of the rightness of his cause. Without sacrificing dignity or authority, he maintains the proper comradely relationship with subordinates and inferiors. In a word, he is a figure completely recognizable and completely understandable today.

But there is more to his appeal than his qualities of character. He is not only admirable as a man, but, unlike many latter-day leaders, he is inevitably successful. In fact, no really serious ob-

stacles are ever put in his way, so that in the film, even more than in the play, his French expedition becomes a patriotic lark for the delight and wonder of all.

This particular quality of lyric and exuberant inevitability is, of course, inherent in the play itself. Regarding its lack of serious conflict of any sort, most critics of the play have been inclined to speak of it as an epic in dialogue rather than a drama. Possibly in an effort to inject a little conflict for dramatic purposes, Shakespeare altered his sources to the extent of making the French more formidable opponents than they were historically. Possibly for the same purpose he introduced such an episode as the conspiracy, which seems for a moment to imperil the king's cause, and the subplot involving Will's challenge to the king. The effort, it is generally agreed, did not fulfill the intention.

But the brilliance of Henry's career in the film is unclouded by any such passing shadows of doubt as to the outcome. Not only does Mr. Olivier cut the two episodes mentioned, but he also restores the French to their historical weakness and insipidity. True, he does not go as far as did Benson in the last century, in whose production the French king was turned into a halfwit "playing with a bauble and caring nothing for state affairs." But in the film the French become quite literally— when we recall the French king's reaction to Exeter's first visit—a pushover for the English. Shakespeare's Frenchmen may be arrogant and overconfident, but they cannot be accused of a cowardice that is degenerate and comic. If there were any doubt as to Mr. Olivier's intention of glorifying

Henry as a military hero at the expense of the French, we would need only note the decisive but non-Shakespearean bout between Henry and the Constable which is introduced at Agincourt. To even a less degree than in the play, then, is there any real conflict in the film, and hence any real triumph. It is the high-spirited audacity of Henry's dashing character that sustains our interest from beginning to end.

Margaret Webster complained recently, in *Shakespeare without Tears,* that Henry goes his glamorous but not very deeply explored way through the play. In the sense that he is not very deeply explored as a man, as Othello, say, or Hamlet or Macbeth are explored, this remark is just. But it ignores the ample evidence that Henry as a symbol of ideal kingship is rather thoroughly analyzed, from the point of view of an Elizabethan, in the course of the play. Ignoring the same evidence, Mr. Olivier has created a Henry who is indeed glamorous, a Henry who excites admiration without demanding reference to the nation which he heads, the institution which he represents, or the cause which he champions. Whatever *Henry V* may lose in intellectual values through such treatment, no one can deny that the theatrical effectiveness of the piece for twentieth-century audiences is immeasurably heightened.

II

In addition to being an impressive thriller, the recent Old Vic radio presentation of *Richard III,* in retrospect, was also a valuable object lesson in the gains and losses allowable to Shakespeare when one of his plays is effectively adapted to the air waves.

Any student who has struggled with

the confusion of Yorks and Lancasters, of Edwards and Elizabeths and Georges in *Richard III* (or in any of Shakespeare's English history plays, for that matter) can only be grateful for the simplification which, in the radio version, has made unraveling of these involved relationships unnecessary for appreciation of the action. By throwing the emphasis on a few clearly individualized figures in their equally individualized clashes with the dominant Richard, the adaptation makes the king's villainy convincing and terrifying whether we understand the complex political relationships or not. And, in the final analysis, on the radio or on the stage it is Richard's pathologically evil nature that gives the play its vitality.

Moreover, by eliminating long stretches of female wailing, detailed accounts of innumerable gory misdeeds, and analyses of the nature of villainy in all its aspects, the radio version reduces a tendency in the play to overdo everything. In this, one of his earliest plays, Shakespeare had not yet developed the economy and compactness that give his later works much of their strength. Consequently, *Richard III* is inclined to hammer its points home by elaborate repetition, and almost to deaden our capacity to react by its surfeit of crime and bloodshed. Thus after the effective fury of Margaret's first savage fulminations, deletion in the radio version of her second string of curses seems no great loss, nor does the long, artificially contrived competition in lamentation carried on by the various queens in the second act. And the impact of Richard's warped character is no less violent for want of his frequent, self-conscious references to the deep-dyed quality of his own villainy.

The radio version gives admirable clarity of line and speed of movement to a play that tends to digressiveness and to occasional dead halts for chorus-like comments on the action. As announced by the narrator, "ambition become mania" is the theme in terms of which the radio play is presented. The episodes are shrewdly selected to develop this theme, and Richard, kept prominently in the foreground of each, climbs without deviation or distraction toward his goal. The focus never shifts from his scheming, murderous craft. The other characters never appear as anything more complex than the innocent and pathetic victims of his mania. The political situation, the complicated claims and counterclaims of the interrelated factions, never enter except as they touch Richard's intrigues and illuminate the horror that he creates. Thus, without sacrificing the essential elements of the play—the violence, the intrigue, the duplicity, the grief and woe—the radio adaptation achieves a pace and a force that make the chronicle strike the listening audience with truly terrifying impact.

But such gains are not made without corresponding losses. The radio version achieves its clarity and speed only at the expense of the depth, the scope, and the richness which characterize Shakespeare's original.

For example, to secure its unity, the radio play must delete a number of scenes in which Shakespeare somewhat relieves the monotony of intrigue, bloodshed, and lamentation, or at least gives these themes fresh expression. Among these is the bantering discussion held between Clarence's murderers on conscience, which, they conclude, will fly out the window when a full

purse is opened. The note of humor which this passage introduces is grim indeed, but it is also highly effective in setting off the grisly business of dispatching Clarence that follows. The radio version must likewise omit the polished, if somewhat contrived, clash of wits between Richard and the princes in Act III after young York has been returned from sanctuary by the pliant cardinal. It must drop the fantastic poetry of Clarence's Dali-like dream, with its underwater picture of "a thousand men that fishes gnawed upon," of fabulous gems that "lay in dead men's skulls; and, in the holes/Where eyes did once inhabit..., reflecting gems, That Woo'd the slimy bottom of the deep." It must sacrifice the sudden violence of Richard's ridiculous charge that Elizabeth by witchcraft had withered Richard's arm. And it must cut the wooing of Anne by the murderer of her husband and her father so drastically that that entertaining scene is even less convincing than it is in the play. Certainly none of these episodes violate the murky tonality of the play as a whole, but they provide a richness and variety in expression which the radio version, without them, lacks.

Moreover, the broadcast play cannot afford the full exploration of Richard's character which the original undertakes. The adaptation must delete, for instance, the revealing passage in which Richard attributes his desire to win Anne not to political motives alone, but, in addition, to his determination to prove that one as misshapen as he can win a woman as well as the next man. Appearing early in the play, these lines establish a motivating factor of psychological importance throughout

the drama. Nor does the radio play have time to develop clearly that element in Richard's make-up which he himself describes as "alacrity of spirit" and "cheer of mind." The ingenious and high-spirited humor which is suggested in his wooing of Anne is only completely revealed in such passages cut from the radio version as his exchange of wit with the young princes, and his brilliant but futile effort to win the favor of Elizabeth of York through her mother. The radio version, finally, can give only a passing indication of Shakespeare's elaborate portrayal of the psychological breakdown—uncontrollable bursts of temper, failure of judgment, steady growth of self-doubting—which signals Richard's end.

