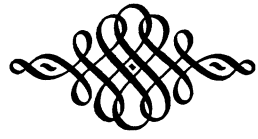
HOLLYWOOD QUARTERLY



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Crisis and Incantation

IRVING PICHEL

IRVING PICHEL, director of more than thirty feature pictures, recently completed his first film for television, *The Pharmacist's Mate,* written by Budd Schulberg.

DURING THE opulent years which have vanished around the bend, many Hollywood film studios employed the Audience Research Institute, a Gallup subsidiary, to forecast the box-office prospects of their output. Even before production, polls were conducted on the basis of a picture's title, principal players, and theme to measure a factor clumsily called "want-to-see." If results were negative (a low want-to-see) titles could be changed, casts strengthened, themes modified. If the polls were conducted after the film was made and the results were promising, preliminary advertising and exploitation knew what to play up and could, it was believed, increase "penetration," the spread of knowledge of a picture before release with a parallel rise in "want-to-see."

This was a parascientific testing of what had always been done by rule of thumb. The producer, now feeling he knew what the public wanted in stories and personalities, undertook to deliver just that and to let the public know in unmistakable terms, wrapped in provocativeness, what it was about to get. This was merchandising, practiced with circus flamboyance and the use of hyperbole, pardonable enough in so good-natured a market dealing in laughter and thrills and excitement. Besides flamboyance, screen advertising has at times known a kind of dignity too—the clean, white billboard, a charming portrait of the star, elegant type proclaiming her "The First Lady of the Screen" (there have been several), and the title of the film. For the screen has roughly sought in promotion, as well as in the variety of its product, to be all things to all men.

Advertising shows little change today. Words like "colossal" and "terrific" have been ridiculed out of use, but there is still

the same certainty that the public has certain "wants" and will be drawn into the theaters by being informed that their wants will be satisfied. Today's newspaper bears this out. The theater advertising pages use the following descriptive incitements:

> Adventure! Romance! All You've Ever Looked For in a Motion Picture!
>
> Spectacular Action . . . Daring Romance . . . in fabulous, infamous Copper Canyon . . . where law was made with flaming six-guns . . . and justice spelled out in lead!
>
> The most loved of all love stories!
>
> The Year's Funniest Laugh Hit!
>
> Greatest Romantic Adventure Since *Trader Horn.* Thrills! The magnificent love story of the flaming redhead and the jungle adventurer as they fought their hazardous way through a vast land of mystery and magic.
>
> The Event Of The Year!
>
> She's tempting in a penthouse and dangerous in a bordertown dive!

There need be no great quarrel with this sort of exploitation. It is in part an accepted convention and its extravagance can be discounted with fair accuracy by the theater shopper. For all its tastelessness, it is, in its own eccentric fashion, descriptive and factual. If one is in the mood to go to a movie, here is the information on which a choice can be formed. If one is not in a mood to go to a movie, there is no great probability that this kind of advertising will create the mood. In fact, there is a crisis today in film production and distribution due to a persistent, widespread, and inconclusively analyzed decline in "want-to-see." Many things are blamed. Television. Sports. War jitters. The flow of money into other, long-denied wants, such as houses, automobiles, or household appliances, for which smaller, pleasure-giving wants

are sacrificed. The one glaring fact is that the major competition in picture marketing is no longer a simple matter of picture against picture or a certain kind of picture against other kinds, but of pictures against other claims on what was once the box-office dollar. The contest calls not for the tactics of advertising, but for broad strategy. Within the industry, many battles are being fought on many fronts. Some of these are domestic, centering around the divorcement of production from exhibition or the jockeying for control of television involving networks, advertising agencies, film producers, and theaters; others are international, and rise from film import quotas and currency export embargoes. In these major conflicts the public is involved only passively. The domination of its leisure is the ultimate prize for which the fight is being waged. It is the territory under attack, the population which is being seduced by novelty and promises. How is loyalty to movie going to be reawakened, what psychological offensives can be brought into play?

At the beginning of the present drop in receipts, there was a short-lived attempt at propaganda in the form of a bold assertion which, whether true or not, might with incessant repetition convince. It said, "Movies are your best entertainment." Unlike Hitler's, "One People, One State, One Blood," this did not involve a program nor arouse deep emotions. The theatergoer, without incurring a sense of disloyalty, could refute it by the simple act of preferring bowling or television or canasta. It did nothing to the mind, nothing to the heart, and, above all, it did nothing to the intuitive drives which the most effective propaganda somehow sets into motion.

Man's use of incantations in time of trouble is as old as history. Today, the employment of such verbal charms is an integral part of commerce. Good slogans are incantations and sometimes work magic. When an appeal to utility or to the satisfaction of a want fails to push the sales of a product beyond those of competing products, advertising resorts to the kind of verbal formula which

has about it, in its simplest form, an appeal to wonder, and, in its subtler guises, pure cabalism. To illustrate: Ivory Soap is useful—it washes dirt away. This is why it is made and why people buy it. Proctor and Gamble advertise it by stating this fact, along with assurances of its whiteness, which is nice, and its purity, which is reassuring, and the fact that IT FLOATS. This last is the appeal to wonder—the mystery, among the merits, of a low specific gravity.

A step further in complexity was the wartime slogan of "Lucky Strike Green Has Gone To War," an evocation of the deep and appropriate emotion of patriotism, put in practice by the cigarette maker who had given up the green dye of the package and transferred, magically, to the smoker who became a patriot by the mere act of inhaling the smoke of a cigarette which came out of a once-green package. The newest Lucky Strike slogan, "Be Happy—Go Lucky," is pure incantation, a play on words with the merest figment of sense, a pun which takes the sting out of whatever untruth the words might convey.

Even more magical are slogans which seem to make complete sense, which as statements might be true, and which are uttered with the hope and intent that the utterance itself is the first and most important step toward making them wholly true. They are a kind of Couéism, containing a suggestion which, repeated often enough, effects its own truth. Resembling factual statements, they must contrive to avoid debate because their terms are hard to grapple with, or because they evoke hope, or because they tend toward suspension of judgment.

Such slogans have been of great use politically. We were told once that prosperity was just around the corner. This declaration, at a time when manifestly prosperity was not on our street, was an incantation. Possibly belief in the assertion would make it so. It gave hope. Without a sign or portent to support it, it still made us willing to turn the corner and see. A few years ago, we heard that we were living in the Century of the Common Man. To some

ears this was magic and had influence in reconciling those who liked its sound with living in the most uncommon century in all history. The greatest of all such slogans was that coined by Woodrow Wilson, when he told us we were fighting the First World War to make the world safe for democracy. This was sheer magic and it worked. In fact, there still remain shreds of belief that democracy is something that can be imposed by force, as tyrannies are, instead of rising among people who are themselves in revolt against unendurable autocracy.

Since a large part of the motion picture stock in trade is magic, it is something of a marvel that its public relations experts have been so slow in discovering the effectiveness of incantation. Everything else has been tried. Prices have been lowered, prices have been raised. Added values have been thrown into the pot—two stars instead of one or ten instead of two, two features for the price of one, dishes, keno prizes, automobiles. All these have been offered the public, in the risk that the basic product—movies—might be no more than tolerated for the sake of the chance at a premium, just as children persuade their mothers to buy cereals for the sake of the toy pistol that can be had for a given number of box tops.

Less than twenty years ago there was a time when the box office had dropped alarmingly, when companies went into receivership, studio staffs were being decimated, and salaries slashed. Mr. Nicholas Schenck then coined an apothegm: "There is nothing wrong with movies that good pictures won't cure." This was intended, we may assume, merely as a promise that presently things would improve; that the secret was known, the matter in hand, good pictures were in preparation, and that shortly there would be nothing wrong with movies—that is, with the movie business.

This failed as incantation, however, because it was a negative statement, because it was syllogistic in form and because, once its terms were grasped, it was a *mea culpa* that denigrated all the

movies that had gone before; all this quite apart from the fact that it ignored the entire economic debacle of the depression. It failed, further, as a truism, simply because its major term, "good pictures," was completely undefined.

The slogan in use today, "Movies are Better Than Ever," comes closer to real incantation. It has the amelioristic pattern of the Coué formula, the hopefulness, the bound beyond the measurable, and conceivably induces suspension of judgment at least until its factuality is put to a test. It does not expose itself to the kind of casual refutation we have noted of its predecessor, "Movies Are Your Best Entertainment." It even has an ingratiating modesty in stepping down from the superlative to the comparative degree. If it lacks the magic power of successful incantation, that is only because it is not wholly unarguable, as is Proctor and Gamble's classic "It Floats," and because it is logically too relevant. (For, while it is true that Ivory Soap does float, the fact has nothing to do with its merit as a cleanser.) But it may be taken for granted that the public wants to see better pictures. The flat statement that pictures now are better, true or not, has too much to do with the case. To be magical, it should have little or nothing to do with it.

There is comparatively little evidence that people demand better pictures, or that if we could agree on what is goodness in a film it would prove synonymous with salability. And when the term "better" is used without some knowledge of what "good" means, we have a difference without a distinction, a matter of degree only that can hardly be measured.

In the same manner, there is a shortage of evidence that bad pictures succeed, though occasionally a bad one does. More accurately we may say that it is not successful because it is bad, but for more obscure reasons which have nothing to do with goodness or badness but which, even if exploitable, it would be tactless to proclaim.

Of course no producer sets out to make a bad picture. It may

be assumed, on the contrary, that he plans to make successful—that is, salable pictures, and identifies salability with merit. Producers with more aspiration will reverse the equation and identify merit with salability, even though they come a cropper fairly often and are left fumbling for an explanation, going so far at times as to say that the particular picture was "too good," or that the public "is not ready for it" or that, a year ago, when they first wanted to make it, it would have been timed just right.

Finally, there is a lack of magic in the slogan we are discussing because the ticket buyers can too readily come to grips with its terms and are too well informed on the conditions the slogan seeks magically to dissolve. Newspaper publicity has carried enough stories about short schedules, reduced budgets, television competition, phonovision, theater television, and executive salary cuts to leave it plain in the public's mind that there is trouble and that the trouble is of a kind that threatens quality. So John Public finds himself being told that, in spite of reduced budgets and schedules, which he has himself brought about by not going to the movies as often as he used to, he is missing something good, nay, better than what used to delight him. The big news is that the producer has discovered that he can do more with less. He has done away with waste; he has become efficient. Improvisation has given way to planning and preparation. Everybody is simply working harder and faster. The directors are directing faster, the actors are acting harder, the writers are writing more quickly, the technicians showing greater energy, and Eastman has even produced a faster film. Therefore, movies are better than ever.

We have said that incantation uses the term "better" without defining the term "good." It is now time to admit that we have been driving our horse too hard and that there is within common reach a concept of what a good picture is, or rather that there are a great number of concepts, all tenable. To begin at the beginning, a good picture tells a good story and tells it well. We may dispose quickly of the second part of this statement. Telling the

story well means simply telling it in film terms, which in turn means that it is well directed, well acted, well photographed, and has appropriate backgrounds for its action. While these requirements might warrant a book in themselves for their discussion, they are technical and, to a large degree, secondary. *The Quiet One,* for example, lacking almost all the proficiency of Hollywood films, yet remains one of the best pictures of recent years simply because it is a fine screen story.

A good screen story is not the same thing as a good play or a good novel. There have been and are interesting screen entertainments (like *All About Eve*) which are not essentially first-rate screen material, but are photographed records of other literary forms.

There is a stale sound about an insistence that screen stories must move, that they must be stories told first in terms of action, but this is so fundamental that it must be repeated. Motion pictures differ from every other narrative medium in the two simple characteristics that they move and that they are pictures, and also that the two characteristics co-exist.

A good screen story, then, must be told largely in action. Secondly, these actions must produce reactions—not in the elementary, truistic sense, but in a special filmic sense with which audiences, through fifty years of experience, have become entirely familiar. It means that the reaction is more important than the action which produced it, and that the reaction will lead to fresh action, advancing the story and, in its turn, bringing about still more powerful and significant reactions.

Within these limitations, any story may be a good film story if it does *with authority* one of three things: (1) extends the spectator's experience, or (2) illuminates it, or (3) refutes it.

Stories of the first category tell of events outside the spectator's experience because he may be too young to have had them (tragedy), or too remote from them in time (history), or too remote from them in place (adventure). They exploit the uncom-

mon in event and in character—the uncommon danger, the uncommon achievement, the uncommon violence from which most lives are free, the uncommon heroism which, while wholly believable, is beyond the capacity of the average person. Such stories depict life, but life on a grander, more spectacular, or more significant scale than that on which it is ordinarily lived. Insofar as they respect truth, they incidentally inform and instruct. In this category belong stories like *King Solomon's Mines, Hamlet, Pasteur, Red River* (and many westerns), *Henry V, The Black Rose, The Third Man,* and many crime stories.

The second category is made up of stories about characters with whom the spectator can identify himself or whom he might conceivably encounter in his daily life if he were lucky enough (or, sometimes, unlucky enough). It includes domestic dramas (*The Best Years of Our Lives*), comedies (*Father of the Bride*), many crime stories in which character is paramount (*Asphalt Jungle*), stories involving common social problems (*Crossfire, No Way Out*), stories involving less common problems which are, however, within the common lot (*The Men, No Sad Songs For Me*), and stories in which there is a modicum of interpretation or of understanding of the common strengths and common weaknesses of ordinary people. Always, identification is the basis of interest.

The third category exploits imagination. It comprises fantasy, satiric comedy (the comedies of Chaplin), animated films (Disney), musicals, religious stories, myths, and fairy tales. These stories fascinate not because they are like ordinary life or larger-than-ordinary life, but because they are above ordinary life. They concern events and characters ruled by faith, by magic, by fatality, by a wholly uncommon contrariety of cause and effect. Though they are not concerned with reality, they have an obligation to reality, fulfilled by allowing no confusion between the laws to which they respond and those that govern the lives of ordinary people. Their function is to set the spectator's fancy momentarily

free from the trammels of the factual and to enable him, as in dreams, to attain the unattainable or to follow the fortunes of legendary creatures who are able to do so.

It has been suggested that these stories must be told with authority—that is, that stories of the first category must be told by people who have lived more actively, traveled more widely, or accumulated more knowledge than the average spectator; that those of the second must be told by people who have lived more fully and deeply, observed more keenly, and have accumulated more wisdom than the average, and that those of the third group must be told by people of greater imagination, of more capacity for poetry and a greater participation in the racial or ethnic or national dream than the average.

Implied in the specifications of the paragraph above is a final requirement which is the crux of the whole matter. That is that good stories are told by writers of talent. By their collaboration with directors who know the medium of film, good pictures are produced. If it were conceivable that all pictures could be made by men of talent and that they told stories of any one of the three categories described above, in terms of action and reaction, films might indeed be the best form of entertainment.

Of talented writers there are comparatively few, just as there are few talented musicians or painters. And, of the talented writers, there are still fewer whose work is created directly for the screen. The major part of stories that come to the screen are adaptations, translations from other mediums to the screen medium. This at once puts a premium on skill over original talent, so that the ablest screen writers tend to be craftsmen rather than men who create for the medium directly. It is worth noting that, in the best of films, a feeling of firsthandedness is reintroduced by talented directors, and the greatest hope for films comes from writers who direct their own scripts or directors who write their own scripts. But such films are a small percentage of the total output. The remainder dilute talent still further by imitating, with

variations and twists, the most successful products of the talented few.

Film critics are prone to examine only the mass output, the industrial by-product of genuinely creative activity, forgetting that the same process applies in all the other popular arts and that it is inherent in any effort to spread talent thin enough to satisfy the market. A distinguished director has said that we fail because we make films for the market, not for audiences. When the audience is served first, pictures may very well be better than ever. But if we accept the foregoing definition of a good film, incantation will become unnecessary, for there will be little disparity between the literal worth of a film and its promotional description. Then, however, the movie business will be quite different from the industry we have known and no amount of incantation will restore it.

"By William Shakespeare—with Additional Dialogue"

JAMES E. PHILLIPS

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SHAKESPEARE had scarcely achieved his immortality before doubts that he had known his business began to affect the production of his plays. No less a person than his reputed godson, Sir William Davenant, was among the first to evince such doubts by rewriting some of his godfather's works. Recent film treatments of Shakespeare indicate that the doubts are by no means settled; in fact, if Orson Welles's *Macbeth* be taken as the latest example, the doubts seem to have reached the point of denying to Shakespeare any dramatic or theatrical sense whatsoever.

The intentions of these doubters, from Davenant in the century of Shakespeare's death to Olivier and Welles in our own, are undeniably honorable. Apparently assuming that the old plays can have no meaning for modern men, the adapters and improvers seek to make the plays "meaningful" in terms of contemporary ideas of drama and of human behavior. Nahum Tate in 1681 gave *King Lear* a happy ending, married off Cordelia to Edgar, and cut the Fool—all to satisfy the conviction of his age that decorum and poetic justice govern human affairs. Olivier focused his camera on a non-Shakespearean bed and other symbols to satisfy the conviction of *his* contemporaries that Freudian psychology explains everything. In every case, the process of explaining the play instead of producing it involves cutting Shakespearean material or adding non-Shakespearean material, or both.