Above all, Shakespeare's theme is broader than the mania of Richard alone, with which the radio play is primarily concerned. It is the mania of all England in the final agony of the Wars of the Roses that the drama portrays. Shakespeare makes it clear in the play, as the radio adapters do not, that the innocence of Richard's victims, excepting the boy princes, was a very relative matter. Richard is, in effect, a villain among villains, more adroit in the practice of his art than they, to be sure, but not much more guilty of bloody crimes and corrupt intentions. Buckingham, for example, leaves Richard in the play for the immediate reason that the king failed to come through with the booty he had promised his henchman in crime as a reward for loyalty. Clarence has been guilty of complicity in murders scarcely more justified than those committed by Richard. Elizabeth and her kinsmen have been involved in intrigues that resulted in suspicious deaths. And, as everyone else in the play

points out, old Margaret herself has not, in the past, been free of sin and wholly pure.

In lines cut from the radio version, Shakespeare, through his characters, points time and again to this general nature of the corruption and political chaos under Richard. As Margaret puts it, the whole business is "a frantic play." And at the end Richmond sums up the situation with the remark, "England hath long been mad, and scarr'd herself." Either on the stage or in the book of the play, Richard appears not as a black spotch on a background of white, but as a dark figure in a muddy scene, the master villain in a world of conspiracy and bloodshed.

Richmond's victory at Bosworth Field, then, is something greater than the termination of a tyrant's career. It is the end of the Wars of the Roses and thirty years of the kind of social chaos portrayed by Shakespeare in the play. More significantly, perhaps, it is the beginning of a peace that reached its flourishing peak of prosperity in the reign of Richmond's granddaughter and Shakespeare's sovereign, Elizabeth of England.

Henry V. Two Cities (UA), 1946. Director, Laurence Olivier. Play, William Shakespeare. Screenplay, Laurence Olivier, Dallas Bower, and Alan Dent. *Richard III.* Columbia Workshop, CBS, June 2, 1946, 3:00–4:30 P.M., E.S.T. Produced by Robert J. Landry. Co-directed by John Burrell of the Old Vic company and Richard Sanville of CBS. Play, William Shakespeare. Text prepared for Columbia Workshop by James and Elizabeth Hart.

Summer Films, Imported and Domestic

————————————————— KENNETH MACGOWAN

KENNETH MACGOWAN, one of the editors of the *Hollywood Quarterly*, and a former critic and producer of plays, has retired from film production to join the faculty of the University of California, Los Angeles

THE SUMMER SCREEN brought pleasure enough to those who care to generalize on the familiar but perhaps boring subject of the faults of Hollywood and the virtues of the Old World cinema. In *The Open City* there was bitter reality such as our screen never knows. In *Henry V* there was imagination and beauty. Against these our generalizers would probably set very little of American origin except the melodramatic toughness of our hard-boiled detectives, the lachrymose rediscovery of the suffering wife and mother, and, for more than a little balance in the scales, the comedy of an English novelist well acted and directed in *Cluny Brown* and an exceptionally fine and honest film based on another English book, *Anna and the King of Siam*.

I suppose this destructive generalization has its points. Certainly our best is not so good as the best of Europe; this cannot be said too often. But, in fairness to Hollywood, one should observe that we see nothing of the abysmal average of British pictures, against which the sorriest Hollywood product would shine indeed. Further, our summer screen brought us no *Going My Way*, no *Miracle of Morgan's Creek*, no examples of a peculiarly American type of film which is rare and original, in the sense of seldom produced and entirely conceived by Hollywood writ-

ers and directors without benefit of novelists. As usual, our best work lies in the adaptation of best sellers.

§1. *The Open City* is a shocking picture. It is shocking to home-body sensibilities that have not faced beachheads and foxholes, and even perhaps to veterans who were not at Belsen or Dachau. It is also shocking to the mores of what we still call the Hays Office.

This Italian picture—made in the streets and houses of Rome only a short time after its liberation—tells an utterly realistic story of the underground. It is not a story of meetings and plottings and Gestapo and Quislings and counter-Quislings. Its heroes are two Italians trying to hide from the Germans, and a priest who dies for trying to help them; the only samples of underground activity are a bombing by a bunch of boys and an attack on trucks carrying prisoners; and the issue of German oppression is confined to the torture of a single partisan. The torture scene is realistically brutal to the last permissible degree, but its significance and its emotional impact are immeasurably heightened, not by the bestial and the heroic motives it presents, but rather by the individual stories that lie behind it—and, indeed, stand beside it. The human relations of men and women which are outside and beyond any political or military struggle form the basic substance of *The Open City*, and would make an effective and affecting picture without the tragic climax. The singular virtue of the film lies in just that. It is this basic, human substance

which the writers have used to justify dramatically the revolting scene of torture; for out of a prewar love affair comes betrayal, and the betrayer unwittingly has to face the torture of her lover and live with it all the life that may remain to her.

The Open City is, of course, "unacceptable under the code"—as the Hays Office frames its dictums. This is not because of the torture—though that might be trimmed considerably by that authority—but because of the frank truth with which the picture handles its men and women. Heavenly and profane love are equally real and therefore equally unacceptable in *The Open City.* What these men and women do or have done is true-to-life and understandable and to be forgiven. In total effect it is deeply moving. But it is not the sort of thing that can go into that catch bucket of childhood and dotage, adolescence and maturity, the American movie theater.

The story of *The Open City* is told with humor, the humor of reality. It is set in real streets and what seem real rooms—a technical expedient the French have just used again in the pungent *It Happened at the Inn,* and an expedient we have almost forgotten since the silent days. The film is acted and directed just as realistically, and most effectively. There are no Hollywood eyelashes pasted on the women, and, if the feminine agent of the Germans seems a little too much of a Brunhilde, just recall Miss Belsen of 1945.

§2. At last Shakespeare has come to the screen with critical acclaim, and should remain there with popular success. The virtues and the faults of *Henry V* are varied and thoroughly mixed. If

you are a studio worker or an inveterate moviegoer, the virtues will far outweigh the faults. But the faults are there for others to censure.

After our own *Midsummer Night's Dream* and *Romeo and Juliet,* this British picture stands out in glowing and exciting splendor. Laurence Olivier, as producer, director, and star, has labored greatly and cannily to bring one of Shakespeare's plays to the screen without doing too much violence either to the poet himself or to the demands of a movie audience for exciting entertainment. He has cut judiciously—as J. E. Phillips explains elsewhere in this issue of the *Hollywood Quarterly*—and he has neglected no opportunity to use the screen as legitimate enlargement of the poet's stage. Small wonder that John Mason Brown wrote in the *Saturday Review of Literature* that, from this moment on, Shakespeare's chronicle plays should be produced only on the screen, adding the proviso that they should not be produced in Hollywood. I myself should be inclined to say that we have a few directors who might have bettered Olivier here and there, if given a free hand. And, while I do not believe that any of Shakespeare's plays should be confined solely to the screen, I would go further than Brown and aver that nothing out of Avon is essentially foreign to the film. *Hamlet,* in particular, will some day make a rousing and inspiring movie. (I use the colloquialism deliberately and advisedly.)

Henry V has won such deserved credit for Olivier that I think one may safely—and not too ungraciously—dwell on its few faults. They are doubtless due to the fact that, in the hurly-burly of such a task as the producer and di-

rector set himself, he did not always think through completely enough all the problems that he raised by his method of presentation.

As the reader probably knows, Olivier begins the play upon the stage of the Globe Theater in 1600. With Act II the voice of Chorus sweeps us out of the make-believe of Shakespeare's "wooden O," down to the English Channel, and across to France. It is not, however, the real channel or the real France—or a reasonable facsimile thereof—to which our thoroughly realistic screen would normally take us. After a realistic Globe, Olivier takes us to a stylized France. It is a mixed stylization. The faces are real enough, the swords, the silks and woolens, the horses too. The battle of Agincourt is fought on solid earth (in peaceful, quiet Ireland). The French king sits for one fine moment a huddled figure against the solid corner of stone wall and stairs. But, for all these accidental or inevitable lapses into realism, Olivier is striving for something else. He has said himself that he wished to catch the spirit of fourteenth-century paintings. Once in the picture he does just that— in the scene where Fluellen bullies Pistol against the background of a farmyard which Olivier or his art director Paul Sheriff chose for the scene. (Or is the painting closer to Shakespeare's contemporary, Breughel?) Here the compromise between real figures and stylized background is nearly perfect. The mannered architecture of the French court succeeds measurably because here we are dealing with solid volumes and not flat paint. The irritation of fourteenth-century painting set against living actors reaches a horrid climax—to me at least—in the flat, tur-

reted castles out of Maxfield Parrish by Disney which suddenly obtrude on Agincourt. When, toward the end, Burgundy talks of the desolation wrought on France, Olivier's stylized setting works admirably up to a point—the point of one of those finicky turrets. While Burgundy talks, the camera goes out a casement window and peruses a countryside which is admirably condensed and ordered and mannered to prove what he is saying. It is unreal, yet convincing and right. Then, suddenly, the peripatetic camera pans up to that awful little castle, and the spell is broken.

From stylization in France let us return to realism in the Globe—as we do neatly at the end of the play. The device of reconstructing Shakespeare's stage and its technique is a pleasant novelty. It sets before us the limitations under which the play was written, and, if you don't think the matter through, the words of Chorus seem to be Shakespeare calling for the spaces of the screen:

can this cockpit hold
The vasty fields of France? or may we cram
within this wooden O the very casques
That did affright the air at Agincourt?

Yet within four lines Chorus is saying:

On your imaginary forces work.

Imaginary! Is the screen imaginary? Are hundreds of knights in armor imaginary? Look further and you will see:

Piece out our imperfections with your
thoughts...
For 'tis your thoughts that now must deck
our kings,
Carry them here and there; jumping o'er
times,
Turning the accomplishment of many
years
Into an hourglass.

Shakespeare prayed for the imagination of the veriest groundlings to supply what was missing, not the excellent and puissant camera of Robert Krasker, let alone a mixture of the real and the artificial. I cite this only as evidence of a thing not thought through.

I take far more umbrage at the unreality of Olivier's Globe. Granted that the Archbishop of Canterbury and his pages and pages of meticulous history are an awful bore. Is that any excuse for enlivening matters with a comedy of errors in stage management in a production that had been running some months at least? Instead of *The Torch Bearers* in Elizabethan clothes I should have preferred deeper cuts than Olivier has made, such ruthless cuts as he was not afraid to make in other passages.

Barring a few details like the playbill flapping, à la Hollywood, through the air till it fills the screen, I have only one more quarrel with Olivier. This is the avoidance of the close-up or at least the close shot at moments when it is most imperatively called for. Some of the comedy suffers from this, as well as time's heavy hand; but the lack of the close shot is most glaring in two great speeches of King Henry—that before Harfleur and that on St. Crispin's Day. The handling of the first is typical. The camera starts on a fairly restricted shot as the king cries, "Once more unto the breach, dear friends, once more." Then it begins to pull back. Soon we are seeing more and more of the English forces, and losing more and more of the emotional impact of the speech. And at last King Henry is shouting to make himself heard, and we are seeing, not his exalted face, but a sea of backs. This is not the way to direct such a scene.

Elsewhere and otherwise Olivier's direction is excellent. His handling of the night before Agincourt is a triumph —a triumph, by the way, from which all stylization is banished. He has chosen and coached a fine cast into fine performances. In the lesson in English between the Princess Katherine of Renee Asherton and the maid-in-waiting of Ivy St. Helier, Olivier prepares admirably for the very fine scene of his courtship. Harcourt Williams as the doddering French king, Leo Genn as the Constable of France, Ralph Truman as Montjoy the French herald, Jimmy Hanley as Williams, Esmond Knight as Fluellen, Max Adrian as the Dauphin, and Robert Newton (so far as the part of Pistol permits him) fill out a fine cast whose only fault is a tendency to let the British accent occasionally obscure intelligibility for us outlanders—a tendency stressed by poor sound recording. Leslie Banks plays Chorus vocally to perfection, but physically as if this were a nerve-wracked first night.

As for Olivier's own performance, it has dignity, fire, and humor, qualities that would have been heightened here and there by an intimacy as great as in the soliloquy before Agincourt. In his own mettlesome person there is something of the playboy Hal still shining through the vigor and the majesty of Henry. If Olivier's performance does not bite as deep into this king as some interpretations on the stage, the fault may be the actor's absorption in the giant tasks of production, direction, and scenario work. Or it may lie in the cuts which, as Phillips explains, have simplified the character of Henry V.

§3. What had we of Hollywood to offer this summer against the tough-

mindedness of *The Open City* and the imagination of *Henry V?* On the tough side, no more than the "private eye" with the "sap"—for which read "detective" and "bludgeon"—and a dolling up of James Cain's *Postman Always Rings Twice* with all the glamorous concomitants of Lana Turner. Our seasonal imagination ran no higher than the phony sophistication and uncertain acting with which Ben Hecht—in this case producer, director, and writer—parodied the tragedy of Nijinski in his film *The Specter of the Rose.* In *To Each His Own* Hollywood added another of those films about suffering wives and mothers which recall the days of a generation ago when the "emotional actress" starred and glowed and wept through *Zira, Zaza, The Awakening of Helena Ritchie,* and *Madame X.* Well written by Charles Brackett and Jacques Thery, well acted by Olivia de Haviland and John Lund, and well directed by Mitchell Leisen, *To Each His Own* provides little more of lasting interest than the thought that woman suffrage, feminism, and female freedom in general seem not to have altered certain theatrical values very much.

The English novelist has helped Hollywood to make two films which are mature and amusing. Through *Cluny Brown* Margery Sharpe has provided Ernst Lubitsch with characters which give him a chance to parade again all his old-time skill as our chief director of sophisticated comedy. With wry amusement that lies partly in line and acting and partly in business and timing, he maneuvers his people in and out of situations that are all delightful in themselves, but that somehow do not seem to add up to as satisfactory a whole. The Belinski of Charles Boyer,

the Cluny of Jennifer Jones, and the Wilson of Richard Haden are almost as delightful as Lubitsch's direction, but they seem to pull apart rather than fuse into a consistent and continuous story.

Surprisingly enough, *Anna and the King of Siam* does fuse—in spite of the fact that it is a biography based on a factual narrative written almost a century ago; moreover, it holds our attention for more than two hours without benefit of love story. This is partly due to the fine work of director John Cromwell and his cast, and partly to the skill with which Talbot Jennings and Sally Benson have transferred the material of Margaret Landon's book to paper, and then extended the story of Anna's struggles with the ruler of Siam on past the point at which the British heroine left that kingdom to its own devices. The comic detail of Anna's battle for a home of her own is delightful. The deft acting of Irene Dunne and Rex Harrison carries the same high spirit on through all the conflict between Anna and the king. Toward the end the feeling of the film broadens and deepens, and, without too obvious preachment, we sense what the spirit of this lone woman does for a ruler struggling both comically and tragically to make his kingdom something more than a barbaric despotism. Finely photographed by Arthur Miller, lusciously set by William Darling and Lyle Wheeler, the film falters only a little at the end when Oriental torture assumes a rather moviesque form, the death of Anna's son comes too much by sheer accident, and Miss Dunne herself becomes just a shade too expressive. Hers is a face of far keener mobility than any other of our stars'; in tragedy

it needs to say less, and her voice should echo that restraint. Oddly enough, *Anna and the King of Siam* suggests to me that John Cromwell might do quite well with *Twelfth Night*.