Efforts such as these betray the improvers' uneasy lack of confidence in Shakespeare's ability to write plays that, quite unaided,

could have meaning and dramatic interest for men in all ages. Granting that incidental elements in the plays may need explanation from age to age, the fact remains that Shakespeare's originals survive because of their hard core of recognizable human experience and emotion. The witches in *Macbeth,* for example, may have meant something quite different to the Elizabethan than to us, but the desperate need for certainty and security that drives Macbeth back to them is a human experience that means the same thing to both ages. Hamlet can be, and has been, explained in terms of Elizabethan psychology, Hegelian philosophy, Marxian sociology, and Freudian psychoanalytics, but the hero lives and fascinates as a dramatic character because his predicaments and feelings can be recognized by all men as something akin to their own. The producer who trusts Shakespeare's dramatic ability minimizes the explanation in contemporary terms and simply lets the universal elements exercise their age-old appeal. The "improver" too often does just the opposite, and consequently sacrifices the genuinely dramatic for an explanation that doesn't explain.

Oblivion is crowded with improvers and their improvements, but still the active distrust of Shakespeare's ability to write a good play flourishes. Such distrust seems particularly to have affected the film makers although, to be sure, few of them have expressed their doubts so candidly as did the producers of *The Taming of the Shrew,* which was announced as "Written by William Shakespeare, with additional dialogue by Sam Taylor." At the other extreme, Sir Laurence Olivier, while somewhat simplifying Shakespeare's conception of the ideal king in *Henry V,* none-theless happily was willing to let that conception speak for itself, as it so effectively did in the film version of the play. But in *Hamlet,* doubts apparently began to assail Sir Laurence, and in *Macbeth,* Orson Welles showed himself to be a man of very little faith indeed.

In *Hamlet,* Olivier's misgivings about Shakespeare manifested

themselves in two ways. By rejecting Rosenkrantz and Guildenstern, he implied at least slight distrust of Shakespeare's ability to construct an effective plot; and by imposing a Freudian interpretation on the play, with the textual cuts and visual additions necessary for this interpretation, he implied somewhat stronger doubts as to the universal appeal of the complex central character—an appeal that the history of the stage shows to be durable whether the central character is explained or not. On both scores, the result of these doubts was to deprive the play of some of the dramatic effectiveness which it has generally been conceded to have.

As characters, Rosenkrantz and Guildenstern undeniably belong on the list of those who never would be missed. But as the instruments of Claudius in his efforts to trap Hamlet, their place in the structure of the play is clear. The framework of the action is a series of moves and countermoves between Claudius and Hamlet after the ghost has laid his charge—a series that begins with cautious sparring and ends in the death lock. Hamlet at the outset feigns madness, ostensibly to cover his movements; the uneasy Claudius sets Rosenkranz and Guildenstern to find out what he is up to. Hamlet parries this thrust and the increasingly suspicious king agrees to set Ophelia on Hamlet to detect his intentions. Hamlet denounces her and plans a move of his own, the play within the play to catch the conscience of the king. And so the battle continues to the catastrophe.

Without Rosenkranz and Guildenstern—the means of Claudius's first action against his nephew—the sense of this basic conflict is delayed and left incomplete. The dramatic structure becomes a ladder in which the first rung is missing. Shakespeare, however, well knew that conflict is the essence of plot, and with the help of the two sycophants, he provided solid and consistent conflict as the framework of his play. Accordingly, Hamlet can and should be a play of compelling movement that involves the spectator's interest at the outset and carries that interest, with

mounting swiftness, to the catastrophe. Whatever else may be said of Maurice Evans's "GI" *Hamlet,* this sense of plot action and movement was one of its admirable features. Too many producers and critics alike, occupied with exploiting and explaining the rich central character, are inclined to ignore the structure in which he moves. In the degree to which this preoccupation with character is allowed to govern, the play becomes static or at best erratic, in terms of action. Such is one consequence of Olivier's lack of trust in Shakespeare's plotting abilities.

At the same time, an incidental but dramatically appealing element of the play is destroyed by the removal of Rosenkrantz and Guildenstern. In Olivier's film, Claudius was pretty much a deep-dyed villain from beginning to end; there was little sense of change or progression in his attitude. But Shakespeare clearly intended, with aid from Rosenkrantz and Guildenstern, to show the change in Claudius from a man with mere uneasy suspicion of his nephew to a man with murderous intent—a development beginning with his insinuating suggestion to the two courtiers that they "gather so much as from occasion you may glean" and culminating in his desperate scheme to involve Laertes with the prince in the fatal duel. Again, without Rosenkranz and Guildenstern, this sense of progression in the character of Claudius suffers, if it does not disappear from sight completely. Shakespeare may have done little to characterize the twin sycophants, but in salvaging them from his source materials his dramatic instinct seems to have been sound on two counts, that of effective plot action and that of the characterization of Claudius. In rejecting Rosenkrantz and Guildenstern, Olivier denies that instinct and in consequence sacrifices its dramatic rewards.

Sir Laurence may have had to cut Rosenkrantz and Guildenstern because he needed the time to focus his camera on the queen's bed and otherwise enhance the Freudian interpretation of the hero's problem. Critics are still arguing whether the time was well spent. In any event, the cutting and visualization in-

tended to provide this interpretation imply very strongly Olivier's doubts that Shakespeare's Hamlet could exercise its dramatic appeal without explanation. Davenant had similar misgivings about the playwright's Macbeth, Colley Cibber about his Richard III, and Nahum Tate about his Lear. Each of the three, like Olivier, tried by cutting and adding to make the character "meaningful" in terms of contemporary ideas. But any attempt to impose a single and simple explanatory formula must be made at the expense of sacrificing the human complexity and contradiction that may have been Shakespeare's conception in the first place and that are certainly the source of the perennial appeal of his characters.

For example, without arguing the merits of the Freudian interpretation of *Hamlet,* it was accomplished in the film at the expense, among other things, of two of the great soliloquies: "O what a rogue and peasant slave am I" (II, ii), and "How all occasions do inform against me" (IV, iv). Hamlet's self-chiding awareness of his own dilemma may not fit precisely the Freudian interpretation of his problem, but his soliloquies contribute immeasurably not only to the poetry of the play but to the dramatic interest of the character. Here, as nowhere else in the drama, Hamlet gives expression to a state of mind that can be recognized by all men as part of their own experience. To rob him of these expressions for the sake of a contemporary formula is to deprive him of at least some of his purely dramatic richness of character. From the realms of forgotten stage heroes Tate's poetically justified Lear beckons to Olivier's mother-obsessed Hamlet; meanwhile, Shakespeare's complex originals continue to fascinate men in every age.

But Olivier's basic belief in Shakespeare's dramatic instinct for action and character is strong indeed in comparison with the doubts Orson Welles exhibited in his production of *Macbeth.* Here is neither faith in Shakespeare's ability to plot an action that is psychologically effective and dramatically satisfying, nor faith

in his genius for creating characters of universal human appeal. The result of Welles's doubts and distrust is a veritable reconstruction and rewriting of the play. A non-Shakespearean prologue expounds a non-Shakespearean theme which requires a non-Shakespearean character and a good many non-Shakespearean lines to develop it. After comparing Welles's explanation and its attendant alterations with Shakespeare's original conception, and comparing the melodramatic effects substituted by Welles with Shakespeare's particular dramatic achievements in the play, one wonders if the film maker's doubts were justified.

That Welles should find it necessary to "explain" *Macbeth* is a little surprising at the outset, since of all the great tragedies it has generally been regarded as one of the clearest and least problematical in intention. Shakespeare's text insists almost monotonously that this is a tragedy of fear, of the desperate and finally hopeless feeling of insecurity and uncertainty in a man who commits a crime against his own instinct and better nature—"To be thus is nothing, but to be safely thus" (III, i). Fear, in this sense, impels Macbeth to sometimes cunning, sometimes reckless, sometimes frantic efforts to retrieve the security and certainty which he abandoned when he murdered Duncan. His "fears in Banquo stick deep," he says before commissioning the murderers (III, i), and "to make assurance doubly sure" (IV, i) he has the family of Macduff killed. His anxiety to know "By the worst means the worst" drives him in desperation back to the witches, for, as he has said,

> Better be with the dead,
> Whom we, to gain our peace, have sent to peace,
> Than on the torture of the mind to lie
> In restless ecstasy (III, ii).

It is not ambition to climb that drives this desperate man, nor is it remorse of conscience for what he has done; it is rather his search for assurance and certainty in a world of evil foreign to the nature of a man who is "too full o' th' milk of human kind-

ness." But it is a futile and hopeless quest for such a man, as Macbeth—weary, bewildered, and no longer caring—finally realizes before he goes down to destruction.

Unwilling or unable to trust this profoundly human and recognizable experience as the heart of the tragedy, Welles imposes on the play an explanation that is as dubious dramatically as it is historically. At the opening of the film we are told that this is a story of "Plotting against Christian law and order" by "the agents of chaos, priests of hell and magic," whose "tools are ambitious men." Macbeth, then—a man whose ambition is halfhearted at best and scarcely mentioned after the first murder—is to be simply a puppet in the hands of personified abstractions. Shakespeare's tragedy of the man Macbeth is to be explained as the epic of triumphant Christianity.

Since Shakespeare's play contains no embodiment of active Christianity to oppose the "agents of chaos," Welles must create the non-Shakespearean friar, a character who wanders through the play collecting lines left over from almost every other character and a few from Welles himself. The result is a properly pious figure, but except for shooing off the witches on one occasion, uttering a few quite un-Shakespearean prayers, and serving—as often futilely as not—as warning messenger to Macbeth's victims, the friar has no practical effect on the development of the tragedy or on its outcome. Here Welles's improvement is less distracting than empty and ineffectual. For in spite of Welles's efforts to explain them otherwise, the controlling factor and commanding interest in the film itself remain the struggle and conflict within the very human soul of Macbeth.

But although he remains dominant, the central character nonethe-less suffers considerably on the Procrustean bed of Welles's simplified explanation. On this bed there is no room for Macbeth's reiterated reference to his fears, to the tormenting sense of insecurity in an honorable man who is doing the dishonorable. For example, the great soliloquies, "Two truths are told" (I, iii)

and "If it were done when 'tis done" (I, vii), are reduced to simple expressions of ambition and conscience; the larger bulk of both, in which Macbeth describes and analyzes the nature of his fear and uncertainty, is cut. Thus is the complex psychological appeal of Shakespeare's original sacrificed to Welles's doubts and to his simplified explanation of an "ambitious" man. Vestiges of Shakespeare's conception of Macbeth's state of mind remain in scenes like that of the murder of Lady Macduff, where we see Macbeth determined to secure assurance and certainty at any cost. But with so much of the development of Macbeth's driving fear already cut, the telescoped banquet scene becomes little more than a melodramatic and perspiratory display of remorse and cowardice. And Macbeth, who can say to Banquo's ghost, "What man dare, I dare," and who can murder to find security, is anything but a conscience-stricken coward, howsoever aptly this conception might fit Welles's formula for the play.

Other characters suffer no less than Macbeth himself from Welles's effort to explain the tragedy in simplified terms. Among these, Lady Macbeth is the victim most to be regretted. At the outset, Welles, apparently intent on minimizing the basic psychological problem of the hero in favor of the extraneous explanation, deprives Lady Macbeth of her superbly perceptive analysis of Macbeth's need for certainty:

> Thou wouldst be great;
> Art not without ambition, but without
> The illness should attend it . . .
> Thou'ldst have, great Glamis,
> That which cries 'Thus thou must do' if thou have it;
> And that which rather thou dost fear to do
> Than wishest should be undone (I, v).

Here is not only expert testimony as to the real nature of Macbeth as Shakespeare conceived him to be, but also the first striking indication of the shrewd, steely quality of Lady Macbeth. Here, if nowhere else, one could have wished for greater confidence in

Shakespeare's dramatic instinct on the part of Welles. Yet little of this crucial soliloquy remains in the film except the lines "unsex me here," and the camera leaves little doubt that fulfillment of that demand would meet insurmountable obstacles.

If anything is clear in Shakespeare's text, it is the fact made obvious in these lines that Lady Macbeth was able, at the outset at least, to supply the self-assured certainty which her lord lacked. Much of this quality in her character disappeared in the cutting and adaptation throughout the film. In particular, to deprive her, as she took over arranging the details of Duncan's murder, of her greatest and most characteristic line—"Leave all the rest to me" (I, v)—was something of an injustice. And robbing Lady Macbeth to pay Welles by transferring this very line to Macbeth did little to help matters. In fact, this transfer of lines reveals how completely the film fails to comprehend the psychological basis of Shakespeare's tragedy. Welles shifted this crucial line not only to Macbeth, but ahead to a point in the drama just before the murder, when Macbeth has finally been whipped to reluctant action; even then he is scarcely in the state of cool, calculating certainty that would enable him to handle details, as he demands. But Shakespeare had given the line to Lady Macbeth at an earlier stage, just three lines after Macbeth himself had tried to get out of the whole business by telling his wife, "We will speak further," and only a short time before he was to tell her, in the same impulse to cling to his security, "We will proceed no further in this business" (I, vii). Welles kept this latter line, it is true, but significantly he cut the following four, in which Macbeth explains his reasons: "[Duncan] hath honor'd me of late; and I have bought / Golden opinions from all sorts of people, / Which would be worn now in their newest gloss, / Not cast aside so soon." Clearly, a man in this frame of mind could not have all the details of a murder left to him. Shakespeare knew that as well as did Lady Macbeth, and his instinct in giving her the key line appropriated by Welles was sound dramatically, theatrically, and psychologically.

With this weakening of Lady Macbeth's steely certainty there went also in the film a weakening of Shakespeare's obvious intention to show that she too was human; that for all her seemingly superhuman lack of compunction, her break under the strain was not so sudden as the sleepwalking scene by itself would indicate. Welles may have tried to suggest this gradual breakdown by placing Macbeth's interview with the doctor, regarding her health, before the sleepwalking scene, contrary to Shakespeare's arrangement. But if so, Welles's effort was too little and too late to be effective. Shakespeare had planted the suggestion long before and regularly, but Welles cut or obscured all such suggestions.

As early as Act II, while the murder is being committed, Shakespeare's Lady Macbeth reveals that she has had to fortify her nerve in quite human fashion: "That which hath made them [the grooms] drunk hath made me bold," she says in a scene cut by Welles, and she goes on to assure herself—but no one else—that had Duncan "not resembled / My father as he slept, I had done't" (II, ii). A little later, Welles showed her fainting at the discovery of the murder, but so hurriedly and with so little preparation that the point of her collapse, in terms of her mounting tension, was all but lost. Then in Act III Welles again missed or deliberately ignored Shakespeare's clear intention to foreshadow the impending breakdown. In the play, Lady Macbeth sends a servant to fetch her husband, and for a few moments she is alone. In those few moments she lets down and wearily confesses, "Nought's had, all's spent." But upon Macbeth's entrance she pulls herself together and displays, for his benefit, her former steel: "Things without all remedy / Should be without regard; what's done is done" (III, ii). In that earlier, unguarded moment, however, she has let us see her real state of mind and the deteriorating effect of the strain upon her own nerve. By transforming this soliloquy of hers into a dialogue with Macbeth that comes much later in the film, Welles makes her lines little more than a melodramatic rivalry with her lord in expressions of wretchedness. The dramatic effectiveness

and psychological realism of her momentary loss of grasp is sacrificed completely, and the sense of progression in her character is seriously impaired. Again, one wonders if Welles's lack of trust in Shakespeare was justified.

The dramatic quality of other characters, besides Macbeth and his lady, is similarly weakened by Welles's effort to impose a simplified explanation on the tragedy. Banquo suffers especially in this respect, since most of his character-revealing lines are appropriated, to no good purpose, by the ineffective friar. And while admittedly no great sacrifice, Ross is almost completely sacrificed for the ubiquitous friar's benefit. But perhaps the point has been established. In the mistaken effort to make the tragedy "meaningful" to contemporary audiences, Welles, like Davenant and Tate before him, has simplified and transformed the text at the expense of those very qualities of human character and behavior in Shakespeare's work which can be recognized and appreciated by all human beings in all ages and societies.

Much of the cutting and rearrangement of the play, however, cannot be explained in terms of the formula of Barbarism *vs.* Christianity which Welles tried to impose upon it. One can only conclude that Welles no more trusted Shakespeare's instinct for good drama and theater than he did the universal appeal of the playwright's theme and subject. Two examples from among many in the film must suffice to illustrate the point.

Critics and audiences alike have been unanimous in marveling at Shakespeare's superb placing of Macbeth's "Sleep no more" speech in the murder scene. In contrast to Lady Macbeth's practical grasp of the situation in this tense moment—"Go get some water and wash this filthy witness from your hand"—Macbeth, completely unnerved and completely insecure, is close to hysteria; his frenzied and distraught imagination wanders incoherently from fear to fear until he is almost babbling about "Sleep that knits up the ravelled sleeve of care." Apparently missing both the psychological realism and the dramatic function of this speech,

Welles transfers it to a point far along in the film when Macbeth, speaking some of these lines, means quite literally and mundanely that he's worn out from loss of sleep, and Lady Macbeth is made to agree that this is his only problem. Meanwhile, in place of the "Sleep no more" speech, Welles substitutes in the murder scene several lines from the episode following after the discovery of the murder, where Macbeth, seeking to cover his guilt in tones that ring with conventional and insincere grief, expresses to the suspicious Scottish lords his sorrow at the death of Duncan. "All is but toys; renown and grace is dead" (II, iii), he tells Banquo and the others in an outwardly pious reference to Duncan that, as transferred by Welles, is totally out of harmony with the agitated hysteria of the murder scene. In such a transposition as this, the lack of faith in Shakespeare's dramatic instinct seems disastrously obvious; here indeed "Confusion now hath made his masterpiece."

Similar evidence of Welles's refusal to trust Shakespeare's sense of drama and theater appears in the film treatment of the banquet scene. By making the ghost of Banquo appear twice during the scene, Shakespeare remarkably enhanced the dynamic quality of Macbeth's reactions—his original suspicion and consternation, his momentary false courage and assurance when the ghost seemed to disappear, and finally his genuine, sickening terror upon the return of the apparition. Contrariwise, by telescoping the two ghostly appearances to one, Welles forced on the character of Macbeth, in this situation, a static quality which no amount of melodramatic sweating and table tipping could overcome. He was simply a frightened, perspiring man from beginning to end. If the non-Shakespearean appearance of Duncan's ghost at the last minute was intended as a substitute for Banquo's return, then Welles neglected to take into account the playwright's sense of timing which permitted Macbeth to seem to recover his nerve between the two appearances. Duncan's ghost enhanced the melodrama of the situation, but did little to reveal the conflict within Macbeth.

These are small points, perhaps, but the cumulative effect of many like them throughout the film is to thin out the dramatic richness and variety of the original play. Apparently sensing this lack of substance in the screen play, Welles attempted to compensate for the deficiency by adding large amounts of cinematic spectacle and sensation—a profusion of swaying corpses and impaled heads, deafening storms and screaming music, the prolonged but somewhat irrelevant decapitation of Cawdor, and the hurtling body of Lady Macbeth as it bounced from rock to rock. But such devices served merely to emphasize disproportionately the melodramatic element that is admittedly inherent in the play. They are by no means substitutes for the truly dramatic elements of character and conflict in Shakespeare's original which raise melodrama to the levels of great tragedy.

These objections to the lack of confidence in Shakespeare's ability, a lack of confidence evinced to a large degree by Welles and to a lesser degree by Olivier, will not be mistaken, I hope, as simply the protest of the Bardolator against any tampering with The Word. Cutting and adaptation of the texts of the plays has always been necessary, as Shakespeare himself was well aware when he set about cutting his own *Hamlet* for production on the stage. But the necessity for cutting and adapting in terms of Shakespeare's basic dramatic conceptions would seem to be suggested by the flourishing vitality of his originals and dusty neglect of the improvers and their efforts. From Davenant to Welles, the improvers have learned the lesson the hard way: trust Shakespeare in matters of drama and theater; he knew what he was doing.

Allerton House 1949, 1950

ROBERT B. HUDSON

ROBERT B. HUDSON, Director of University Broadcasting at the University of Illinois, has been active in the fields of both education and radio. After some years of work in adult education, he organized and served as director of the Rocky Mountain Radio Council, an association of thirty colleges and universities which, since 1939, has been coöperating with commercial radio stations in presenting public-service programs. More recently, he was a radio consultant to the OWI, and from 1945 to 1950 was director of Education and Opinion Broadcasts for the Columbia Broadcasting System.

The seminars on educational broadcasting held at Allerton House, a conference center of the University of Illinois, were the outcome of conversations between John Marshall of the Rockefeller Foundation and Wilbur Schramm of the University of Illinois. Dean Schramm served as the director of the 1949 seminar, and Mr. Hudson as the general chairman of the seminar in 1950.

AT LONG last educational broadcasters have discovered that they are not faint, isolated whispers in the broadcasting world. They have discovered for the first time that they are a part of something of great significance in America. Furthermore, among them is a general recognition not only that their role is important (they have always believed it to be), but that now there is some prospect of their controlling their own destiny.

For a group which has been broadcasting more or less regularly since the early 'twenties, and whose members stood with their few stations against economic and political buffeting in competitive seas better charted and more efficiently navigated by commercial broadcasters, such a discovery warrants a bit of looking into.

The discovery that things were not what traditionally they seemed to be was made by a relatively small group of men meeting under circumstances which were hardly extraordinary. About twenty directors of educational radio stations and university program-producing centers were invited to Allerton House for two weeks in the summer of 1949 for a stocktaking of educational broadcasting. These men knew each other well—as a matter of fact they had been meeting together at conventions for years—and they had some acquaintance with the other fellow's problems. But common problems were usually overshadowed in these meet-

ings by peculiarities of their specific application. The men who gathered at Allerton House were accustomed, too, to their "stepchild" role in American radio, and knew that not infrequently educational radio was accorded similar status on their home campuses as well. They had watched, during three postwar years, as commercial networks and stations dropped all pretext of educational broadcasting, substituting for it mainly the Advertising Council's public service formula—calls to action with little premium on understanding.

But commercial radio and its practices were not on the Allerton House agenda. Here was a chance for educational broadcasters to think coöperatively and consecutively about noncommercial radio. No one was present to sell them on a program or to draw the grand design. Their advisers were not there to remind them of a mission in life. Even the representatives of the radio industry came to be counted and to talk theoretically of free speech, rather than to recommend courses of action. They were on their own, and there was adequate time for soul searching.

The daily sessions of the seminar, planned in advance by a steering committee, tended to be overprogrammed for fear that time might hang heavy on the hands of a group of active radio men who found themselves suddenly set down in the heart of the Robert Allerton Park and almost literally withdrawn from the world. But before two days had passed, the agenda was scuttled and the whole group was aflame over the central question: "What is the job of educational broadcasting?" What is it doing? What is it not doing which it should be doing? What properly should be expected of it? What is its role in American life and culture? What is it waiting for? Questions like these completely consumed the attention of the group in its scheduled meetings, in rump sessions, in committees, at meals, in the Monticello tavern, and in countless bull sessions. As the group buckled down to its task, it seemed that suddenly a great truth had been revealed which long had haunted every man present but which had seldom escaped

from deep in his subconscious—the truth that educational radio not only has a job to do, but it is capable of doing it. The sheer relief in getting at this matter was electrifying; the wall of repression, buttressed by years of rationalizations and expediencies, came tumbling down and educational radio, for the first time in its turbulent history, was on the move.

Throughout the days which followed, a practical, forward-looking operational pattern took form, but not before the group painstakingly reviewed and restated the nature and the goals of educational broadcasting.

The Allerton seminar asserted that the aims of educational broadcasting are the broad aims of education; that education in a democracy has the responsibility of lifting the level of understanding and appreciation of the people, of giving the individual a knowledge of himself and his society and of the sources of tensions and perplexities in each; that in a free society it is essential that the individual have a continuing sense of belonging and participating, of keeping up with a complex and fast-moving world; that it is the responsibility of education to foster and further that feeling of belonging and counting.

The seminar pointed out that educational broadcasting has been most clearly distinguished by its high concern for integrity in the selection and handling of materials, and by its consistent dedication to social purpose. This purposeful activity has taken several forms, among which are: (1) informing, (2) stimulating the individual to organize and give meaning to information, (3) contributing to the understandings that make for better human relations and adjustment, (4) broadening participation in the culture of our society, (5) acting as an outlet for the varied expressions of the community which the station serves, and acting as a force within the community to help it solve its problems, and (6) leading the way, by experiment, toward new forms and activities of broadcasting. On this latter point the seminar gave appropriate emphasis to the truism that people cannot come to like what they

have never experienced, thus underlining the basic fallacy of the program popularity-rating systems as program determinants. It went on to reassert that broadcasters must provide that variety of experience which permits and encourages the development of tastes and interests. For broadcasters, this implies an obligation to experiment with both form and content.

In a forthright indictment of narrowly conceived policies and practices, the seminar argued that educational broadcasting, like education itself, cannot in a democracy be the prerogative of a privileged few. Educators on the air have often tried to serve the needs of such limited groups as have already been exposed to the benefits of considerable formal education. There is danger that these special services will be given too great an emphasis and that the medium will fail to carry information, understanding, and culture to the large portions of the general public which are not highly educated and are therefore more difficult to reach with serious material. The seminar argued further that the effort should be made directly and frequently, by educational broadcasters, to reach and serve the greatest possible number of people, always bearing in mind the fact that the universal audience is made up of a number of publics, and that generally speaking no one program will reach all these publics and therefore all the audience.

It should be noted here that a program intended to appeal to the universal audience must be based upon interests common to all people, and such interests are rare indeed. There are many elements which tend to limit the universal audience, such as age, sex, educational background, occupation, economic status, place of residence, the form of the program selected, the difficulty of the presentation, and the selection of the area of the problem. It should also be noted that each individual finds himself in many and quite different listening publics.

The seminar spent much time trying to think through and resolve satisfactorily the "mass *vs.* class" issue. Commercial broad-

casters, now even more than in earlier years, appear to be programming for the mass—or, perhaps more accurately, the largest realizable minority—audience. While leaving the so-called mass audience to the entertainment-centered commercial interests, the educational broadcaster must not fall equally captive to the class audience. The seminar reasoned it this way: one great purpose of the educational broadcaster is to render service to those publics which are not otherwise being served. In creating a program for any public in terms of the need or interest that defines that public, the broadcaster will try to reach the entire public. When broadcasting is serving the interest of such publics, the size of the obtained audience is not to be measured against the size of the universal audience, but rather against the size of the public selected. When the public is small, the obtained audience will, of course, be small. If the need or interest served is important, the smallness of the audience may be justified. But there is no merit in smallness of audience in itself. If the potential audience for the program is large and the obtained audience is small, the situation should be analyzed carefully to make certain that the size of audience is not a result of poor audience promotion or lack of imagination and skill in program design.

The deliberations of the seminar went beyond the broad examination of purposes and the assessment of responsibility for serving audiences of various sizes and compositions. Critical attention was given to the nature of noncommercial broadcasting. It was pointed out that our social structure recognizes both profit-making and nonprofit institutions. The school and the university have as clear a place in our society as the small business and the corporation. Both profit and nonprofit institutions support the American way of life.

Furthermore, society requires different services from the two kinds of institutions. The educational institution and its broadcasting arm exist entirely to render public service and to make education widely available. Their success is judged not by eco-

nomic results, but by achievement in reaching this educational objective. The noncommercial broadcaster, no less than the commercial, is dependent upon proper financing, skills, techniques, knowledge of his audience, and limitations of the medium. But the similarities of his operation to commercial operation are dictated by the requirements of the medium, rather than by purposes and goals. Some educational institutions maintain their own facilities; others, through their production departments, use available time on commercial stations; still others use both. Whatever the avenue used, these institutions must meet professional standards of production. But whereas the commercial station in its daily program design must emphasize the common denominators of public taste, and reflect in many of its programs the widespread popular desire for relaxation and escape, the educational station operator can aim his programs at the wide variety of special needs and interests in his audience. He can program for unserved segments of the universal audience, for special areas or special needs. He can offer a service flexible enough to meet individual differences, and can reflect the total resources of education in terms that will appeal, at different times, to all segments of the audience. Especially if he has his own station, he can provide the continuity of programming which is so essential to the educational process, on a regular and long-time basis rather than the limited and sporadic basis which limits the educational broadcasting of commercial stations. He can do this because his *primary* purpose is education. Whereas a commercial broadcaster may highlight a public service or educational program with great production skill and for a large ready-made audience, the noncommercial broadcaster can design his entire program structure in the light of educational needs and resources.

From these general discussions of philosophy and objectives, the 1949 Allerton House seminar moved to some considerations of implementation. It outlined a program which the individual educational broadcaster might follow in assessing community

needs and resources, developing new program techniques, building audiences, developing areas of research and "pilot plant" experiments, and training personnel. The largest and by far the most important step it took, however, lay in its spelling out what educational broadcasters working together can do. The seminar recommended and indeed set in motion plans for (1) a central service for sharing programs, by tape or transcription, and (2) a long-range plan for an educational network and a well-financed program-producing center.

The single most important factor contributing to the slow growth and development of educational broadcasting over the years has been the unfavorable ratio of program staff and resources to the number of hours in the broadcast day. It is obvious that a simple exchange of the better programs produced by each educational station or university program-producing center would not only relieve the pressure on each staff, but upgrade the program output as well. A central program-producing service would supplement this exchange and bring exciting new resources and production skills to bear all along the line.

The 1949 Allerton House seminar adjourned on this note of hope and dedication. The prologue had been written. The charge set off is still reverberating, firing imaginations, and igniting new actions in many quarters. A postseminar committee which included in its membership Richard B. Hull, director of the Iowa State College station WOI (AM-FM-TV); George Probst, director of the University of Chicago Round Table; and Harold McCarty, director of the University of Wisconsin station WHA and the Wisconsin State FM network, immediately began the task of formulating the long-range plan for organizing a network of educational stations, developing a central program-producing service, and exploring possible sources of financial support for the enterprise. Concurrently Seymour Siegel, director of the New York City stations WNYC and WNYC-FM, took the initiative in implementing the program-exchange proposal of the seminar.

Mr. Siegel and his staff inaugurated the "bicycle network" in the fall of 1949. Its operation involved the routing of tape recordings of high-quality educational programs from station to station around the country. This practical demonstration of self-help caught on quickly, and within the short space of one year the "bicycle network" is providing four hours of programs per week to twenty-eight educational stations from Boston to Los Angeles, and from Minneapolis to Baton Rouge.

In view of the encouraging and dynamic results of the first Allerton House seminar, its sponsor, the Division of Communications of the University of Illinois, proposed a second one. Again the Humanities Division of the Rockefeller Foundation agreed to underwrite the out-of-pocket expenses of participants and visiting staff. The National Association of Educational Broadcasters gave its enthusiastic endorsement to the proposal. Where the first seminar was chiefly concerned with policy—what is the job of educational broadcasting?—clearly the 1950 Allerton House seminar should address itself to program content—what to say, and how to say it effectively.

It is worth noting in this connection that the end product of radio—the program—is the area most neglected by broadcasters. There are literally no meetings of broadcasters in America where programs are the central concern. Attention to them is confined to gross audience pull as it is reflected in ratings. Program content is examined only as a likely culprit in instances of low circulation. Such other attention as programs may get is likely to be centered on production techniques and the peculiar disciplines of the medium, rather than on program content and meaningful communication.

The planners of the second Allerton House seminar turned their backs firmly on the studio-technique emphasis in production, important though it is, and resolved that the seminar should concern itself with "idea production," or idea communication through the medium of radio. This time the seminar would be

composed not of educational station executives as in the first instance, but of program and production directors—the young men and women in educational stations who have the privilege and the responsibility of building programs from their very inception, taking them through their several stages of development and, finally, through the actual air performance. These are the key people in radio programming, and the 1950 seminar was conceived and organized on a basis calculated to help them take a fresh look at education's resources, at the programmer's problem of drawing significance from these resources, and at ways and means of effectively communicating that significance.

In lifting program people, for a fortnight, out of their day-by-day routine of broadcasting for the purpose of helping them in testing and resetting their sights, the obvious and most promising method was to bring them into contact with fine minds, each of which was a specialist in a field educationally and socially important. Following this plan, guests of the 1950 Allerton House seminar, for a day or two each, included Allan Nevins in history, Robert Redfield in the social sciences, Kenneth Hudson in the fine arts, Wilbur Schramm in communications effects, Walter Agard in literature, Richard McKeon in philosophy, Dr. A. C. Ivy in medical sciences, Clifton Utley and Phillips Talbot in public affairs, Le Cronbach in educational psychology, O. H. Mowrer in mental hygiene, and David Randolph in music. Fred S. Siebert and Charles Sandage joined up for special sessions, respectively, on government regulations as they affect programs and on audience research.

These men gave active leadership as the seminar explored subject areas which, heretofore, have remained largely unworked by broadcasters, and other areas not unfamiliar to radio listeners but in which the broadcasts have been conceived narrowly. The sessions alternately took on the characteristics of a master-student relationship and the pointed interrogations of a closed-circuit "Meet the Press." Members of the seminar were hard taskmasters

and the discussions were vital and penetrating. Practicality was assured through the participation, in all sessions, of either Robert Lewis Shayon or Homer Heck, two of the abler and more experienced commercial network producers. The "technical-consultant-in-residence" role of these men contributed greatly in bridging the gap between theory and practice, and their evaluations for the medium of the scores of ideas introduced from the several substantive areas was especially noteworthy.

The 1950 Allerton House seminar kept records of its discussions in abridged form. All members of the seminar participated in drafting the summaries, and the combined reports of the daily sessions constitute an imposing document. Already these are being drawn upon heavily in program planning by most educational stations. Obviously, these daily reports cannot be reproduced here; neither can one do justice to major subject areas by thumbnailing the discussions of them. Suffice it for purposes of conveying some insight into the nature of the seminar to give here a few excerpts from the seminar notes on the discussions devoted to the problem of broadcasting literature, guided by Professor Walter R. Agard.

A literary work is basically a work of art, declared the seminar. It is also in its content a social document. It is a door to the comprehensive understanding of a whole culture. "Confronted by a work of art," as Alfred North Whitehead says, "the individual has an experience limited only by his own ability to respond to it in terms of these three consecutive steps in learning: (1) *romance,* through awareness of its interest, importance, and vitality; (2) *precision,* through the understanding of its tools and techniques; (3) *generalization,* through realization of its relation to the whole of life." "Educators," Professor Agard observed, "too often begin with the second step; radio rarely goes beyond the first."

The seminar agreed that radio, so far, has tended to reflect the episodic nature of American life. Just as we live in "fifteen-minute shots," so our approach to literature has been fragmentary, un-

directed, and incoherent. Radio should give to the study of literature a more integrated continuity and should evoke in the listener a sense of growth and achievement.