The Open City. Excelsa-Minerva Films (Mayer-Burstyn), 1946. Director, Roberto Rosselini. Story, Sergio Amidei. Screenplay, Sergio Amidei and F. Fellini. *Henry V.* Two Cities (UA), 1946. Director, Laurence Olivier. Play, William Shakespeare. Screenplay, Laurence Olivier, Dallas Bower, and Alan Dent. *Midsummer Night's Dream.* WB, 1935. *Romeo and Juliet.* MGM, 1937. *Cluny Brown*. Fox, 1946. Director, Ernst Lubitsch. Novel, Margery Sharpe. Screenplay, Samuel Hoffenstein and Elizabeth Reinhardt. *Anna and the King of Siam.* Fox, 1946. Director, John Cromwell. Biography, Margaret Landon. Screenplay, Talbot Jennings and Sally Benson. *Going My Way*. Par., 1944. Director, Leo McCarey. Original screenplay, Frank Butler and Frank Cavett. *Miracle of Morgan's Creek*. Par., 1944. Director and original screenplay, Preston Sturgess. *It Happened at the Inn*. Les Films Minerva (MGM), 1946. Director, Jacques Becker. Original screenplay, Pierre Very. *The Postman Always Rings Twice*. MGM, 1945. Director, Tay Garnett. Novel, James N. Cain. Screenplay, Harry Ruskin and Nevin Busch. *The Specter of the Rose*. UA, 1946. Director and original screenplay, Ben Hecht. *To Each His Own*. Par., 1946. Director, Mitchell Leisen. Story, Charles Brackett. Screen-play, Charles Brackett and Jacques Thery.

Notes and Communications

A VISUAL EDUCATION PROGRAM FOR UNESCO

AT A TWO-DAY conference[1] held in June under the auspices of the American Council on Education and the Film Council of America, representatives of twenty-nine leading educational and civic institutions adopted recommendations for action by the United Nations Educational, Scientific, and Cultural Organization in the field of audiovisual education. The following draft, initially submitted to the conference, was adopted with only minor changes in phraseology:

INFORMATION SERVICES

It is recommended that UNESCO:

1. Collect and disseminate evaluative and descriptive information on audiovisual materials from competent national authorities of member nations for collation, classification, editing, and circulation.

2. Collect and disseminate information on audiovisual materials in production.

3. Collect and disseminate information on audiovisual materials planned for future production.

4. Collect and disseminate information on needed production.

5. Collect, compile, and disseminate information on audiovisual equipment, in a manner similar to that recommended for materials—including information relative to the standardization of equipment.

6. Gather and disseminate informa-

tion regarding distribution, production, utilization, evaluation, certification, research, and exchange of personnel pertinent to audiovisual education in addition to that described above.

PRODUCTION SERVICES

It is recommended that UNESCO:

1. Arrange for the production, or produce, audiovisual materials which are related to the work of UNESCO.

2. Arrange effective working relationships with other international organizations in the field of production.

3. Facilitate, if necessary, the production of audiovisual materials relating to the objectives of UNESCO.

a. Discover needs and stimulate production by governmental and nongovernmental producers in member nations.

b. Advise producers or sponsors who plan international film projects on potential needs, values, and possible distribution.

c. Assist producers of educational audiovisual materials to produce audiovisual materials in countries other than their own.

d. Stimulate coöperative production in which producers of more than one country coöperate in the production of audiovisual materials or series of such materials.

e. Aid producers in securing from producers in foreign countries film footage, recordings of indigenous sounds, etc., for incorporation in audiovisual materials of an educational character.

[1] For background see page 19.

f. Study the extent to which language is barring international use of specific films and work out by subsidies, if necessary, means of providing needed language versions.

EVALUATION SERVICES

It is recommended that UNESCO:

1. Define internationally the criteria for determining the educational character of audiovisual materials for international exchange.

2. Standardize techniques and format for the evaluation of audiovisual materials for international exchange.

3. Act as a clearing house for the collection and dissemination of evaluations made by member nations.

4. Stimulate, coördinate, and expedite the evaluation of audiovisual materials in all countries.

CERTIFICATION SERVICES

It is recommended that UNESCO:

1. Encourage the admission of audiovisual materials of an educational character by all member countries, free of duty and without quota restrictions.

2. In order to facilitate and expedite the international exchange of audiovisual materials—duty-free and without quota restrictions, encourage each member nation to coöperate in a system of certification by country of entry, based upon evaluations supplied by competent educational bodies.

3. Encourage all countries, in addition to other means devised to facilitate the waiving of customs charges and quota restrictions, to adopt regulations which permit the waiving of customs charges on presentation to the customs authorities of a letter from a responsible institution or organization certifying that the materials will be used

for educational purposes within the program of that institution.

DISTRIBUTION SERVICES

It is recommended that UNESCO:

1. Be responsible for the distribution of audiovisual materials dealing with the work of UNESCO, the production of which has been arranged for by UNESCO or UN or which have been produced by UNESCO or UN.

2. Facilitate the distribution, through established channels (governmental, commercial, or educational—within each country), of materials related to the general purpose of UNESCO from all existing sources—international or national—governmental, commercial, educational or amateur.

3. Be responsible for maintaining a noncirculating central library of sample audiovisual materials for reference purposes.

UTILIZATION SERVICES

It is recommended that UNESCO:

1. Direct the attention of member nations to the importance and value of effective utilization of audiovisual materials for educational purposes.

2. Encourage member nations to study and evaluate their techniques of use and disseminate such information to all member nations.

3. Study and evaluate utilization practices of member nations under the following conditions:

a. Mass use.

b. Use in forums and small groups.

c. Use in organized education.

d. Such other situations as may develop.

4. Make recommendations to member nations on the basis of information gathered under points 2 and 3 above,

on methods and techniques of utilization which will make for the most effective use of audiovisual materials to accomplish the purposes of UNESCO.

RESEARCH SERVICES

It is recommended that UNESCO:

1. Survey completed research and compile or facilitate the compilation of a bibliography and digest of all pertinent materials in the field of audiovisual education.

2. Conduct surveys of needed research or recommend that member nations conduct such surveys.

3. Coördinate research through the interchange of information and personnel and through the maintenance of a register of research in process.

4. Stimulate and encourage new research.

5. Undertake research activities where necessary.

SERVICES IN RELATION TO EXCHANGE OF PERSONNEL

It is recommended that UNESCO:

1. Call periodic meetings of representatives of member nations to review regulations governing international and national audiovisual bodies and to revise these regulations in terms of changing situations.

2. Facilitate the entrance of production personnel into member nations for the purpose of producing audiovisual materials of an educational character.

3. Facilitate international conferences dealing with the production, distribution, and utilization of audiovisual materials.

4. Encourage and facilitate specialized international institutes or workshops in member countries for two major purposes:

a. To study pioneering developments in the audiovisual field in a particular member nation so that the new materials or techniques may be more widely used in other nations.

b. To study and recommend a program of audiovisual education in a particular member nation where assistance from UNESCO has been requested on special educational problems.

5. Assist in the arrangement of conferences between teacher education representatives from member nations to exchange ideas and techniques and plan toward the incorporation of all types of audiovisual materials into the educational patterns of member nations.

6. Assist in the arrangement of periodic and/or continual conferences between representatives of member nations on the relationship between mass media of communication and the educational programs of various member nations.