The seminar recognized three basic approaches to the presentation of literature on the air. One may present the literary work itself, either in its original form or through adaptation or condensation. One may review the work, revealing what may be found in the work. Or one may interpret, analyze, or criticize, presenting material which illuminates the work, evaluates it, or reveals its significance. Sometimes two or more of these methods may be combined. Professor Agard argued that there is danger of losing sight of the purpose when combining criticism with the work itself on the same program. Presenting the work directly and without comment is effective in itself. Literature can stand on its own feet. It is provocative, and listening to it is an active process which results in a degree of learning at the listener's level of understanding. Radio assists this process through its faculty of speaking to the listener directly and personally. It relieves the listener of the responsibility of the mechanics of the reading process, permitting greater participation.

Criteria for selecting the form for presenting literary works by radio were observed by the seminar to include: (1) the validity of the form in which the author has chosen to cast his work, whether novel, play, short story, poem, or essay; (2) the appropriateness of the form to the purpose of the program; (3) the suitability of the form to the medium of radio, and (4) the consistency of the form with the resources of the broadcaster. In the light of these considerations, a play might be read by a single voice, a story dramatized, an essay rewritten as a panel discussion or a dialogue. However, a broadcaster may well consider the validity of the author's choice of form the most compelling factor.

The seminar felt strongly on the point that purposive organization of literary works and analytical comment into an integrated "course" or series of programs makes possible a greater sense of

continuity and achievement. The listener has a sense of "going somewhere" or of a deepening experience. Organization may be through a series of programs the same day each week, or through programming an entire evening around different aspects of a single unifying idea, if it is to accomplish this integrated effect. The approaches to literature around which a program series might be unified are many and varied:

1. A study of the growth of important ideas may be traced in the great literature of history, as in the currently popular *Great Books* series which, though stimulating, is not truly integrated.

2. A study of a particular idea, as developed by successive authors in literature, may point up the idea of democracy or the problem of man and his environment. Just as the previous approach selects a group of authors and studies their ideas, this approach selects an idea and studies the authors who have advanced it. A kind of concordance of ideas, *The Syntopican,* is being compiled by the University of Chicago, listing the contributions of a large number of authors to certain ideas.

3. Great single works, such as *War and Peace,* may be presented in installments.

4. A chronological study of an author may be presented under a general subject, such as "The Development of Ibsen as a Dramatist."

5. The works of the same author may be approached through systematic study, such as "A Three-Dimensional Appraisal of Ibsen as a Social Critic."

6. Literature is an organic part of the whole culture which produces it, so a period or culture may be revealed through its literature.

7. The origin, development, and uses of a particular literary form or type may deepen the listener's appreciation of the epic poem, social satire, or drama. An example of this type is the WHA series, *History and Myth in Drama.*

8. The development of an historic or legendary story may be

presented as treated by different authors, such as Amphytrion or the Fall of Troy.

The same kind of analysis and systematic study which characterized the seminar's attention to goals and techniques in broadcasting literature prevailed in all other discussions throughout the seventeen days at Allerton House. The examination of subject areas resulted in far more than the mere spelling out of new program series for educational stations. Program discussions included the program concept, selection and treatment of materials, and knowledge of the wants and needs of selected audiences.

The benefits of the seminar cannot be generalized on a group basis or in terms of mere program-performance goals; its impact on the lives of the individual participants was impressive but difficult to assess. In a letter written after the seminar, one participant put it this way: "It was an extremely stimulating intellectual experience. I was made painfully aware of how slack I had been in continuing my education beyond college walls and college years. The shove this experience gave me has overcome my inertia and has given me sufficient impetus for a good hard program of continuing, purposeful self-instruction. The end result should be a better equipped program director."

The Allerton House seminars have been of immeasurable value to the cause of educational broadcasting. They provided stimulus when stimulus was needed, and they provided a basis for coördinated action when combined strength was needed in seizing the opportunities which beckoned. Today, to paraphrase a slogan, educational programs are better than ever. In addition, the "bicycle network" is rolling, a greatly stepped-up tape network operation is being established at the University of Illinois, progress is being made on the long-range plan for a program-producing center, and education is making a unified bid for the reservation of an adequate number of television channels for its exclusive use. If educational broadcasting is on the move, and it appears to be gaining momentum month by month, I believe it is

fair to sum up the spirit and the singular contribution of the Allerton House seminars in the words of Anatole France: "Don't flatter yourself with teaching a great number of details. Put spark to the spirit and people will catch fire where they are inflammable."

The Limitations of Television

RUDY BRETZ

RUDY BRETZ, TV pioneer, entered the television field eleven years ago when CBS formed its original staff. Cameraman, director, and inventor, he later became production manager of station WPIX. He is at present preparing one of the first definitive books on television production facilities and techniques. His article, "Television as an Art Form," appeared in Volume V, Number 2, of the *Hollywood Quarterly*.

AN EXAMINATION of the equipment and the methods of operation today in both the production of television programs and their reception reveals a long list of obstacles in the way of full realization of the new medium.

A large deterrent to the full enjoyment of any program is, of course, the small size of the average television screen, for actual physical size has a great deal to do with visual enjoyment. The visual sensation created by a large picture is greater than that created by a small one, since a large picture covers more of the retina with light. This restriction has led to a great concentration on close-ups and a hesitancy in the use of long shots, simply to make sure that the audience is able to see the subject properly. A feeling of claustrophobia, of watching a scene with blinders on, sometimes results from this lack of long shots.

Television receivers are very rarely in perfect working order. One of the most common ailments does not totally impair reception and so goes unnoticed. This is poor centering or overexpansion of the picture on the face of the picture tube. So much of the edges of the picture are lost on most sets that advertisers carefully avoid placing their message anywhere but in the central 50 per cent of the picture area. Obviously the effectiveness of careful composition is seriously limited when only a small percentage of receivers can show the entire picture.

There are four production obstacles which seem to be prominent throughout the television field. There is never enough space, enough time, enough staff, or enough money for satisfac-

tory production. Creative people working in the small stations, especially, are almost always frustrated. They complain of having to throw together productions, go on the air with them unrehearsed, and work in incredibly cramped quarters.

The average studio is much too small. Most television stations are operated by concerns which previously had operated radio stations. The management is familiar with production problems in radio. The engineering department usually has had contact with no other kind of show production. This is immediately felt in the design and construction of the television studio. It is usually the chief engineer of the radio station who is put in charge, and it is he who advises on the choice of studio locations, orders the equipment, and provides for the production facilities. A typical attitude is that television is the same thing as radio except that pictures are added. (I have actually heard this attitude expressed and been told about many key people, in the small stations, who hold it.) Experience has shown that the operation of a television studio requires many service departments and storage areas. Scenery must be constructed, painted, and stored. Props must also be stored. Provision must be allowed for dressing and make-up rooms. About four or five times the area of the studio itself is desirable for these service functions. Only a very few of the small television stations have made reasonable allowance for any of these functions, and, even more discouraging, a large percentage of small television stations have made no allowance whatever. An engineering maintenance shop is always provided. Dressing rooms are usually thought of. But space to construct, paint, and store scenery is usually lacking. Props are commonly stored along the side of the studio. The same goes for flats, fireplaces, roller drums, and furniture. I have seen studios—pitifully small to begin with—reduced in size by another 20 or 30 per cent because of lack of proper storage. Painting and set construction also must often be done in the studio itself, since no space has been allowed for the purpose elsewhere.

The result of this, in many cases, is to reduce drastically the amount of set construction that is done, and the variety of background sets that the studio keeps on hand. Some studios have given up changing sets entirely and do every show in front of a permanent background which is varied from show to show by the use of drapes, set dressing and the like. Another studio has permanent flats hinged to the studio wall, in order to produce quickly a great variety of simple sets by swinging these flats out in the desired combinations. Another studio uses stage wagons for permanent sets, and mounts a threefold set on either side of a castored wagon eight feet long and two feet wide. After one set is used, the wagon is rolled around, and the set on the reverse side serves as a background. These ingenious methods do not really solve the problem, however; they simply make it possible to do a lot in a small space.

The large network origination studios in New York are faced with the same storage problem as elsewhere. Having no place near the studio to store sets, and finding it would cost too much to truck them across town to a warehouse after each use, one studio chose for a time to destroy everything that was not connected with a permanent show. Thousands of dollars worth of scenery was broken up almost daily.

The small size of the actual television studio is a great deterrent to adequate production. Television studios must be large. Ellwell, art director for NBC television, says, "It has been found impractical to attempt television in a room smaller than thirty feet wide and fifty feet deep." Only 35 per cent of the existing television studios are as large as this. Cramped quarters lead to conditions such as I watched in a Chicago studio where the set for one scene of a dramatic show had to be struck during the show so that cameras could work in this area to shoot a following scene. Fluidity of motion, both of camera and actor, is hampered by small studio size. The result is often static shooting from unvarying positions.

I recall a time at WPIX when the studio was ringed on all sides by the sets for the evening shows, and because there was no time to strike and reset, an afternoon production was set in front of the evening scenery. The total working area left was a space about fifteen feet square. This was crowded with a large Fearless Panoram dolly, two cameras on tripod dollies, a gigantic Mole Richardson microphone boom, and a number of floor lights. Plus personnel, of course—about six or eight crew members. There was very little fluidity of movement or repositioning of cameras under these conditions.

A sometimes serious problem in small studios is background noise. This does not matter particularly during a show which frankly originates in the television studio; but, in the case of dramatic shows, it can be destructive to the story illusion which they attempt to build up. In large studios it is not so much of a problem, since the microphones are farther from the sources of unwanted sound.

The economics of television is based on the sale of time. Time is money in video. It is the commodity which is bought and sold. If time must be devoted to purposes from which revenue cannot be derived, it must be kept to a minimum. Sustaining shows for which rehearsal time is not purchased by a sponsor are cut down to the lowest possible amount—sometimes lower. Network commercial shows with an adequate budget will allow about a 10 or 15 to 1 rehearsal ratio—5 to 7½ hours rehearsal for a half-hour show. (The hours are paid for at the average New York price of approximately $250 apiece). In a small station, a director who attempts a dramatic show is lucky to get a 3 to 1 rehearsal ratio—an hour and a half of rehearsal for a half-hour show. This refers to "camera rehearsal," the actual use of facilities on the studio floor; rehearsals outside the studio are not so strictly limited. As a result, great value is placed on preplanning since the director must have all his camera positions, angles, and composition planned beforehand, so that he will not have to waste time in the

studio through trial-and-error methods. New techniques which the director has observed, but which he himself has not tried before, are very difficult to attempt. Refinements of production, special lighting effects, improved camera shooting, and more carefully rehearsed cutting are not possible with limited camera rehearsal time.

Practically all the television programs in the small stations are format shows for which no rehearsal time is necessary after a series has once been launched. Interviews, guest panels, quiz, charade, and audience-participation shows follow the same pattern every time. Economic necessity determines in large measure the type of programs that are produced. The requirement that programs must be rehearsed and produced on schedule is a limiting factor in itself. So long as television is an advertising medium, operating on the network principle, this will be true. Schedules are immovable. There is no stretching of rehearsal time, postponing of the hour of production, last-minute changing of schedule for any reason. The show absolutely must go on.

Twin obstacle to the lack of time is the lack of personnel. If there were more people in the production and program departments of a station, the lack of time might not be too serious. As things are today, the director in a small station finds himself working in all capacities. This is excellent training for a few months' time, but becomes very frustrating before long. It can prevent his producing even one show of which he can be proud.

Lack of adequate personnel leads also to extremely long hours. When this condition is imposed, creative fire is further dampened. A common complaint is that a man is underpaid. This is almost inevitable, except where unions are firmly entrenched, because of the large number of professional people who are willing to make great sacrifices to get into the field. Since it is possible to staff stations with low-paid personnel, and most stations are operating at a loss anyway, there is no logical purpose, from management's point of view, in raising the scale of wages.

It is the lack of money, of course, which causes lack of time and personnel. But lack of adequate production budgets is the main point here. This results in relatively low quality of production, second-class talent, the use of sets and props that make-do. This again refers to the local program originated at the small station, and bears no application to the commercial network show. Some of the big shows this year have gone on such a spending jag that it is difficult for many people in the trade to understand where the money goes. High figures run between $30,000 and $70,000 an hour. The local producer in Toledo, however, must put on a local show (just following this network extravaganza) at a budget of $70, instead of $70,000. Of course, people will say his show is worse, but somehow or other they will watch it. Audience reports in small towns, where two or three stations compete in local programming, often show that the station with the smallest program budgets and the poorest facilities is holding the largest audience. Could it be that lack of enough money to do things wrong is pushing these harried producers into techniques of pure television which interest the audiences more?

It has often been said that the main thing that has kept radio from really amounting to something has been the domination of the commercial motive and the business mind. Since the economic basis of television in America is the same as that of radio—the sale of time for advertising purposes—it seems logical to expect that television will be hampered in the same way.

Within this commercial framework, however, it is sometimes possible for art to bloom. There have been cases in radio; history presents many examples among the other arts. Painting in the Renaissance, in the great Dutch school, and architecture in almost all ages were completely commercial enterprises. Court painters, musicians, and poet laureates were just as dependent on the favor and caprice of their lords as we today when we fawn upon the presidents and vice-presidents of our big sponsoring companies. Yet these conditions in the past were not exactly death to the development of art.

Of course, in those examples art was a one-man proposition, whereas today's communication media are coöperative. Creation here is the result of many people working together. It is quite probable that one mind is stronger than many when it comes to the creation of art. Often, a Hollywood film that begins with a long list of writers, producers, and subproducers turns out to be a hodgepodge, whereas a film that starts with the credit "Written, directed and produced by" is likely to be a good film. At least it will have unity.

In television production there is a plethora of agency executives, producers, and subproducers who are the commercial minds. Although they may know showmanship, these people are in a position where they must give prior allegiance to the advertising of their sponsor's product.

This results, first of all, in conservatism. Hollywood production has shown the same tendency and, of course, it has been true of radio for years. An experiment that has been tried and has failed, for whatever reason, is dropped cold by everybody; while a successful show, no matter how ordinary, is copied and recopied as closely as legal restrictions will allow.

The second result of commercialism is a policy of constant surveillance and meddling through all phases of the production. The executive feels he *should* know more than the directors, producers, and other creative minds that he hires, and it is a very rare executive indeed who can admit what he does not know. Since he is boss, his suggestions are followed even though they are destructive to what the director has conceived. Unfortunately there is usually such a long string of bosses. Above each boss is a more powerful boss who knows even less about the creation of a show, and who makes even more captious and even more inviolate decisions. These people are probably acting in complete good faith. Each is held responsible for what is done under him and, particularly in this new medium, he does not feel confidence enough in anyone to leave him strictly alone and stake his own

reputation on the result. This hierarchy reaches up to the highest individual in the sponsoring firm, who, when he is unsure of his own judgment, refers the problem back to the audience for its reaction: he asks his wife. It is quite possible that this unscientific kind of audience measurement is behind many of the big decisions with which sponsoring firms and agencies determine the life and death of creative productions.

There is another aspect of group thinking and creating which tends to produce a relatively uninspired and pedestrian result. In order to use a certain technique or device in his show, the director must first convince his various bosses and co-workers of its value. There is a great difference between being able to do a thing, and being able to explain, *before you do it,* why it will be good. An intuitive feeling that a device will work is not enough to convince others in a story conference. The proponent of an idea must prove the idea is good. He must give examples of its successful use. He is limited to what the others have seen and will understand, and limited by what he himself can put across. I know of a writer who can sell an idea in glowing words so that everyone in conference is delighted. Yet, when the idea is given form, it often turns out to be commonplace.

A major problem in television is the advertising message between the acts of a show. This interruption to a show's continuity is analagous to the intermission between reels in the silent picture days, except that those periods were made as pleasant as possible. Candy or cigar vendors didn't plant themselves shouting in front of each member of the audience. Too much creative thought today is directed toward devising new and more powerful sledge hammers to aid in sales persuasion. A few of these commercials have been almost universally pleasing, but studies have shown that it is the commercials with a high score of dislike reactions which bring in the highest percentage of increased sales.

A large number of viewers have discovered a way to outwit the commercial. They simply lean forward and turn off the sound.

Immediately the irritation is gone. The televiewer has an advantage over the radio listener in this respect. He is devoting his entire attention to the television set. He is never across the room or involved in some other occupation. He is within easy reach of the tuning dial. (Tuning the television set is a skill of which new owners are proud, and they are anxious to display that skill.)

A certain number of television commercials are rewarding to watch. The classic example is the Sid Stone commercial on the Milton Berle show, which was always one of the top numbers of the program. Most TV commercials are not live television at all, but film productions utilizing production techniques impractical in television. If such commercials rise to the quality of art—and there is indication that this is possible—it will be film art, not television art. But it will be film art that owes its existence to the commercial demands of the television medium.

Fred Killian, program manager of WENR-TV in Chicago, made an interesting point in a conversation with me a few months ago. He said the public will accept and enjoy the educational, the documentary, and other nonfiction programs only if they are well sugared with commercials. His point was that the commercial sponsorship of a program lends dignity and importance to the show in the minds of the viewing audience. I know of no empirical evidence on this point, even in the field of radio, but it is an interesting consideration.

A general obstacle to the best possible production in television is the lack of understanding between engineering and production personnel. Two entirely different points of view are represented in these two departments; entirely different backgrounds are required for the people working in them. It is extremely difficult for a man who measures the quality of a production by its dramatic values, visual interest, and so forth to understand a man who measures a production with another yardstick, who is pleased by such things as "picture quality" and "low signal to noise ratio," and is distressed by a slight indication of "key-

stoning" or "streaking." The same thing is true in the other direction. The fault is lack of education on both sides. It is appalling how few production people attempting to work in this highly technical medium have the background of high school or college physics on which to build an understanding of the tools they are using. Engineers, who have worked in radio, do have a general idea of the elements of timing in showmanship, especially if they have been operating engineers. But the straight technician has only the haziest notion of what constitutes a show and no idea at all about artistic merit.

The problem of cameramen is a good example and will serve to illustrate the over-all problem. It is generally conceded that in motion pictures the cameraman is a key man, and must be almost as fine an artist as the director. In still photography the cameraman is all; he is the creator by himself. In television this has not entirely carried over. About half the TV stations hire cameramen for their knowledge of showmanship and photographic skill. The other half hire men with technical and engineering background. Of this latter group of stations, about half choose men who also show particular interest in or ability with the camera, train them intensively in their job, and let them slowly forget their technical background. The other half of this group—roughly one quarter of all television cameramen—are rotated from week to week over all the jobs in the engineering department. Technical men at heart, interested primarily in circuits and electronic phenomena, they are out of their element on a camera. The cameraman's job thus becomes the lowest calling. It is sometimes described as "the salt mine," disliked and dreaded by the engineer as a boring assignment calling for none of his intelligence and training. Many an engineer sits morosely on the camera, doing what he is instructed to do and no more. Any unusual angle or effect that a production man may try to get is resented, ridiculed, or apathetically tolerated by the cameraman.

The system of rotating engineers is always maddening to production people. This is made even worse in some stations by the

scheduling of engineers to fit work shifts which may not correspond at all with rehearsal schedules. Thus a director sometimes finds his engineers or cameramen changing between rehearsal and air time.

The camera operator is only one of a group of *operating* engineers. As such, their activities are confined to *running* the equipment, not to designing or maintaining it. Other operating engineers are: projectionist, audio operator, switcher, dolly pusher, microphone boom operator, record spinner, and lighting expert. I know of one station, WHEN in Syracuse, which has classified all of these jobs under the program department. I consider this a very significant move. It has made possible the assignment of "showmen" to operating jobs. The job of an operating engineer is definitely a showman's job, the job of putting on a show. It is almost entirely nontechnical. Where some technical understanding does enter in, station WHEN feels, as do WCAU and WPTZ in Philadelphia, that it is easier to teach a showman how to punch buttons and adjust a few dials than it is to teach an engineer showmanship. Furthermore, the fact that all personnel connected with production are in the same group completely eliminates group rivalry. This normal rivalry between human groups accounts for much of the war between engineers and program people.

The creative cameraman is a big factor in production quality. That in itself, however, is not enough. When the cameraman respects the director, he is eager to help him achieve any effect he has in mind. When the director respects the cameraman, he will encourage him to make creative contributions to the increased excellence of the program. Unfortunately, this ideal situation is by no means common. Many directors are unfamiliar with or unable fully to understand the cameraman's job. This is true, to a certain extent, of station staff directors, but is much truer of agency and package firm directors, whose contact with stations is irregular and whose television experience is limited.

WABD, the Dumont station, was faced with this problem years ago. Its solution was to follow the lead of NBC and separate the director from the cameramen, forcing him to give all his orders to a technical director, who relayed them to the cameramen. Thus the technical director (or TD, as he is usually called) worked with the cameramen as captain of a team. There is no doubt that this protected the cameramen from the aggravations of trying to work with incompetent directors. However, a good director was automatically prevented from doing his best work on the spontaneous type of program. Split seconds of reaction time make the difference between catching an action and missing it. By the time instructions were relayed through a TD to the cameramen, it was often too late to carry them out. NBC early established this "TD system" of television directing, but the shows at this network have almost always been scripted and well rehearsed, so that spontaneous instructions from director to cameraman are rarely necessary.

By far the most common method of operation allows the director to speak to the cameramen, while an engineer—who may be called the "technical director," or more often the "switcher"—operates the switching and fading equipment following the director's cues. In some operations, for the sake of more accurate cutting or merely for the sake of economy, this engineer is dispensed with entirely and the director runs the switching system himself.

The directors at NBC had long been discontented with the "TD" system and wanted to work directly with the cameramen. At one point last year they decided to do something about it. The company backed them up and announced that henceforward the directors, as well as the technical directors, would have intercom connection with the cameramen, and that the directors would be free to give directions to the cameramen at any time. This caused considerable misunderstanding until it was finally straightened out; the union objected strenuously to the reduction in importance of the TD. It was finally agreed that in the unrehearsed show the director would be allowed to speak to the cameraman,

but that in the regular rehearsed production the operation would continue in the earlier pattern.

The technical director system is now in force at the ABC network studios, but in a more liberal form that appears to be close to the ideal. Both director and TD talk to the cameramen (at least in the unrehearsed type of show) so there is no artificial limitation on quality, and at the same time the technical director is taking an active hand in helping the director run the show.

Most of television program production is in a first phase of development, which may be called the technical phase. A parallel can be found in the history of motion pictures just after the advent of sound. No one in Hollywood at that time understood audio equipment. Accordingly, experts were summoned from the RCA laboratories in New York, where the sound system was first developed, and were virtually put in charge of production. It was the day of the engineer in Hollywood. Visual quality deteriorated to zero. The camera was frozen in a sound-proof booth; actors were held to static positions under the microphone. It was not until motion picture men, such as Douglas Shearer, were sent to New York to learn sound that the reign of the engineer was broken, and the sound film was free to develop to its natural boundaries.

As long as the technical requirements of television remain a mystery to the station's program personnel, TV will not advance past the first stage in its development. Where creative men are on the cameras, however—where lighting men, for example, are chosen not only for their thorough understanding of the technical peculiarities of the medium, but also for their backgrounds in photographic or theater lighting as well—there television production is beginning to emerge out of the technical stage, and to develop as a medium of creative art.

Film Censorship in Sweden

ERIC LAWRENCE

A FEW years after the Swedish film industry was born, the Riksdag passed a film censorship law which went into effect June 22, 1911, and which is said to have been the first of its kind in the world. This law centered authority for film censorship in a body called Statens Biografbyrå which for convenience we will simply refer to as the Censorship Board.

This board consists of three permanent members appointed by the crown for a five-year term, one of whom is designated as director of the board. These censors may not be in the employ of any company which produces, lends, sells, or distributes films. No film may be exhibited in Sweden in a theater for public performance without a license from the Censorship Board, whether it be a full-length feature, a newsreel, or a short subject. Both Swedish and foreign films come before this board.*

Any run-of-the-mill film may get by with only one censor viewing it and giving it his personal approval, with license to distribute it for public showing. However, if any doubt arises in his mind as to the propriety of passing the film, the other censors may have a look at it, and then by joint discussion decide whether any cuts are necessary.

Very often the censors have to call on the services of specialists and experts in certain fields, who might be called ex-officio members of the Censorship Board, or adjunct members. There are, for example, psychiatric experts who are retained to detect deleterious psychological influences inherent in the plot or the situation of the films. If a question is raised about the showing of newsreels dealing with Sweden's national defense, an officer from Sweden's

* Several foreign films were banned by the censors in 1948. Among them were *Out of the Past* (RKO), *Love from a Stranger* (United Artists), *Street with No Name* (Twentieth Century-Fox), and *I Walk Alone* (Paramount). Some of these films were later cleared when cuts of the offending portions had been made.

General Staff may be called in to view the shots and give his opinion. The law provides for deputy censors (we might call them stand-ins) for each of the three regular censors who can substitute for any of the three unable to be present.

According to the wording of the film censorship law, all efforts must be made to keep consistent standards in the judging of films. Uniform criteria must be followed to the greatest possible extent in order to bar capricious or arbitrary decisions on the part of the censors. If the producer of a Swedish film or the distributor of a foreign film is not satisfied with a decision of the Censorship Board, he may appeal to the crown, and his appeal will then be acted upon by the government. This appeal does not involve the distributor in any specific costs.

A careful registry is made of all films received for censorship and all decisions made. Two copies of a certificate for exhibition are issued, one for the film company and the other for the official government records. The original, which is sent to the film company or distributor, must be shown to the police by the theater owner when required. Exhibiting a picture that has not been cleared by the Censorship Board is an offense punishable by suitable penalties.

All films reviewed by the board are divided into two classes—those which are to be exhibited to adults only (persons over fifteen years of age), and those which can be exhibited to anyone regardless of age. In Sweden the laws governing the conditions under which children of fifteen and under may view films are very strict, and justifiably so. Perhaps the low incidence of juvenile delinquency in Sweden can be traced in no small measure to this restriction on the promiscuous exhibition of films to all spectators. Statistics show that about half the films examined are prohibited to children under fifteen. (It might be mentioned that in 1946 the government appointed as one of the permanent censors a child psychiatrist, Dr. Gunnar Klackenberg, who scrutinizes films each day with special emphasis on their suitability for children.) In

general, no film may be exhibited to children under fifteen which would be apt to excite the imagination of the child in a harmful way or otherwise exert a deleterious influence on his mental development. The Censorship Board must specifically indicate when a picture may be seen only by adults, or when it can be shown to all, without restriction as to age.

The Swedish Censorship Board has constantly encouraged the production of better films for children. Nevertheless, in 1946 a careful tally showed that only 2 per cent of all feature films examined were certified as especially produced for exhibition to children. The vast majority of the films passed for children, according to the Censorship Board, have been produced actually and primarily for adults. (Swedish film companies argue that the scarcity of suitable children's films is mainly due to the great economic and financial risks they must assume in production of films of this type.) Since no one would deny the importance of educational and cultural films for children, many authorities on the subject in Sweden feel that the government should subsidize good juvenile films.

Insofar as all types of motion pictures are concerned, the censorship law forbids the board to pass films which would offend against public law or good morals, or which might exercise a coarsening or overstimulating influence. Films which show horror scenes, suicides, or serious crimes in such a way that a deleterious influence might be exerted are prohibited. No film may be passed which would prejudice the good relations of Sweden with a foreign power or which conveys vital military information. Scenes indicating the strength, condition, movements, or disposition of troops, of the navy, or of the air force may not be exhibited in newsreels or other films where such revelations might jeopardize the security of the state.

In a recent typical year—1945—some 6½ million meters of film, including all the prints of examined films, were passed on by the Censorship Board. In this figure were included 391 full-length

feature films, of which 202 (over 51 per cent) were passed for public showing for adults only; 184 films, or about 47 per cent, were passed as satisfactory for everybody, children and adults alike, and 5 films, or slightly over 1 per cent, were prohibited altogether. The last-mentioned figure must be considered a bit low, for in some years 15 or 20 foreign films have been banned. It might be pointed out, with reference to the above listing, that over 20 per cent of the films passed for children had to be cut before they were approved.

The banning or cutting out of portions was due chiefly to the presence in the pictures of brutal or sadistic acts of violence, horror scenes, pornographic scenes, and the like, which in the opinion of the Censorship Board might tend unnaturally to stir up the emotions of spectators or have a harmful effect on children.

It should perhaps be pointed out here that the Censorship Board has no right to exercise censorship over what might be called matters of artistic taste or artistic form in the ordinary conception of these phrases, and that they can only censor scenes considered to have an indisputably harmful effect on the mind or morals of the spectator.

While the language of the statute book might be construed as giving the censors a wide latitude and even a blighting influence on artistic expression, in point of fact, the Swedish censors have always used their potentially great powers with praiseworthy restraint. Nonetheless, they have at times come in for bitter censure when a particular film has been banned in which some company or individual has had a substantial financial stake. On the other hand, they have sometimes been criticized for not being strict enough.

In this connection it might be interesting to note that in Sweden censorship of films dealing with relations between the sexes is far more liberal than the American equivalent, provided no sensational or pornographic scenes are shown, while, on the contrary, the gangster films and westerns are much more harshly censored

in Sweden than here. For example, *The Outlaw* was banned in Sweden, not because of the manners and *décolletage* of the heroine (which was the reason for its being banned in many of our states), but because of the rude and tough elements in it, and what was called the misguiding ethics of the film.

Many of the Swedish daily papers have come forward of late with the argument that the film industry has now reached such a point of maturity that all censorship, save that necessary for reasons of national military security, should be wiped out. Many editorial writers of influential Swedish newspapers hold that the present film regulations have long since been outgrown, and that their application by the Censorship Board is apt to be capricious, inconsistent, and bureaucratic. Some of the board's vocal critics have called it a dictatorial institution where the arbitrary opinion of bureaucrats holds sway; but these dissident voices are in the minority.

In the thirty-nine years of its existence, the board has weathered many storms of criticism and always steered a middle course. While many critics complain of its severity, others bewail its laxity, which would seem to indicate that by and large it is doing a fairly good job. These bursts of criticism have never met with such full acceptance on the part of public opinion as to jeopardize or even hamper the work of the board.

The elements in Sweden which call for the abolition of the Censorship Board point out the fact that there is in Sweden no comparable board which censors the press, radio, the legitimate theater, musical entertainment, or opera. They argue that freedom of thought, speech, and art should be complete, and that the persistence and survival of a censorship film board in 1950 is an anachronism. They further point out that the basic law was framed forty years ago, and that the film as a medium of artistic expression has definitely come of age and should be "on its own."

Proponents of film censorship, on the other hand, point out that, generally speaking, motion pictures exert a stronger influ-

ence on more heterogeneous categories of people than do books, press, radio, or the dramatic theater. Further, they point out that there does not exist any censorship of ideas or artistic taste as such, and, finally and most important, that in the considered professional opinion of psychiatric experts an authority should exist that draws the boundary line between what films all may see and what may be seen only by adults.

The director of the Swedish Film Censorship Board, Mr. Jan-Gunnar Lindstrom, at present "on loan" to the United Nations to head its film work, proposed to the government in 1946 that an over-all review of the question of film censorship should be undertaken by experts. If these experts reached the conclusion that films should continue to be subjected to preliminary censorship, even in an enlightened democracy such as Sweden, said Mr. Lindstrom, this control should take place as far as possible openly and in cooperation with prominent representatives of cultural and social elements of the country. Mr. Lindstrom proposed that a small council composed of representatives of various movements and welfare institutions be set up to pass on films which the Censorship Board wishes to prohibit, the board still being the final executive authority. He feels that the setting up of such an "advisory review council" would root the censorship function much more firmly in the general structure of Swedish society. Pursuant to this recommendation, the Swedish government in 1949 appointed a committee of experts which is now considering these proposals.

It appears from various general indications that the government of Sweden and the people at large in this Scandinavian kingdom are fairly well satisfied with the work of the Censorship Board, and that it will probably continue indefinitely in its important work in the realm of films. Our own American film censors would do well to study its methods and procedure as closely as possible.*

* The substance of the Swedish censorship film law is found in the government publication *Svensk Författningssamling*, 1929, Nr. 305–306. Subsequent amendments are included in the foregoing paper.

The Italian Cinema from Its Beginnings to Today

MARIO VERDONE

MARIO VERDONE, editor of *Bianco e Nero,* teaches motion picture history at the Centro Sperimentale di Cinematografia in Rome, and recently was appointed manager of the Centro Internazionale del Cinema Educativo e Culturale (CIDALC), also in Rome. He has written for various periodicals and also for the Italian screen. His article "The Experimental Cinema Center in Italy" appeared in Volume IV, Number 1, of the *Hollywood Quarterly.*

IT IS perhaps difficult for an American to appreciate fully the nature and significance of two trends that may be said to have dominated literary and artistic expression in Italy through hundreds of years, and that have had their parallels in Italian motion picture production since 1905. No one word defines or describes each of these movements, yet each is more or less basically homogeneous, and they are mutually exclusive.

The first movement includes opposites like the classical and the romantic; it is definitely literary and reflective, and it deals with the historical. In literature it includes Petrarch, Ariosto, and d'Annunzio; in painting, Botticelli, Raphael, and Tiepolo. In opposition, the second movement attempts to renew, reform, or reflect the world in what it considers the timely spirit of its day; called by many names in many periods, it may be defined by a modern and, incidentally, very fashionable phrase—the realistic trend. This trend in the literary world begins with Boccaccio and, touching Machiavelli, arrives at Giovanni Verga; in painting it includes Masaccio and Caravaggio. Placed apart from these two diverse trends, yet in perfect synthesis, are Dante, Giotto, and Michelangelo.

This statement of contrasting patterns, admittedly rather summary, is necessary for an understanding of the two trends in the Italian cinema revealed at the birth of the new art. Later, at the height of its first great period, the patterns became quite evident

and remained present during the lean years after World War I, until today, when Italian motion pictures have a certain fascination for foreign critics, they appear more alive and constant than ever.

Perhaps the first European film studio to produce historical pictures was the Cines in Rome, where Filoteo Alberini (assisted by Mario Caserini and Enrico Guazzoni) produced, in 1905, *La presa di Roma* (*The Capture of Rome*) and *Catilina.* At the same time, at the Ambrosio Studios in Turin, Roberto Omegna made many films which showed the typically Italian love for historical subjects, a preference which might be called hero worship à la Carlyle. Nevertheless, Omegna did not neglect other types of films; he made the documentary and scientific films to which he was later to devote his entire efforts.

The works of such film makers as Caserini, Omegna, Guazzoni, Edoardo Bencivenga, and Giuseppe De Liguoro were the forerunners of *Cabiria* (1913), directed and produced by Giovanni Pastrone (whom the Italian film world also knows as Piero Fosco), and of *Quo Vadis?* and *The Last Days of Pompeii,* conceived by d'Annunzio. These films, in turn, influenced American motion pictures (Griffith's *Intolerance,* 1915), German pictures (notably Lubitsch's films of his "historical" period), and contributed new elements to the evolution of cinematic expression. A number of technical innovations appeared for the first time in *Cabiria* (innovations in Italy, at least); namely, trucking shots, pan shots, close-ups, and the use of miniatures. There was also an attempt to attract to motion pictures a new and most important element: the intellectual—in this case Gabriele d'Annunzio. The inspiration of d'Annunzio's poetry developed Italian historical films to a high level.