The conference adopted a resolution recommending the establishment of a nongovernmental national coördinating body to coöperate with and assist the National Commission which will be established by the United States as its advisory body for UNESCO. The American Council on Education and the Film Council of America were requested by the conference to proceed toward the formation of such a national audiovisual body. A resolution asking that Congress give immediate consideration to the question of membership by the United States in the United Nations Educational, Scientific, and Cultural Organization was adopted as the final order of business in the week-end conference.

RUTH B. HEDGES

THE EDUCATIONAL FILM RESEARCH INSTITUTE

IN AUGUST, 1945, a group of educators, public-spirited persons, and men and women who work within the motion picture industry in some phase of production, met to discuss their mutual interests. They agreed that under the impetus of the war the public had finally awakened to a realization of the immense potentialities of 16 mm. educational and documentary films in the field of education. They observed that, throughout the world, numerous groups of educators had been making, and were continuing to make, studies and surveys in the field and that every day new companies were being organized to make and distribute educational and documentary films.

They therefore felt that the time had come when there should be formed in Hollywood, the heart of the film-producing industry, a nonprofit organization to be called the Educational Film Research Institute. It was agreed that the Institute would serve as a central clearing house which would assemble and coördinate all the existing surveys, plans, statistics, and needs of education, at all levels and in all fields, and would design further projects and investigations so that film producers might know the needs of education and the extent of its demands.

It was further agreed that the Educational Film Research Institute would try to avoid duplicating the work of any of the many existing organizations devoted to the study and promotion of the use of educational film; that the Institute would coöperate with all groups to discover the most important and widespread educational film needs

in education, from kindergarten to college and adult education, and to express these needs in a concrete form for the guidance of producers and all who might be concerned; and that by centralizing and synthesizing all this material the Institute would provide to educators a convenient channel whereby they might gain the attention of producers, writers, and technicians. Likewise, the Institute would supply to producers the data and substance they must have in order to satisfy the educational world. Thereby the Institute would become a coöperative, impartial bureau which would make it unnecessary for any film studio to create its own department of educational research.

The Educational Film Research Institute was therefore incorporated under the laws of California as a nonprofit corporation. Its board of directors is composed of equal representation from the field of education, motion picture producers, and motion picture talent groups. Its elected officers are: Dr. Arthur G. Coons, President; Mr. Byron Price, First Vice-President; Dr. Edwin A. Lee, Second Vice-President; Mr. Charles M. Jones, Treasurer; Mrs. Ruth B. Hedges, Secretary. The members of its Executive Committee are: Mr. Donald M. Nelson, Chairman; Mr. Albert Droissant, Mrs. Alice Evans Field, Dr. Franklin Fearing, and Mr. Kenneth Macgowan.

Its Advisory Council is composed of the presidents of universities and colleges, specialists in the field of visual education, and representative people from the motion picture talent groups and public service organizations.

This Institute will encourage the development, utilization, and production

of the best educational and documentary pictures for both children and adults, and the widest, most effective use thereof. Through bulletins, mimeographed releases, and many other means of public relations the Institute will endeavor to acquaint the public and the taxpayers, and all educational, fraternal, philanthropic, religious, and commercial groups, with the importance and the effectiveness of audio-visual materials.

The main objectives of the Institute, as set forth in its Articles of Incorporation, are:

1. To act as research center and to coöperate with all appropriate organizations in connection with, and for the purpose of, encouraging and developing the production of educational pictures in any and all fields wherein said pictures may be effectively used.

2. To coördinate the interests of educators, producers, writers, distributors, and sponsors.

3. To act as a clearinghouse for the exchange of ideas and information with respect to educational films and related pictures.

4. To furnish and disclose to all appropriate organizations, in such form as may be necessary or convenient for the benefit of all concerned, the results of information secured in connection with such research and development.

More specifically, the activities of the Institute will be as follows.

a. To explore the whole field in order to determine the types of new films most needed to serve education.

b. To encourage financially or otherwise fundamental research on all aspects of educational film production and utilization, and to disseminate the results of such research.

c. To encourage the production and distribution of films for educational purposes.

d. To facilitate the acquisition of suitable projectors and films by schools and other educational agencies.

e. To sensitize school officials and teachers and the public to the potential value of films in education both in and out of the classroom.

f. To encourage the preservation of films of permanent educational value.

g. To extend the appreciation and use of the motion picture as a major agency of education in the modern world.

h. To arrange for the continuation of the classification and evaluation of existing films.

i. To act as a coöperating organization between the film institutes of other nations and interested agencies in the United States; groups that use films for educational purposes and those that use films for other nontheatrical purposes; educational film interests and other visual, radio, sound-recording, television, or allied interests.

ARTHUR G. COONS

Book Reviews

OUTSIDE THE STUDIO GATES

Southern California Country. By CAREY
McWILLIAMS. New York: Duell,
Sloan & Pearce. 1946. $3.75

This reviewer has not read the other
books in the series about the folkways,
climate, geography and history of the
various "countries" that make up this
U.S.A., but he doubts if any of these
regions are as exciting, as appalling, or
as warmly human as the southern Cali-
fornia country as described by Cary
McWilliams.

There are a variety of attitudes which
one may take about Southern Califor-
nia. No region in the world has been
so savagely satirized or so ardently
eulogized. It may be viewed with the
wide-eyed wonder of the Midwesterner
when he first sees an orange grove,
a movie star, or a jacaranda tree in
bloom. Or it may be seen as a circus
side show filled with a peculiarly hor-
rible collection of freaks. Neither of
these attitudes, of course, is within hail-
ing distance of reality, but each, for
quite different reasons, must be tempt-
ing to any would-be chronicler of the
region. As Mr. McWilliams shows,
the Southern Pacific Railroad, the
Chamber of Commerce, and other en-
terprisers offer handsome subsidies to
writers and artists who are willing to
be articulate about the climate, the
scenery, or the missions. On the other
hand, the general planlessness, the
ersatz quality, the lack of rooted and
meaningful social and economic func-
tions, the *grotesquerie* of Los Angeles
make it a juicy morsel for writers with

the urge to be cynical, or condescend-
ing, or savage. And there appears to
be a ready market for their wares. Mr.
McWilliams remarks that Los Angeles
"is the kind of place where perversion is
perverted and prostitution prostituted."
This makes lively reading for the so-
phisticate as well as for the mere seeker
after thrills.

Mr. McWilliams has chosen to be
neither a romantic nor a debunker. The
reality is exciting enough. He has an
eye for the bizarre and the exotic, and
he describes people and incident with
gusto and humor. There is the story of
Charles Mallory Hatfield, "Hatfield
the Rainmaker," who "merely assisted
the moisture to come down"—for a fee
ranging from $50 to $10,000 which he
got from nearly every city government
in Southern California. There is the un-
believable Thaddeus Sobreski Coulin-
court Lowe, Aimee Semple McPherson,
and Katherine Tingley, "The Purple
Mother." Such a collection of person-
ages and incidents probably can't be
found anywhere else in the world, and
McWilliams sees to it that the reader
enjoys their full flavor.