Along with the historical film developed the richer and more important side of the Italian cinema: the realistic film, born, through dialogue titles, in dialect. This leads from *Sangue Siciliano* (*Sicilian Blood*), made in 1911, and *Sperduti nel buio* (*Lost*

in the Dark), directed by Nino Martoglio in 1913, to *Teresa Raquin* and *Assunta Spino* (Martoglio, 1915) and *Don Pietro Caruso* (starring Francesca Bertini and Emilio Ghione, 1914), to *Cenere* (starring Eleonora Duse, 1916).

Although the Italian realistic film reached the highest artistic level with Martoglio and Ghione, it was the historical film of Italy which exerted the greatest influence all over the world, partly because of the "star system" which originated in Europe and centered in Italy. Stars were first permanently teamed in Italy; some of the most popular couples were Pina Menichelli and Alberto Capozzi, Lyda Borelli and Mario Bonnard, and Francesca Bertini and Alberto Collo.

Together with the basic cinematic genres, the classical and the realistic, other interesting types of film developed in Italy: the pantomime film, as for example, Baldassare Negroni's *Histoire d'un Pierrot* (1913); the futuristic film, advanced by F. T. Marinetti; films written by Lucio d'Ambra which were inspired by light opera; the adventure film, such as those starring Ghione and Maciste; the documentary film, as first made by Omegna; films based on literary works, such as the writings of Umberto Fracchia, Bruno Barilli, and Arnaldo Frateili; films of bourgeois life, like Caserini's *Ma l'amor mio non muore* (*My Love Dies Not,* 1913); and finally, the intimist film, which we might now describe as "delicately sentimental" and psychological, like Nino Oxilia's *Addio giovinezza* (*Goodbye, Youth,* 1913).

The Italian cinema reached a high point immediately before World War I; at that time, Cines was producing about one hundred films each year. The restrictions of the war took the first toll of Italian film making. Then within a very short time after the armistice, German producers, grown strong and affluent after having turned out numerous propaganda films during the war, conquered the European market. In addition, Italy was unable to obtain raw stock from the United States, and soon the Americans flooded the Italian market with the same type of films that the

Italians had mastered earlier. Production in Rome soon suffered another severe setback with the crash of the Italian Discount Bank which was closely tied in with film financing.

Finally, the combined effects of the failure of a new version of *Quo Vadis?* (1924), the great number of American films being shown in Italy, and the distrust and eventual exodus of film makers to other European countries marked the virtual end of Italian motion picture production. The few films that were made during that period do not give a full picture of the potentialities of Italian cinema in those days.

At that time the government tried to revive production by creating the Instituto Luce for making documentaries, by establishing the Direzione Generale per la Cinematografia, by building the cinecittà Studios, and by founding the Centro Sperimentale di Cinematografia (Experimental Center of Cinematography).[1] Slowly the Italian cinema recovered. But, because of the campaign for economic self-sufficiency (necessitated by the sanctions imposed upon Italy by the League of Nations), which kept Italian films at home, and the scant information about these films made available to foreign critics and students, Italy's motion pictures remained virtually unknown abroad. The few foreigners who did mention them invariably stopped with *Cabiria.* In certain books about the film, the ignorance of the historical development of the Italian film is almost absolute. For instance, pictures like *Sperduti nel buio, Acciaio (Steel), Pianti delle zitelle (Old Maids' Tears),* and *Quattro passi fra le nuvole (A Walk in the Clouds)*—highly significant for the period in which they appeared, for their character, for their success, and because of their distinct influence upon later films—are completely ignored in Charensol's book, *Panorama du Cinéma.*[2]

As time passed, however, the Centro Sperimentale di Cinematografia increased knowledge of the Italian film abroad and, in

[1] See "The Experimental Cinema Center in Italy," by Mario Verdone (*Hollywood Quarterly,* Vol. IV, No. 1).

[2] Georges Charensol, *Panorama du Cinéma,* Editions Jacques Melot, Paris, 1947.

Italy itself, created a solid and continuous tradition of cinematic studies. Under its aegis, there appeared a series of studies and essays that formed the nucleus of Italian film culture. This series and the *Bianco e Nero* (*Black and White*) publications, also issued by the center, are the reasons why today Italy may claim to be an internationally recognized authority on cinematic study and research.

Because they were produced in an imperialistic era, the most representative national films made during the period under Mussolini were of the classical type. There was a resurgence of the big historical film, as, for example, *Campo di Maggio* (*The May Campaign,* 1934), a film about Napoleon, and *Scipione l'Africano* (1937). Even directors of the highest artistic merit succumbed to the influence of this type of film. Mario Camerini filmed *Il grande appello* (*The Great Call*) in 1936; Alessandro Blasetti made *Ettore Fieramosca* in 1938; and Goffredo Alessandrini's *Cavalleria* (*Cavalry*) appeared in 1936. During the same period, however, Carmine Gallone did not neglect the musical film: his *Casta Diva* (1935) and *Giuseppe Verdi* (1938) were great commercial successes.

A realistic film, *Sole* (*The Sun,* 1928), directed by Alessandro Blasetti, marks the beginning of the second—or realistic—phase of Italian motion picture production. About the same time, Camerini's *Rotaie* (*Rails*) came out. While the greater part of the latter film was in the realistic style, it was still linked to a minor tradition of the Italian cinema: the intimist-bourgeois film, *Addio giovinezza* (*Goodbye, Youth,* 1913) forms the keystone of this tradition.

After *Sole,* Blasetti continued along the road to realism with *Terra madre* (*Mother Earth,* 1930), *Palio* (1932), *1860* (made in 1933), and *Vecchia Guardia* (*The Old Guard,* 1934). Others followed Blasetti's lead. Walter Ruttmann's *Acciaio* (1933), written by Luigi Pirandello, was frankly inspired by Giovanni Verga's *Cavalleria rusticana.* The social significance of many of these is clearly evident.

In the era of silent films, writers such as Roberto Bracco, Salvatore Di Giacomo, and Giovanni Verga influenced the development of realism in motion pictures—realism which became somewhat socialistic, with the advent of sound, and was called "new realism." The chief protagonist in this was Blasetti. In turn, his influence was felt in many other films: notably Amleto Palermi's *La peccatrice* (*The Sinner,* 1940); F. M. Poggioli's *Sissignora* (*Yes, Madam*) and *Gelosia* (*Jealousy,* 1942); and in Francesco De Robertis' *Uomini sul fondo* (*Men Underseas,* 1940) and *Alfa Tau* (1943).

In an atmosphere of greater maturity and under the growing influence of the French school of realism, realistic films were produced in ever-increasing numbers, for example: Gianni Franciolini's *Fari nella nebbia* (*Headlights in the Fog,* 1942). De Robertis exerted great influence and caused Roberto Rossellini to make *Nave bianca* (*White Ship,* 1942). Luchino Visconti produced and directed *Ossessione* (*Obsession,* 1943); Vittorio De Sica made *I bambini ci guardano* (*Children Are Looking at Us,* 1943). Actors and actresses who spoke regional dialects had their influence upon films with a lower-class milieu, as, for example, Aldo Fabrizi and Anna Magnani in *Avanti c'è posto* (*Move On, There's Room in Front,* 1942), *L'Ultima carrozzella* (*The Last Cab*), and *Campo dei Fiori* (1943).

Blasetti's realistic style in *Quattro passi fra le nuvole* (1942) was the inspiration for Luigi Zampa's *Vivere in pace* (*To Live in Peace,* 1946). After *Nave bianca,* Rossellini, definitely committed to realism, directed *L'Uomo della croce* (*The Man of the Cross,* 1943), *Roma città aperta* (*Open City,* 1945), *Paisà* (1946), and *Germania anno zero* (*Germany Year Zero,* 1947). Visconti, conscious of social problems, wanted to rejoin that social, southern Italian tradition originated by Giovanni Verga, so he produced *Terra trema* (*The Earth Trembles,* 1948). Aldo Vergano, who wrote the story for Blasetti's *Sole,* made *Il sole sorge ancora* (*The Sun Still Rises,* 1945). Generally, the younger directors, some of

whom had come out of the Centro Sperimentale di Cinematografia, readily accepted the lessons taught by the best of their predecessors, as in the cases, for example, of De Santis, Germi, and Antonioni.

Blasetti, after briefly turning back to the classical film, once more returned to realism and made *Un giorno nella vita* (*A Day in Life,* 1946). Vittorio De Sica directed *Porta del cielo* (*Heaven's Door,* 1944), and *Sciuscià* (*Shoeshine,* 1946). Aided by Zavattini, who wrote the screen play, De Sica brought the realistic film to perfection with *Ladri di biciclette* (*The Bicycle Thief,* 1949), followed by his *Miracolo a Milano* (1950), also written by Zavattini.

It should be clear, after this brief historical outline, that the phenomenon of the Italian realistic film has been growing and developing through many years of creative work; it was at times only slightly in evidence, at other times more apparent. Before it began to reflect the misery and exasperation of the period after World War II, other elements were added to this new realism: the material results of prolonged fighting on the peninsula; the documentary-film background of some of the directors, like Rossellini; and the practical, economic necessity of shooting actual exteriors, using nonprofessional players, and avoiding costly set construction and the use of the sound stage.

Having traced the history of the Italian cinema, it is easier now to examine some of its particular aspects. When he temporarily put aside his interest in realism, Blasetti made such remarkable films as *1860* (filmed in 1933), *Fieramosca* (1938), *Un avventura di Salvator Rosa* (1940), *Corona di ferro* (*The Iron Crown,* 1941), *Cena delle beffe* (*The Jest,* 1941), and *Fabiola* (1948). In these films of history and fantasy, Blasetti showed a very fine feeling for the pictorial and the musical, an innate taste for costume pictures, and an extraordinary ability to deal with historical subjects.

In the history of the Italian cinema, Mario Camerini is no less important than Blasetti. Camerini's films made before the war are

delicately sentimental and show exquisite taste in their directorial touches. Some of his best films are *Uomini che mascalzoni* (*What Knaves Men Are,* 1932), *Darò un milione* (*I'd Give a Million,* 1935), *Batticuore* (*Heartbeat,* 1938), and *Romantica avventura* (1940). Among Camerini's costume films two remain outstanding in our memory: *Cappello a tre punte* (*The Three-Cornered Hat,* 1934) and *Figlia del capitano* (*The Captain's Daughter,* 1947). However, Camerini did pay tribute to realism by making *Due lettere anonime* (*Two Anonymous Letters,* 1945), and *Molti sogni per le strade* (*Many Dreams in the Streets,* 1948), starring Anna Magnani.

The gifted director Mario Soldati specialized in making films inspired by nineteenth-century literature, such as *Piccolo mondo antico* (*Little Old World,* 1940), *Malombra* (1942), the particularly well-done *Monsù Travet* (1945), and *Daniele Cortis* (1947). Following these, he too made his contribution to the realistic style with *Fuga in Francia* (*Flight to France,* 1948). In this experiment in realism, Soldati mourned the characters and landscapes of Lombardy which he had so sensitively recreated in his former films, based on Fogazzaro's novels, and in *Monsù Travet,* based on Bersezio's play. The latter picture, incidentally, with its sure and perfect rhythm, must be placed among the most technically perfect costume films ever produced in Italy.

Renato Castellani, Alberto Lattuada, Luigi Chiarini, and F. M. Poggioli may be said to have joined ranks in a formalist movement of the "rondista" type—that is, with a cultured, solid literary background.

Un colpo di pistola (*A Pistol Shot,* 1941), *Zazà* (1943), and *Mio figlio professore* (*My Son, the Professor,* 1946) are Castellani's first efforts as a director. Later he made *Sotto il cielo di Roma* (*Under Roman Skies,* 1948), a film true to the popular dialect tradition. This picture, the least pretentious and the most sincere of all those he made, received a well-merited prize by the unanimous vote of the international film critics at the Venice Film Festival of 1949.

More recently, he directed *E primavera* (*It Is Spring,* 1950), an excellent realistic comedy.

After having made *Giacomo l'idealista* (1942), a film inspired by nineteenth-century literature, Alberto Lattuada fitted himself into the realistic trend and directed *Il bandito* (1946), and *Senza pietà* (*Without Piety,* 1948). Lattuada displayed a more than obvious determination to exaggerate the realistic motif by showing the gangsterism of postwar bandits, and the amorous episodes between the American Negroes and the Italians in the pine forest at Tombole. Later he returned to the literary style with *Mulino del Po* (*Windmill on the Po,* 1949).

Luigi Chiarini was inspired by the novels and plays of Matilde Serao, Rosso di San Secondo, and Carlo Goldoni when he made *Via delle cinque lune* (*Street of the Five Moons,* 1941), *La bella addormentata* (*Sleeping Beauty,* 1941), and *Locandiera* (*The Innkeeper,* 1943). He continued this cycle with *Patto col diavolo* (*The Pact with the Devil,* 1949), written by Corrado Alvaro.

Poggioli, who made *Sorelle Materassi* (*The Materassi Sisters,* 1943), based on the novel by Palazzeschi, was the most "literary" of the directors just discussed. He created films that went a step beyond the crude objectivism of a simple observation of reality; he created a new world of fantasy in which the atmosphere and the costumes of times gone by give his work a flavor so unique that it becomes unlike any other contemporary film production.

Among the realistic directors of today, we find many young men. Giuseppe De Santis showed a strong dramatic feeling, coupled with a sense for the spectacular, in *Caccia tragica* (*The Tragic Hunt,* 1947), *Riso amaro* (*Bitter Laughter,* 1949), and *Non c'è pace tra gli ulivi* (1950). Pietro Germi, who started with *Testimone* (*The Witness,* 1945) and *Gioventù perduta* (*Lost Youth,* 1947), made a film about the Sicilian mafia, *In nome della legge* (*In the Name of the Law,* 1949), which was one of the outstanding artistic and commercial successes of the year, and, more recently, a film about emigrants, *Il cammino della Speranza* (1950).

In *Vivere in pace* (*To Live in Peace,* 1946), *Anni difficili* (*Difficult Years,* 1948), and *Campane a martello* (*The Bells Toll,* 1949), Luigi Zampa created films that were perhaps the richest in human interest, and certainly among the most popular of the postwar Italian motion pictures. With *Cielo sulla palude* (*Sky on the Marshes,* 1949), and *L'edera* (*The Ivy,* 1950), Augusto Gennina returns to the realistic style that he pioneered earlier. Luigi Comencini and Michelangelo Antonioni took the step from skillful documentaries to feature-length films, Comencini with *Proibito rubare* (*Stealing Forbidden,* 1948), and *Persiane Chiuse* (1950), and Antonioni with *Cronaca di un amore* (1950). And lastly, Luciano Emmer, a specialist in the documentary, turned to the realistic film with his *Domenica d'Agosto.*

Because of the crying need for new faces, the Italian cinema of today has produced many films without professional actors. How could audiences be expected to look again at the same actors they had seen play in all the typical, imperialist-inspired prewar films? New types were called in from the streets of Rome, from the marshes and olive groves of Latium, from the villages of Sicily, and from the many cities tortured by war.

However, most of these people, even though they may be perfectly typed for some specific film, are for that very reason "used up" after their first experience as film actors. Therefore, Italian motion pictures are now in search of professional actors. As a consequence, along with such well-known names as Aldo Fabrizi, Anna Magnani, Alida Valli, Isa Miranda, Vittorio De Sica, and Rossano Brazzi, the directors have developed a new group of talented young players. Representative of this group are Silvana Mangano, Lucia Bosé, Elena Varzi, Gina Lollobrigida, Lea Padovani, Anna Maris Pierangeli, Valentina Cortese, Maria Michi, as well as Massimo Girotti, Raf Vallone, and Vittorio Gassmann.

At the same time, actors, actresses, producers, and directors from all parts of the world are coming to take part in Italian film making, attracted by the fascinating atmosphere of postwar Italy

and by the realistic films being made there. Outstanding among the actresses is Ingrid Bergman, starred in Rossellini's *Stromboli* (1949), and among the directors we might mention René Clair and Leonide Moguy, G. W. Pabst and William Dieterle, Mervin Le Roy and Orson Welles, René Clément and Geza Radvány. Some of these have a direct interest in the experiment in realism, as shown in Clément's *Le mura dei Malapaga,* Dieterle's *Vulcano,* Radvány's *Donne senza nome,* and Moguy's *Domani è troppo tardi,* all made in 1950. Some are attracted to the historical film; for example, Welles's *Othello* (1950) and Le Roy's *Quo Vadis?* (1950). Others are anxious to create original works of poetic fantasy (like René Clair, with his *La bellezza del diavolo,* 1950), and still others desire nothing but to continue their work in a country that can become, more than any other, an instrument of, and material for, the cinema.

In our effort to describe clearly and differentiate between the two basic trends in Italian film, we have purposely neglected a few elements in the general picture which might have been of minor interest. We cannot, however, ignore a new, third trend in Italian film making that is slowly asserting itself more and more—an offshoot of realism, which might best be described as "comic realism." The combined efforts of certain fine comedians, intelligent screen writers, and versatile directors (again we must mention Alessandro Blasetti) have resulted in a number of films of a new type which achieved great success during 1950. Among these are *Vita da cani* (directed by Steno and Monicelli) and *Prima comunione* (directed by Blasetti), both starring Aldo Fabrizi; *Napoli Milionaria* (made by the actor-director Eduardo De Filippo) in which a born comedian, Totò, gives his finest performance to date, following earlier films of a more uneven quality (*Yvonne la nuit, Totò cerca moglie, Totò cerca casa,* etc.), and above all, Castellani's *E primavera,* which we have already mentioned. In this last—offering characters that seem taken from real life, and excellent above all because of its setting—Zavattini and

his collaborators have created the ideal formula for today's Italian comedies. Here we have a motion picture (far removed from the influence of French surrealism, which characterized Italian comedies in the era of silent film) set in the framework of what has been called the "school of neorealism"—a picture which profits from all that has been learned since the early days and from the new success and self-confidence that have come to Italian film makers since World War II.

Film Music of the Quarter

LAWRENCE MORTON

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THERE IS nothing in the current crop of film scores half so interesting as the discrepancies between Daniele Amfitheatrof's report on the reception given the exhibit of American film music at the International Music Congress at Florence and the reports of the British delegates. "We had a good hand after every entry," wrote Mr. Amfitheatrof, "and prolonged applause, verging on an ovation, at the end of the show."[1] Hans Keller, a British delegate and a critic, this time restrained his penchant for a metaphysical and Freudian vocabulary. Instead he indulged in invective, calling the exhibit a "repellant anthology" and noting that the assembly was composed of "musicians who could hardly be expected to like the stuff."[2] Antony Hopkins, another Briton and a composer, wrote that "the Congress sat in stunned silence while reel after reel of high-powered music was blared out; only Copland's music to *The Red Pony* was vociferously applauded."[3] The day after the exhibition, when Mr. Amfitheatrof had already left for Rome, another British delegate, Benjamin Frankel, took the floor and "attacked in no uncertain terms the bulk of the music we had heard the previous evening," according to Mr. Hopkins. "Heated speeches were made by partisans of both sides," he continued, "but the overwhelming majority supported Frankel in his denunciation."

[1] Daniele Amfitheatrof, *Italy: Music and Films* (Los Angeles: Academy of Motion Picture Arts and Sciences, 1950). The exhibit included excerpts from Amfitheatrof's *The Capture*, Copland's *The Red Pony*, Deutsch's *Mask of Dimitrios*, Green's *The Inspector General*, Hayton's *Battleground*, Kaper's *Act of Violence*, Newman's *The Snake Pit* and *The Song of Bernadette*, Raksin's *Force of Evil*, Rozsa's *Brute Force* and *A Double Life*, Steiner's *Johnny Belinda*, Waxman's *Objective Burma* and *Sunset Boulevard*, Webb's *Hitler's Children*.

[2] *The Music Review*, XI (August 1950), 210–211.

[3] *Sight and Sound*, XIX (New Series) (August 1950), 243–244.

Obviously, strong national passions had been aroused, which, together with a long-standing bias against Hollywood, prevented any discussion of aesthetic matters on an aesthetic level. This was most unfortunate, for one would have expected, from an assembly only half so august as Mr. Keller deemed this one, a truly analytical and inquiring attitude toward at least two specific issues that came up for discussion. In both instances conclusions were apparently reached without consideration of all the facts concerned, proving once again that propaganda can best be made when ignorance is not allowed to interfere with the formulation of judgments.

The first of these issues was economy of instrumental resources in the scoring of films. Impressed by the sound of Yves Baudrier's music for *Les Maudits,* which called for a very small orchestra, the Congress was impelled to cry out, "Me, too!" and promptly went on record as favoring this kind of economy. But the larger issue of how and when to be economical appears to have been dodged. One would like to know, for instance, whether Baudrier's economy was dictated by aesthetic considerations or by a small budget, whether or not he had to underscore any earthquakes, chases, battles, or horse races, whether *Les Maudits* is a pastoral-scenic or an epic-historical drama, whether its love story (if there is any) is about high-flown purple passions or a sultry hall-bedroom amour.

It may indeed be true, as Mr. Hopkins writes, that Baudrier "can do more with one bass clarinet or a string quartet than most Hollywood composers can do with an orchestra of ninety." Aside from the fact that Hollywood composers never have orchestras of ninety (thirty-five to fifty being even above average), while it is the British who employ the full resources of their great London orchestras—aside from this, it remains to be discovered precisely what Mr. Hopkins means by doing "more." One thing that can't be done with a string quartet is to equal the full sonority of an orchestral *tutti,* a noble and honorable sound that very few composers (even the most fastidious) and very few audiences (even the

most snobbish) are quite willing to do without in dramatic music. The history of music gives no evidence that large sounds are inherently more vulgar than small ones. The crucial point, which the congress overlooked, is that economy is a matter of style rather than of numbers of performers. It is style that makes a Mozart quartet sound more economical than one of Schubert's, such as the great G-major. Stravinsky's *Symphony of Psalms* demands quadruple winds, yet it is a far more economical work than, say, Strauss' *Metamorphosis* which needs only strings. And even Mahler's *Song of the Earth* is proof enough that some composers need very large orchestras to be economical with.

Thus the congress' endorsement of economy was much like a politician's endorsement of virtue, an empty gesture. Attention to the real problem might have led to a consideration of what functions music is called upon to perform in films. So long as music is limited, as it is in both British and American films, to the performance of stereotyped functions, it is hardly likely to change very much from what it has been for many years. In the meantime, it will be no victory for music when Hamlet's funeral march is scored for a wind quintet or when Ben Hur drives his chariot around the Coliseum to the accompaniment of a clarinet cadenza. But it will be a real victory when, with the active collaboration of a composer, music gets itself written into the script of a screenplay, with appropriate opportunity for the intimate sound of a string quartet as well as the powerfully moving sonority of the full orchestra.

The other issue that the congress gave attention to, and scolded Hollywood for, is the custom of using orchestrators instead of allowing (or obliging) composers to score their own music. The solicitude of the Europeans for their American colleagues is indeed touching. It is also gratuitous. For the final judgment as to the correctness, style, and practicability of an orchestrator's work can only be made by the composer. Criticism may thereafter voice the opinion that it doesn't like the composition or the orchestra-

tion, but only the composer can say if it matches his conception of what he wants to hear. And it would seem to me that if the orchestration is proper to the music, it should make no difference who did it. On these grounds we accept as authentic Rabaud's orchestration of Fauré's *Dolly,* Koechlin's of *Pelléas et Mélisande,* Eustace's of *Prométhée.*[4]

Eager to condemn Hollywood, the congress did not pause to ask precisely what the orchestrator does. It asked "why"; but Mr. Amfitheatrof gave an inadequate answer, favoring only the chairman, Pizzetti, with a full reply in private. There are some composers whose sketches are so complete and so detailed that the orchestrator performs, in effect, the duties of an intelligent copyist, as do the assistants who for a quarter of a century have been transcribing to the orchestral score page the contents of Prokofiev's fully worked out piano sketches.[5] One Hollywood orchestrator, asked to describe his job, said, "I take the music off the white paper and put it on the yellow." In such instances the orchestrator's discretion may be exercised only in such matters as assigning a phrase to the third clarinet instead of the second, spelling off the trombones in a lengthy passage requiring frequent change of position, making a practical division of labor between two percussion players, or deciding whether the harp part would be better notated in flats or sharps. There are not, to be sure, very many composers who execute their sketches in such detail, and no one can be expected to know who they are, since the list of credits does not tell. Neither does the absence of an orchestrator credit mean that the composer has orchestrated his own music. Aaron Copland, for instance, has always used orchestrators when working in Hollywood. Yet their hands are never observable in the music for the simple reason that Copland's sketches are so complete that no other musical personality has an opportunity to intrude itself upon his music. Equally complete are the sketches

[4] Charles Koechlin, *Gabriel Fauré* (London: Dennis Dobson Ltd., 1945), pp. 69–70.
[5] Israel V. Nestyev, *Sergei Prokofiev* (New York: Alfred A. Knopf, 1946), pp. 67–68.

of Adolph Deutsch, Hugo Friedhofer, David Raksin, and Miklos Rozsa, to name but a few. These composers are in fact responsible for every note in their scores, except in very rare instances when time pressures might operate against their usual practice.

Less well-known composers who work for small, independent producers do actually orchestrate their own music. The reasons here are economic: small budgets do not allow for orchestrators. In many cases the music is composed and orchestrated for the single orchestration fee, which has been established by the Musicians' Union. But since there is no wage scale for composition, many composers are obliged to "throw it in" for the price of orchestration in order to get the job. That is, they are paid very well for their drudgery, but not at all for their creativity. Here is a situation to which a congress somewhere, if only in Florence, might well give its attention.

By far the greater number of composers make sketches of varying degrees of roughness. Sometimes the association between a composer and his orchestrator is so intimate and of such long standing that they are in effect two aspects of a single mind, as Mr. Amfitheatrof pointed out to the questioning members of the congress. In these cases, if the composers accept the orchestration, criticism can justly make no separation between composition and orchestration, and the music must be evaluated as a unit. For all practical purposes, it would be identical if either of the collaborators had done all of the work.

In cases where the composer is totally unable or unwilling to orchestrate his own music, the orchestrator's responsibility is great and often amounts to composition. He may have to supply inner voices, change harmonies, invent accompaniment patterns, insert counterpoints, and disguise completely the keyboard origin of the music. He may also have to delete great handfuls of cluttering sonority. Criticism might very well say, on the basis of an examination of the composer's sketch, that he is simply not equipped for his job, that he is an ignorant hack. But criticism

must also go on to say that the responsibility for the situation rests with the producers who hire hacks and not with the orchestrators who make the music viable and are at least honest and skilled workmen. And is there any valid reason why the inventive musician who lacks craft, and the capable workman who lacks inventiveness should not join forces to produce something for which there is a market? It is not the collaboration that should be condemned but the eventual output, if it is indeed *kitsch*. And if the collaboration should be able, by some chance, to produce a first-rate score, I see no reason why Messrs. Keller, Frankel, and Hopkins should not accept it on the basis of the sounds made, regardless of who made them.

The collateral charge, that all Hollywood music is orchestrated alike, is simply not true, except for persons who listen to scores with organs other than the ear. The scores that are orchestrated alike are the ones that have been composed alike. Composers are very fussy about who orchestrates their music, on the basis of such factors as treatment of bass lines, voicing of brass, thickness or thinness of texture, ability to make twelve studio fiddlers sound as full as the string section of the London Philharmonic Orchestra. If a composer has written a Straussian horn tune in the manner of *Don Juan,* it had better not be scored for an alto flute. Such perversity, it so happens, thrives in the contemporary concert hall where it has been mistaken for a virtue. One is thought to be original if one gives an idiomatic string melody to a trumpet, a flute passage to an E-flat clarinet, a piccolo passage to a glockenspiel, particularly in arrangements of classical works for the ballet. This kind of perversity is little practiced in Hollywood studios, and novelty of effect usually results from a dramatic situation on the screen, the virtuosity of a particular instrumentalist in the studio orchestra, or the special characteristics, of the microphone. On the whole, orchestration is remarkably conservative in its intent, for the obvious reason that the music calls for conservatism. There would be little point in dressing up such music in Stravinsky's

late instrumental style. This is an error that many "serious" composers have fallen into, as though every one of their pieces had the parodistic intent of Stravinsky's *Pulcinella.* Much "modern" orchestration has thus become "wrong instrument" orchestration, just as much "modern music" has become "wrong note" music. When these criteria become generally fashionable and are applied to situations where they are not relevant, it follows that almost anything can be weighed in the balance and be found wanting. Most Hollywood music gets the orchestration it deserves.

In an ideal world every film composer would be a master, and he would have time, energy, and the desire to compose, orchestrate, and conduct his own scores. The artistic purpose of every score would be calculated along with the planning of the film as a whole. But the industry is still a long way from granting music the status of a sovereign art coöperating with other sovereign arts toward the creation of a *gesamtkunstwerk.* Meanwhile, any attack on the practice of using orchestrators is completely irrelevant to the real evils that exist. When composers operate like first-rate artists, their talents can never be watered down by orchestrators; and when the composers are hacks, their work is made viable, and sometimes even respectable, by the orchestrators.

If future congresses want to find out truly what is wrong with American film music, and resolve resolutions, they would do better to investigate Hollywood studios on the spot instead of waving divining rods in faraway Florence. Upon request, I myself would be happy to provide subject matter for dozens of resolutions that might be passed in an effort to secure a redress of grievances. The use of orchestrators would be near the bottom of the list.

From Book to Film: Simplification

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This article is based on material adapted from Mr. Asheim's doctoral dissertation, "From Book to Film," submitted at the University of Chicago in 1949.

WHAT HAPPENS to novels when they are translated to the screen? What kinds of things are lost and gained by those who see the film as a substitute for reading the book? Do the changes fall into discernible patterns which may provide insight into their effects upon audiences? Do the changes affect the material so vitally that our "popular culture" is of a different order of things from the traditional heritage of the "intellectual"? Or are the changes merely form changes which reflect the influence of the medium but do not alter the ultimate message conveyed, the problems presented, or the insights provided?

These are questions which are endlessly debated, by movie makers and movie-goers, by defenders of the film and its attackers, by students of literature, of sociology, and of popular culture. The answers to them have too frequently been based upon highly impressionistic criteria, and broad generalizations—covering the entire Hollywood output—have been erected on the basis of predispositions, of some one instance, or of the most recent experience, reassuring or disillusioning, with the filmic version of a favorite book. The material presented in this series of articles is based on a study[1] which attempted to correct, insofar as possible, the personal preferences, snap judgments, isolated instances, and random impressions which characterize most of the writing in the field.[2] It was hoped that the rigorous application of a controlled

[1] Lester Asheim. "From Book to Film." Unpublished Ph.D. dissertation (University of Chicago, 1949).

[2] The writer knows of only one other study which approaches the comparison of novel and film with an objective measurement technique; this is the unpublished M.A. thesis, "Film and Book: An Analytic Comparison," by Joseph A. Clapis (Columbia University, 1948).

method of analysis to a group of novel-films would provide objective data upon which a more reliable set of generalizations might be built.

The method employed was the objective and quantitative comparison of the manifest content of twenty-four classic and "standard" novels and the corresponding twenty-four films based upon them. Since it was of interest to the writer to compare the treatment of identical material in an "elite" medium with that in a "mass" one, the novels selected were those which have won general critical approval. Six selective lists of "best" novels were consulted, and a list compiled of titles upon which three or more were in agreement. The novels in this list which had been adapted to the American screen during the period 1935–1946 form the sample used in the study. In this way, the novels represent the "elite" literature as defined in terms of critical recommendation, while the films represent an undistorted cross section of general film adaptations from most of the major studios. The novel-films which make up the final sample are:

Austen, *Pride and Prejudice*	Metro-Goldwyn-Mayer	1940
Brontë, *Jane Eyre*	RKO	1944
Brontë, *Wuthering Heights*	United Artists	1939
Buck, *The Good Earth*	Metro-Goldwyn-Mayer	1936/7
Conrad, *Victory*	Paramount	1940
Dickens, *David Copperfield*	Metro-Goldwyn-Mayer	1935
Dickens, *A Tale of Two Cities*	Metro-Goldwyn-Mayer	1935
Glasgow, *In This Our Life*	Warner Brothers	1941
Hawthorne, *The House of the Seven Gables*	Universal	1940
Hemingway, *For Whom the Bell Tolls*	Paramount	1943
Hugo, *Les Miserables*	20th Century-Fox–United Artists	1935
Kipling, *The Light That Failed*	Paramount	1939
Lewis, *Main Street (I Married a Doctor)*	Warner Brothers	1936
London, *The Sea Wolf*	Warner Brothers	1941
Maugham, *Of Human Bondage*	Warner Brothers	1945/6
Morley, *Kitty Foyle*	RKO	1940

Steinbeck, *The Grapes of Wrath*	20th Century-Fox	1940
Stevenson, *Dr. Jekyll and Mr. Hyde*	Metro-Goldwyn-Mayer	1941
Tarkington, *Alice Adams*	RKO	1935
Tarkington, *The Magnificent Ambersons*	RKO	1942
Tolstoi, *Anna Karenina*	Metro-Goldwyn-Mayer	1935
Twain, *Huckleberry Finn*	Metro-Goldwyn-Mayer	1938
Twain, *Tom Sawyer*	United Artists	1938
Wister, *The Virginian*	Paramount	1944

The technique of comparative content analysis was applied in the following manner: first, the film was viewed; second, the book was read; third, the book, the script, and the notes taken on the film were rigorously compared. During the film showing, notes were taken of the beginning and ending of each scene, the content of the scene, and the transitions from one scene to another, and these notes were expanded immediately after the performance to make a complete outline of the film. During the reading of the book, all characters not in the film were noted, and every instance of comparable material, whether altered or not, was cross-referenced to the appropriate place on the outline made of the film. Finally, the script was checked against both outline and novel, first to correct it against the final release form of the film and then to check against the novel, each setting description, each line of dialogue word for word, and each instance of retention or alteration of the action. These notations of omission, addition, or alteration form the raw data of the investigation, which were then analyzed for the insights they might provide on the patterns of change and their implications.

The analysis of pattern and implication was accomplished by categorizing each instance of change in terms of the probable motivating influence. These influences were seen as three: (1) the organization of the industry—the industrial considerations which dictate the production of a profitable commodity intended for mass distribution; (2) the audience—the considerations of audience preference which create a "popular" product; and (3)

the medium itself—the consideration dictated by the technological limitations and advantages of the film form and the artistic solution of the problems created by the form. The material which follows is extracted mainly from the sections on the audience and the art of the film.