The peculiar importance of the book
lies in the fact that the author sees this
extraordinary array of personalities,
incidents, and "movements," not as a
jumble of irrelevancies, but as related
to sociopolitical forces generated in this
particular region. McWilliams neatly
disposes of the myth that the "crack-
potism" and the cults and other fan-
tastic manifestations are the products
of the sunshine, or some innate queer-
ness of the people who live in Southern

California. In the chapter on "The Politics of Utopia"—for my money the most interesting in the book—he gives a factual and dramatic account of brutalities of the boom period, the struggle of organized labor, and the saga of the dispossessed in Southern California. He gives a full account of the Julian debacle of the 'twenties—an occurrence quite as fantastic as those manifestations commonly labeled as "crackpot." In an earlier chapter he describes the struggle for water and the tragedy of Owens Valley. He concludes with a statement which supplies a key to the book: "Los Angeles itself is a kind of utopia: a vast metropolitan community built in a semiarid region, a city based upon improvisation, words, propaganda, boosterism. If a city could be created by such methods, it did not seem incredible, to these hordes of the dispossessed, that a new society might be evoked, by a process of incantation, a society in which the benefits of the machine age would be shared by all alike ... [this] cannot be dismissed as mere crackpotism. The real crackpots of Los Angeles in the 'thirties were the individuals who ordered tons of oranges and vegetables dumped in the bed of the Los Angeles River, while thousands of people were unemployed, hungry, and homeless."

The chapter on Hollywood was for this reviewer the most unsatisfactory of the book. All the superficial phenomena are described—the fur coats and sun glasses, the swimming pools, the eccentric "characters," the "glamour" and "slickness"—with the author's customary zest. But I miss the shrewd scalpel-like exposé of the underlying factors. Mr. McWilliams certainly knows Hollywood, but I can't help but

feel that, for some reason, his pen faltered when he came to Southern California's most fantastic institution, the movies.

I wish Mr. McWilliams had given a bibliography. For this reader it is very frustrating to find persons quoted as authorities with no identification. A few pages of bibliographical and biographical notes at the end would have increased the value of the book for the social scientist.

This is really a remarkable book. If the word were not overworked, I would say it was "brilliant." It is an extraordinary combination of shrewd socio-psychological-historical analysis and dramatic writing. For example, the chapter on the missions and the amazing manner in which Helen Hunt Jackson created a legend could be required reading for a class in social psychology, and the chapter on what happened in Southern California between 1849 and 1900 is an extremely competent piece of historical writing. Mr. McWilliams knows the country, and he knows the extraordinary events which have happened there, and mostly he knows *why* they happened as they did. Because he knows this and because he loves this land he feels that it "deserves something better, in the way of inhabitants, than the swamis, the realtors, the motion-picture tycoons, the fakirs, the fat widows, the nondescript clerks, the bewildered ex-farmers, the corrupt pension-plan schemers, the tight-fisted 'empire builders,' and all the other curious migratory creatures who have flocked here from the far corners of the earth. For this strip of coast, this tiny region, seems to be looking westward across the Pacific, waiting for the future that one can somehow sense, and feel,

and see. Here America will build its great city of the Pacific, the most fantastic city in the world."

FRANKLIN FEARING

"THE MAN WITH THE CIGAR"

The Hucksters. By FREDERIC WAKEMAN. New York: Rinehart and Company. 1946. $2.50

The Big Noise. By FIELDEN FARRINGTON. New York: Crown Publishing Co. 1946. $2.50

Radio broadcasting is so dominant in our lives that we seldom think of its actual age. When we are impatient because those who control radio seem unaware of any responsibility except to their stockholders, we can remember that the young wireless operator David Sarnoff (shortly after reporting the *Titanic* disaster) was launching into sheer fantasy when he predicted the little box, in every home, out of which words and music would come. That was only some thirty years ago. Sarnoff, indeed, seems to have foretold everything about broadcasting except the sponsor; when he was rising to eminence in radio, he wanted the costs of programs to be met out of a general fund to which the manufacturers of receivers would contribute. (Shortly thereafter the Secretary of Commerce waved aside an appeal for federal control with the remark that the American people would never stand for advertising on the air; his name was Herbert Hoover.) At first, stations and networks created programs; the idea that the buyer of time should have the privilege of creating or controlling the program material seems to have developed in the late 1920's, and the forgotten man, in this case, was George McClellan, who

profited little by his idea and eventually committed suicide.

Sponsored radio is, therefore, about twenty years old; and its critics often treat it as a juvenile delinquent, while its satirists are in the climate of Tarkington's *Seventeen.* The movies, in their fiftieth year, have had *Merton, June Moon,* and *Boy Meets Girl,* adult but boisterous satires. No one has written about radio with love and savagery combined; and either without the other isn't enough.

Frederic Wakeman, author of the brilliant and sardonic novel *Shore Leave,* is merciless and amusing and a bit superficial about a phase of radio, the agency business, in his new novel, *The Hucksters.* It is the phase in which Wakeman himself has worked; and everybody in the business will be happy to identify for you the fools and knaves and moral cowards in the book; not only identify, but swear to you that it's all true, from the great sponsor who spits on the boardroom table ("a disgusting thing . . . but you'll always remember") to the double-crossing agency executive driven to sexual extravagance by fear of the sponsor, and the hapless comedian who was sold simultaneously to two sponsors and wasn't any good.

Mr. Wakeman's story is about a young radio genuis who comes back from the war, takes control of a $12,-000,000 account (more than a million in commissions for the agency) and gives it up when he discovers in himself a tendency to say "Check" and "Right," like all the other yes-men. In between he deliberately writes a revolting and successful commercial, changes a singer's voice and style, sees Hollywood at its nastiest, and, after some amusing

and see. Here America will build its
great city of the Pacific, the most fan-
tastic city in the world."

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er's voice and style, sees Hollywood at
its nastiest, and, after some amusing

amorous byplay, falls in love with an exalted and boring woman who needs satirizing almost as much as radio does. Mr. Wakeman, unfortunately, is humorless about her.

The business of handling a big account is intricate and shabby; you get that feeling from the book and you get also the sickening sense that vulgar and stupid men are deciding, by their own standards, what radio programs shall be. The same effect is given by another novel, *The Big Noise,* by Fielden Farrington; the similarities are damaging to the broadcasting business but not helpful to *The Big Noise,* which as fiction is negligible. Neither book tells the whole story of commercial radio by any means; prove to a tone-deaf sponsor that a symphony orchestra will attract millions of listeners and he will invest his money in it, even if his taste is for loud low comedy. "The man with the cigar," as he is known in agency circles, takes advice from his wife and throws a good program off the air—if the rating is low. The serious moment comes earlier, when the sponsor, his wife, his yesmen, determine in advance what kinds of programs they will put on, when they listen and say "Yes" to the banalities they enjoy and "No" to sound and solid program ideas.

When the networks gave up the creation of programs they abdicated a vital function; it fell into the hands of men who use programs for a secondary purpose: to sell commodities. I have witnessed a brilliant "first night" on the air and have seen the sponsor and his agency man rush, at the end, not to the author, director, or star, but to the announcer who did the commercial, to congratulate him. From Mr. Wakeman's book I gather that there is a rough justice in this: the creation of the commercial takes more—and more kinds of—mental agility than the making of the program. But they are pretty low kinds, in any scale of human values, and they remind me of the "low animal cunning" which has often distinguished the businessman who fails to understand how magnificent his opportunities are and how appalling his responsibilities.

GILBERT SELDES

THE FLYERS TRY THEIR FEET

The Long Way Home. By MILLARD LAMPELL. New York: Julian Messner, Inc. 1946. $2.50

This book contains fourteen short radio scripts, written as Army assignments and first produced by the Second AAF Radio Unit on the official AAF program, "First in the Air," on CBS. They were repeated in the Mutual series, "Wings for Tomorrow," and recordings have since been played by many local stations. The material for the scripts was gathered at first hand, at ports of debarkation, convalescent hospitals, redistribution centers, and bars where returned flyers gathered. Some of the characters portray actual persons, such as Ben Kuroki; "Cisco Houston," a boy from Minnesota; and "Art Cady," a composite of patients at the AAF hospital at Pawling, New York. Other characters are representative. A few are symbolic, such as "Teacher Benton"—"the kind of man we've grown in America like wheat. He has a deep, firm belief in people." The scripts are mostly directed toward a civilian audience, with the apparent intent of stimulating sensible understanding of the emotional problem of veterans who have come home muti-

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lated, shocked, or weary, and of the work of psychiatrists and psychologists in the AAF. Direct observation, the official point of view, and Mr. Lampell's own liberal philosophy all have part.

The common theme of the scripts is the problem of adjustment to army or civilian life after emotional crises resulting from war. The problem is shown in many forms. In *The Boy from Nebraska,* Kuroki meets the racial prejudices of civilians and a G.I. who does not know his record. In *Welcome the Traveler Home,* Joe Topinka grapples with the unaccountable behavior of relatives and friends who have been taught to regard the veteran as a neurotic, killer, or thwarted devotee of blueberry pie. *Study in Bitterness* is one of several scripts concerned with the soldier's bitterness, a malaise that is said to spring from the conflicting attitudes of men who have been concerned mostly with the squalid detail of war and of civilians who have known war only through the glamorized generalities of advertising, movies, and radio. The emotional problems of operational fatigue are dealt with in *The Wound That Shows No Scars, The Battle of Ward 12, Empty Bed Blues,* and *What Do We Do with Cisco Houston?* The bitterness and social maladjustment that arise from injury and loss of limb are the subject matter of *The Miracle of Ed McKenny, The Return of Danny O'Brien, The Laughing Boys,* and *The Empty Sleeve.* The cynical frustration that results from the shattering of ideals in the brutal carnage of combat is the theme of the last two plays, *The Schoolteacher from Illinois* and *The Long Way Home.*

Mr. Lampell treats these subjects with knowledge, sympathy, and sin-

cerity. His soldiers, even Ben Kuroki, are not picture-book soldiers; they are common men laboring under unaccustomed stress. They may be cynical, rough-tongued, superficially brutal, frightened; but they have humanity, dignity, and the patient unheroic courage of the common man in their assigned duties. Mr. Lampell's own "firm belief" in the common man is everywhere apparent, not least when his subjects have been driven beyond their endurance into bitterness or fatigue. He is optimistic always; sometimes Pollyanna-ish. Emotional troubles fly away with uniform ease from the questionings or occupational therapy of psychologists; the mutilated men all find comfort in understanding friends and lovers. Eileen, after a month of dubiety, learns that she loved the man Danny O'Brien, not the leg he had lost; the cynical *taedium vitae* of Dave in *The Long Way Home* steadily changes during a rail trip across country until at journey's end in California it is sea-changed into joyous American affirmation. Much of this overeasy optimism may be attributed, however, to the nature of Mr. Lampell's assignment. He had to deal, not with the majority of veterans who returned home when war was done, but with the casualties; he had to claim civilian understanding for them and to urge confidence in the unfamiliar ways of psychiatrists and the future of the veteran. If in these scripts bitterness always vanishes and psychiatrists are always successful, if there are more bedside subjects and bedside manner and less representativeness than in the *Reunion U.S.A.*[1] series, if,

[1] See Vol. I, No. 2, pp. 185–198, for discussion of the series, *Reunion, U.S.A.,* and one of its scripts.

despite the first-hand observations, the characterization is often conventional or ideological, it may not be entirely of Mr. Lampell's free choice. Since his attitude is predominantly sane, helpful, and realistic, I mention the matter only because it is well to remember, in these days of mass media, that the artist operating as a workman may not be quite the same person as the artist *per se*.

I am emboldened to comment on the form of these scripts, which I have not heard, by the publishers' comment that "Like all first-rate drama, they 'read' as well as they 'listen.' " At least I have a blurb-writer who agrees with me on a fundamental of criticism. It is a little difficult to know how to appraise Mr. Lampell's scripts as "plays"; their prime interest is not in plot, conflict, or character study. They take human crises with tragic qualities or potentialities and show or suggest the untragic outcome, but not in the way of drama. The role of the narrator is too heavy for that. In most of the scripts the narrator's report, description, and commentary take half the time, and even though the narrator be friend or relative of the subject, the presentation is too third-personal to be called dramatic. The appeal is to the reader's understanding, very rarely to suspense or excitement, and never to curiosity. The scripts differ somewhat in form; *The Long Way Home,* for instance, is a kind of dramatic lyric. But they are mostly essays on case histories with a varying amount of dialogue illustration. Apart from the occasions when the narrator lapses into somnambulist metrical chant, they are written in clean colloquial prose appropriate to the subjects. Considered for their immediate purpose, they are sensible,

understanding, humane in attitude; considered as literature and for their place in the development of radio drama, they are very competent examples of the Corwin school, but pretty jejune in both idea and form.

WILLIAM MATTHEWS

THE FILM AS A RESEARCH TOOL

"A Study of Children's Attitudes and the Influence of a Commercial Motion Picture." By MILDRED J. WIESE and STEWART G. COLE. In *The Journal of Psychology,* 21:151–171 (1946)

Motion pictures, with some few notable exceptions, collaborate with most grammar school and high school authorities in keeping the "facts of American life" from both youthful and adult individuals.

Tomorrow the World,[2] an unusually worthwhile film and the product of men well aware of the gap between American ideals and practices, is no exception. The purpose of this film was to contrast fascist and democratic ideologies and to pose the problem of reëducating Nazified youth. These purposes were, in the judgment of most reviewers, effectively realized. It is legitimate, however, to consider the idealization of American life which the film presents, and the reinforcing effect which such dramatic portrayals have on the attitudes and stereotypes of film audiences, as demonstrated by this experimental study.

The purpose of the investigation conducted by Mildred J. Wiese and

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[2] *Tomorrow the World.* UA, 1944. Producer, Lester Cowan. Director, Leslie Fenton. Play, James Gow and Arnaud d'Usseau. Screenplay, Ring Lardner, Jr., and Leopold Atlas.

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Stewart G. Cole, with the assistance of the Bureau of Intercultural Education, was to examine the information and beliefs held by high school youth regarding the differences between the Nazi and American ways of living, and to measure changes in information and beliefs regarding these differences following "exposure" to the film *Tomorrow the World*.

A "free-response" type of attitude test was used which permitted a wide range of responses instead of the simple "Yes" or "No" characteristic of many attitude tests. Further, it revealed *both* information and opinion. Finally, the investigators were able to see just how articulate the students were in the expression of their opinions, which sometimes is a good indicator of how well organized and "set" such opinions are.

The attitude test which was taken by the students both *before* and *after* seeing the movie, consisted of the following twelve topics:

1. Treatment of Jews.
2. Place of women and girls in the family and nation.
3. Expression of opinion in books, newspapers, radio, and motion pictures.
4. Military training for children under fourteen.
5. Purposes and activities of youth organizations.
6. Attitude toward government officials.
7. Use of fear and force in home and school.
8. Personality traits most desired.
9. Treatment of a conquered enemy.
10. Qualities demanded of leaders.
11. Rights guaranteed to every person.
12. National ambitions.

The students were instructed to write a phrase, sentence, or brief paragraph showing what occurred to them when thinking about the "American way" and the "Nazi way" on each of these topics. In addition, the subjects were asked: "What is to be done with Emil?" This indeed is the question which the film itself asks, and which, admittedly, it fails to answer. All the students were as eager to discuss this question as was the audience at the theater the night of the premiere in Los Angeles.

A noteworthy feature of this experiment was its selection of subjects from quite different communities which offer to their citizens significantly different experiences of the "American way." The communities selected ranged from Pasadena and Beverly Hills, which constitute "privileged" environments for most of their residents, through Salt Lake City, which is characterized as "average" in social status, its citizens almost entirely native-born whites, subject to strong Mormon influence and relative insulation from world affairs, to Willowbrook, Los Angeles County, California, which affords a decidedly "underprivileged" environment for its youth, 40 per cent of whom are Mexican-Americans and Negroes. This community is in an area which is flat, undeveloped, and ugly. It is industrialized and lined with major traffic highways. Unattractive homes and bleak, dilapidated buildings with the strange names of many religious sects are characteristic of Willowbrook. Here the "American way" means low economic status, meager educational opportunities, large families, and many social problems, a large proportion of which stem from the interminority conflicts which characterize the community life.

Altogether, 3,000 questionnaires were analyzed. Of particular interest were the opinions expressed on the treatment of Jews and on the "place" of women under the "American way" and under the "Nazi way."

A majority of the children (79 per cent) in the various communities and school grades tested believed, before seeing the film, that the treatment of Jews in America is equal to that accorded to any other people, and an even larger number (88 per cent) expressed this belief *after* seeing the film. The scenes in the film dealing with the treatment of Jews will be readily recalled: Emil's vicious cutting of the clothesline of his Jewish schoolmate; his obscene sidewalk scribblings drawing attention to the "Jewishness" of his teacher, etc. These scenes contrasted sharply with those presenting Emil's teacher as an attractive, sympathetic, tolerant, understanding, and respected member of the community.

Such answers (taken directly from the attitude tests) as: "Jews are free to do what they want to do in this country," "We learn to be American citizens, to like each other and be friends, regardless of differences in race, religion, and color," "Youth are free to join any club they like," "Everyone can carry out his ambition," illustrate a very frequent type of response to the question on the treatment of Jews in America.

Most of the children who indicated awareness of discrimination in America were Beverly Hills students of Jewish background. Answers indicating awareness of prejudice in America dropped sharply, however, after seeing the film.

The answers of still other students were themselves anti-Semitic, such as:

"Jews own most of our large concerns," "They brought it on themselves by their tactics," or "They can be overbearing." A few show extreme prejudice, saying: "Jews start wars," they "should be put in a place by themselves," "Germans have a rightful and warranted detestation of the Jews," and "Let's put 'em back where they belong." It is interesting to note that more such utterances were made by Willowbrook students than by any of the others. It is encouraging, however, that such statements decreased after exposure to the picture.

A majority (61 per cent) of the children in all communities tested believed that women have a place in American society equal to that of men. They say that women are free to choose their own activities and to determine their own roles in American life. Still more expressed this belief after seeing the picture.

On the question of the Nazi treatment of women, 63 per cent emphasized the low status of women in Germany, their subordination to men, the hard work and limited opportunities they endured. After the film was shown, this opinion increased to 78 per cent; probably it was reinforced by Emil's superior attitude toward the housekeeper, the professor's daughter, and the girls at school.

When the reactions to the other topics in the attitude test were analyzed, it was found that the students varied in the degree to which they were influenced by the film. For the majority, much of the information on the Nazi and American ways of life presented in *Tomorow the World* was already familiar.

Perhaps the most interesting finding

of the entire study was the idealization of the American way of life by a large majority of students, particularly those who were members of the "privileged" class. Such comments as: "Life, liberty and the pursuit of happiness are my idea of the American way," "Government officials are here to help us and for no other reason," and "Americans are anxious to educate and instill democratic views throughout the world" reveal an uncritical conception of an idealized America. *Tomorrow the World* confirmed this perspective. The idealization persists in spite of an American social reality which includes discrimination against Jews and women; in spite of restrictions on the expression of opinion in books, newspapers, radio, and motion pictures; in spite of widespread cynicism regarding the motivations and machinations of government officials; in spite of discipline in many homes maintained through intimidation not necessarily physical but possibly as damaging to the personality.

A few students *did* acknowledge that American ideals do not tie in with social practice, and that this discrepancy between belief and behavior is of concern to them. These students insisted that community practices must mirror more accurately the values that are held up and dramatized for them both in the classroom and in the neighborhood theater. Most of these critical observations concerned race prejudice, defined as restrictions of the rights of minorities which cause inequalities of social and economic opportunity.Thus: "Every person is supposed to have the right to live where he pleases, but he doesn't" (eighth-grade Negro), "All rights are not given to every race of

people" (tenth-grade Mexican), "Everyone has equal rights to get ahead, except Negroes, who should have these rights if Jews can" (eleventh-grade Anglo), "The treatment of Jews in parts of this country is very bad" (eleventh-grade Anglo), "We want jobs, clothes, and everything the best" (seventh-grade Mexican).

According to the investigators, critical views are most frequent among students who themselves have suffered from the effects of economic and social discrimination in community life. The Mexican, Negro, and Jewish youth are especially sensitive to bigotry and discrimination, and consequently point out most frequently the contradictions in which Americans are involved. On the other hand, those in Pasadena and Beverly Hills (with the exception of the Jewish students), who enjoy vastly superior social and economic advantages, voiced uncritically the ideals of the American dream. Those few who did sense unfair practices in our society tended to deal with them as academic problems. The Salt Lake City youth, living for the most part a middle-class existence, and isolated from the hostilities and tensions of most other American communities, reflected the same lack of awareness of the gap between American ideal and practice. Thus, it was unusual to find a student of the dominant culture group in any of the communities studied who seemed greatly disturbed over the economic and social inequalities that divide peoples into conflicting racial and cultural groups in this country.

That these deviations from the American ideal are apparently *not* recognized by the majority of young people (or at least by those tested) in-

dicates a lack of exposure to such segments of reality, or the failure to interpret correctly such experiences when they do occur.

Unfortunately, the schoolboy cannot get a more accurate and complete notion of American social reality by attending the local movie house two, three, or even four times a week. What he needs to know is either omitted from the bill of fare or is misinterpreted. This is equally true, as this research has indicated, of *Tomorrow the World*.

The value of such a study to educators, social psychologists, and film writers alike is readily apparent. The film writer is interested in communicating his ideas through the medium of the commercial motion picture. The experimental technique which has been described here permits him to discover to what extent he has achieved his purpose. By means of such procedures he is able to get objective, scientific answers to the following questions:

1. To what extent are the ideas communicated by a particular film already a part of the common knowledge and belief of the people who see it?

2. What new ideas (concepts, relationships, points of view) were communicated, and what kind of audience understood and accepted them most readily?

3. Did certain ideas that the writer was trying to communicate fail to reach his whole audience? If so, what persons and why?

4. Just how potent is the "socially significant" film in modifying attitudes, and how long do these effects last?

The psychologist, recently emancipated from what has been historically a preoccupation with reaction time, on the one hand, and the "mind-body" problem, on the other, is as interested in these questions as the screen writer. He has found in the feature film a useful *research tool*, since the stereotypes and myths, the values and goals, indeed the very structure and patterning of American society are revealed in the motion picture, as in all forms of communication and artistic activity. An equally important concern of the social psychologist is the effect of the Hollywood product upon the existing totems and tabus of American theatergoers. This is basically the problem of social change and resistance to social change. Motion picture research can throw much light on this problem, now that appropriate experimental techniques have been made available.

These and many more problems can now be probed with an expectation of findings which are not the result of speculation or wishful thinking, but the end product of systematic research undertaken as a joint responsibility of the social scientist and the creative film writer.

Such a film as the projected portrayal of *Earth and High Heaven*,[3] which presents the issue of anti-Semitism as it affects two young people in love, would afford an exciting opportunity for just that kind of responsible collaborative research.

CAROL CREEDON

[3] *Earth and High Heaven*. Novel, Gwethalyn Greene. Producer, Samuel Goldwyn.

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