The practitioners in film production refer, realistically, to their field of endeavor as "The Industry," and it is as a product of an industry that the producers view their handiwork. This means that the guiding principle of any big business underlies the major production decisions in film making: to produce a commodity that will sell, returning a "reasonable" profit on the investment. The major question is not "Is it art?" but "Will it sell?" and the question "Will it sell?" refers to mass sales throughout the country at a comparatively low admission price. This being so, the preferences of the audience, however they can be ascertained, become a primary consideration shaping the film product, and whatever immediate influences of artistic value, story line, "message" and the like may prevail, the *ultimate* influence is really the audience.

It is recognized that the producer stands between the audience and the product, and that, strictly speaking, film content is not a direct reflection of audience preference but of the producers' ideas of what audience preference is. But the producers' ideas are pragmatically established. Assuming that the audience does not consistently pay for what it dislikes and consistently refuses to pay for what it really prefers, the producers' use of the box office as a gauge of public preference is a valid and reliable one. Despite its faults, no more reliable guide to public taste has been found, and until one is discovered, the box office will undoubtedly continue to be the receiver through which the film makers feel that they can hear most clearly the voice of the paying audience.

From the evidence of the box office the producer has evolved a conception of the audience as a group who are, on the whole, incapable of understanding material aimed higher than the "four-

teen-year-old mind." No scientifically gathered data exist which definitely establish this theory as fact, but past experience with audience reaction to the several mass media and the evidence collected through such audience pre-testing devices as the preview profile system, the Gallup Audience Research interviews, and similar techniques of attitude measurement, have led to an acceptance of the idea as a working principle. If it is true, it means that all major concepts, all important points in the action, and all aspects of plot and dialogue which are basic to a comprehension of the main *story* must be so stated as to be easily understood by a person at that age level. It does not necessarily follow that a film play must be devoid of any concepts or ideas which are too subtle for the "fourteen-year-old intelligence," but it does require a clarification of story line and key dialogue geared to such an audience. Many of the changes which appear in the scripts in the sample seem to be prompted by this belief in the need for simplification and the avoidance of any unwanted reaction.

The kinds of simplification which are introduced in the film are not all motivated by the producer's lack of faith in the maturity of his audience. The nature of filmic presentation is an important factor, since the movie audience cannot, like the reader of a book, pause to digest a difficult concept, turn back to clear up a confusion, reread when a passage is difficult, or dictate the speed at which he will assimilate the material to fit his own particular abilities. The sound film also adds complications: the lines must be kept within the limits of the actors' ability to deliver them correctly, and the audiences have only the pronunciation to go by, without the visual aid of the spelled-out words to assist them.

When two characters have the same name in the book, the film usually changes one of them to avoid the danger of confused references. In the book, *The Grapes of Wrath,* for example, the proprietor of the lunch counter and Tom's younger brother are both named Al, but in the film the former is called Bert. In *The Magnificent Ambersons,* the hero and his uncle are both named

George; in the film, the latter is called Jack. Similarly, in the film version of *The Sea Wolf,* Johanson is renamed Swenson to avoid confusion with another character named Johnson; and in *The Good Earth,* the House of Hwang becomes the House of Loo, to differentiate it more clearly from the hero's name, Wang. Names are also often made shorter and easier to pronounce: in *Anna Karenina,* Sergei is never called by the Russian diminutive, Seryozha, as he is in the book; in *Les Miserables,* Jean Valjean's convent pseudonym is changed from Fauchelevant to Duval, and in *Victory,* Zangiacomo is changed to Makanoff.

Another problem in the use of names arises out of the associations which the mass audience may attach to them. The effectiveness of a scene may be ruined by the comic or distracting connotations which certain names might have for the members of the audience, and great effort is expended by script writers to anticipate such contingencies and avoid them. Sometimes certain names have a comic flavor, either because they have become comic stereotypes (Axel and Lena in *Victory* become Hendryk and Alma, Maud in *The Sea Wolf* becomes Ruth); or because they are unfamiliar to contemporary audiences (Hastie Lanyon in *Dr. Jekyll and Mr. Hyde* becomes John); or because they have become attached to certain specific contexts (Rochester in *Jane Eyre* is always called *Mr.* Rochester or Mr. Edward, Fern Mullins from *Main Street* becomes Fern Winters in *I Married a Doctor.* One may presume that the script writers feared that "Rochester" without the "Mr." connotes Jack Benny's radio manservant, and that the Moon Mullins comic strip has ruined the name Mullins as a serious appellation).

Modernization of the material appears in all aspects of adaptation, and often its purpose is to assure complete understanding and empathy from a contemporary audience. Slang expressions of an earlier day are revised to fit contemporary meanings; costumes are sufficiently altered to be acceptable to contemporary tastes; the period is often shifted to coincide with the year of the film's release rather than that of the book's original publication

(as in *Alice Adams, Kitty Foyle,* and *I Married a Doctor*), and the dialogue throughout is rewritten wherever contemporary connotations may interfere with the sense of the original words. Thus, in *Jane Eyre,* Rochester in the book says, "You are dumb, Miss Eyre," whereas in the same scene in the film he says, "You are silent, Miss Eyre."

Such changes usually serve to keep the film version closer to the intent of the original, from the standpoint of audience reaction, than would a literal carry-over. Especially where the period covered by the novel is not important and where the scene is essentially timeless, such modernization conveys the sense of contemporaneity which the novelist intended. But occasionally such modernization requires a change which results in important losses. In the *I Married a Doctor* version of *Main Street,* the contemporary setting requires the elimination of World War I from the plot, but the omission of the war and the small town's reaction to it results in the elimination of one of the more important aspects of *Main Street*'s social commentary.

Acting on the same principle of trying to avoid confusion and to make the meaning absolutely clear to an audience at the presumed age-level of fourteen, the dialogue is made more simple than that of the book in almost every film version in the sample. In Victorian novels the tendency to verboseness is reduced, the words are simplified to a certain extent, and the meaning is made more clear in contemporary terms. The example cited below from *Pride and Prejudice* is typical of the kinds of changes that occur in the dialogue of such novels as *The House of the Seven Gables, Jane Eyre, Wuthering Heights,* and the Dickens novels.

BOOK	SCRIPT
[Wickham:] "... the late Mr. Darcy bequeathed me the next presentation of the best living in his gift.... He meant to provide for me amply, and thought he had done it; but when the living fell, it was given elsewhere."	WICKHAM: The Church would have been my profession—that is, if Mr. Darcy had allowed it; if he hadn't chosen to disregard his father's will.

Book	Script
"Good Heavens!" cried Elizabeth: "but how could that be?—How could his will be disregarded?—Why did not you seek legal redress?"	ELIZABETH: Disregard a will? How could he?
"There was just such informality in the terms of the bequest as to give me no hope from law. A man of honor could not have doubted the intention, but Mr. Darcy chose to doubt it—or to treat it as a merely conditional recommendation, and to assert that I had forfeited all claim to it by extravagance, imprudence—in short anything or nothing. . . ."	WICKHAM: For a man of honor it would be impossible. But Darcy chose to regard the annuity which his father left me provided I entered the Church as a mere recommendation, not as a bequest.

Here the dialogue of the film retains a Victorian elegance by modern standards in keeping with the atmosphere of the story, but eliminates the obscure and confusing terminology. Similarly, although it is not Victorian, the studied formality and the second person singular which Hemingway uses in *For Whom the Bell Tolls* to equate the Spanish is not used in the film, and the dialogue is converted into normal English. In films with an English setting, British expressions are Americanized: "solicitor" becomes "attorney" in the film version of *Jane Eyre;* "scrimmage" becomes "fight" in *The Light That Failed;* "Monday week" becomes plain "Monday" in *Of Human Bondage.* Single words which are considered too difficult are also changed in the scripts in order to assure the widest audience comprehension. In *Jane Eyre,* the book's "physiognomy" becomes "face" in the film; in *The Light That Failed,* "peroration" becomes "end"; in *Victory,* "entice you back" becomes "bring you back." And when, in *Tom Sawyer,* Tom's identification of the first two disciples as "David and Goliath" is altered by the script to read "Adam and Eve," the picture of the audience as conceived by the script writers is made unflatteringly clear. Yet such changes do not necessarily do violence

to the sense of the original. The David-Goliath joke is, after all, only a joke, the point of which is retained by the script, and the simplified dialogue of which the other examples are typical does not change the novelist's meaning, even though it may alter his style.

But such assumptions concerning the knowledge of the audience and its limitations can lead to changes in the realm of ideas which more seriously affect the content of the original novel. In the film version of *Les Miserables,* the Royalist-Republican conflict is completely omitted from the story of Marius, partially because it is not directly related to the main plot line concerning Valjean and Javert, but mainly because it would have no point to the average American filmgoer. Similarly, the inn of the Thenardiers becomes "The Brave Sergeant" instead of "To the Sergeant of Waterloo," and the "Friends of ABC," with its pun in French and its complex political background, is changed to the "Students' Society for Law Reform" which puts it on the level of simple political agitation readily understood by the audience. The result of such changes is the complete removal of any historical background in the political, social, and economic spheres, reducing the film to a single-line study of a man—in costume. A similar loss of the sense of period and richness of background results from the omission, in the film versions, of the ideological conflict between Hepzibah and Phoebe in *The House of the Seven Gables,* and the philosophical debates between Larsen and Van Weyden on the subject of Materialism in *The Sea Wolf.* Both book and film are melodramas in the latter instance, but the film is very little else, while the book includes an additional dimension in its reflection of its period's concern with an ethical problem.

One of the ways through which the film version can render subtleties intelligible is to be explicit rather than implicit, specific rather than general. In part, this is a characteristic of presentation which arises out of the medium itself, since the visual

depiction of an action is more explicit and specific than indirect exposition concerning it. Thus, to illustrate the artistic temperamen of Clifford in *The House of the Seven Gables,* the film must show him engaging in some activity connected with the arts (the script makes him a composer, which provides an opportunity for introducing a theme song!), whereas the book need refer to him only as an "artist" in the abstract sense, without attributing a specific vocation to him. In *Jane Eyre,* a general description relates how the older girls bully the younger ones, steal their food, and generally tyrannize over them at Lowood Institution; in the film, the idea is conveyed by showing a specific scene in which an older girl steals from Jane's plate as she says grace.

The film is often more explicit, also, about the moral or theme of the story, giving it a definite statement rather than allowing it to be gathered from the action alone. In *I Married A Doctor,* Guy Pollock condemns the men for riding Carol out of town on the "rail of their intolerance" and points out that their acceptance of her comes too late. In *The Light That Failed,* a scene is added in which one of Dick's models gets drunk and tells him that he is compromising his integrity by painting falsely about the war. In *Victory,* Heyst has an added line of dialogue in which he points the parallel between his escape to the island and Mrs. Schomberg's escape within herself by saying, "That stool is your island—your Samburan." And in the film version of *Anna Karenina,* a new line is written for Anna in which she tells Vronsky specifically that they will be punished for what they are doing, an addition undoubtedly prompted by the (then) Hays office, but based on the same premise that the audience cannot be counted upon to understand the meaning of the action without the assistance of explicit explanation.

Another technique of film writing which contributes to the more explicit and more specific presentation of information is that which personifies an abstract idea as a character in the action. This is also a literary device, and is used frequently in both book

and film, as in *Victory,* where Jones and Ricardo are human embodiments of abstract evil and force. It requires special mention here because the film usually intensifies the characterization, concentrating more completely on carrying out the personal incarnation of the concept. The most obvious example among the sample films is *Dr. Jekyll and Mr. Hyde,* where entirely new characters are added to the film version to represent the good and evil forces which fight for supremacy in Jekyll.

The personification of evil is the more frequently used device: in *The God Earth, Jane Eyre, A Tale of Two Cities,* and *In This Our Life* the film version deliberately centers the evil in a single individual to a far greater extent than does the novel. In *The Good Earth,* the uncle is presented as a wicked character in both versions, but although the evil he performs in the book is greater in some instances than that shown in the film, his function is to portray an individualized character rather than an embodiment of abstract evil. In the film version, however, he becomes a prime mover in all lapses from virtue which Wang makes: it is he who lures Wang into the Tea House where he meets Lotus; it is he who suggests the building of the big house which symbolizes Wang's worldly ambition, and it is he who suggests that Wang take a second wife, thus causing the disruption of the romance. He therefore acts as a symbol of weaknesses in Wang's nature in a way that he does not in the book. In *In This Our Life,* although the action assigned to Stanley is roughly similar in both versions, the film presents her as the source of the evil which complicates the plot, whereas the novel depicts her as the instrument of the evil (and therefore equally a victim of it) which lies outside her. Even in *Tom Sawyer,* where the symbol can hardly be called "evil," the personification of anti-hero is exaggerated and personified in the character of Sid, who is built up as the "model boy" against whom Tom is pitted. Several incidents are added to the film which show Sid deliberately adding to the misery of Tom's existence, and several others show Tom getting his revenge.

Such explicitness is often merely a heavier-handed emphasis upon specific factual details, which clarifies an idea which might otherwise be missed in the uninterrupted flow of the film's continuity. The exaggeration and intensification of traits of character, however, tend to an oversimplification and distortion of the original novel's analysis of character by concentrating on single, "typing" features rather than permitting the fuller depiction of the contradictions and inconsistencies which characterize real persons. This "black and white" type of characterization is typical of the simplification of character presentation in the films in the sample[3] which represent the villains as all bad and the heroes as all good to a much greater extent than do the books upon which they are based. It is this tendency which makes the use of terms like "hero" and "villain" inevitable when discussing the leading antagonists in a film drama.

This intensification of good and bad characteristics is accomplished in several ways. In some films, the omission of action eliminates an aspect of character which would make a more rounded portrait; the film version of *Anna Karenina* omits Karenin's forgiveness of Anna, the influence of Lidia, and the entire sequence dealing with the clairvoyant's advice to Karenin to deny Anna her divorce, thus making his conduct immediate, unrelenting, and entirely his own. In others, the addition of action may add to the single-line characterization by multiplying instances of the trait in action. In *Jane Eyre* a scene is added in which Brocklehurst is shown, angered by Jane's refusal to teach at Lowood, deriding her hope that she may find a position elsewhere, and deliberately attempting to withhold the letter from Mrs. Fairfax which offers her the position at Thornfield, whereas in the book he is willing without argument to give his permission for her to take employment elsewhere. But strangest of all is the technique which carefully uses dialogue from the novel (as though to keep as faithfully

[3] And of other mass literature. Cf. the villains and heroes in traditional folklore and fairy tales, or in the modern comic strips and pulp fiction.

as possible to the original intent) but transfers it to another character (thereby altering completely the characterization created by the book). In the film version of *Wuthering Heights,* for example, in the scene in which Heathcliff and Hindley (as children) quarrel over the ownership of a horse, the dialogue is completely reversed so that Heathcliff has the lines which are given to Hindley in the book, and vice versa. Thus on the screen Heathcliff is presented as abused and mistreated by Hindley, whereas the same scene in the book represents Heathcliff as the tyrant and Hindley as the victim. Since Heathcliff is the hero of the story, the film presents Hindley as all black, by such a transfer of dialogue, by the omission of his romance with Frances, and by the addition of a scene in which he is shown as immediately revenging himself upon Heathcliff on the death of the father. Through such devices, Karenin in *Anna Karenina,* Brocklehurst in *Jane Eyre,* the uncle in *The Good Earth,* Fanny in *The Magnificent Ambersons,* and Trampas in *The Virginian* are made "blacker" than the book makes them, while both Wang and O-Lan in *The Good Earth,* Carol, Will, and Guy Pollock in *I Married a Doctor,* Alice and Walter in *Alice Adams,* Roy and Craig in *In This Our Life,* Dick in *The Light That Failed,* Muff Potter in *Tom Sawyer,* and Heyst in *Victory* are made more "white."

Another device for eliminating possible confusion is the reduction of characters. Straight omission of certain plot lines or of characters from the novel is a familiar example, but often the action involving such a character is vital to the unraveling of the plot line which is retained. A familiar trick of adaptation is to transfer the needed action to one of the retained characters, collapsing two into one. In the twenty-four films in the sample, eight contain instances in which one character is omitted while his plot function is assumed by a character who is retained. This serves at least two functions: it reduces the number of characters, thus minimizing possible confusion in the minds of the audience, and reduces the probability that audience attention will be diverted from the main plot line or from the leading player.

Another device which accomplishes the same functions is that of giving to leading characters action which, in the book, is ascribed to very minor or unidentified characters. Thus the film version of *The Grapes of Wrath* takes certain of the incidents described in the commentary chapters and transfers them to the characters of the story rather than letting them remain as representative random incidents from the lives of the migrants. The story of the tractors is related as Muley's story, and the lunch counter incident involves Pa, Ruth, and Winfield. In the scene in which the troublemakers try to break up the dance, their first victims are not an unidentified couple, as in the book, but Al and his blonde. In such instances the film makers anticipate that the audience, not knowing whether or not the character is one with whom it should be familiar, will divert its attention to attempted identification, or may even incorrectly identify the character with some other whom he vaguely resembles. By providing someone already known to them, the film avoids the diversion and misinterpretation of the action. But such a technique serves other purposes as well. For one thing, audience sympathy is more readily won for characters for whom interest has already been established, so that Muley's story, for example, can be relied upon to elicit the emphatic involvement of the audience where the identical incidents related by a new, unknown character could not. Secondly, the juxtaposition of the events is more vivid and striking if no time out need be taken to introduce and characterize additional persons to carry forward the action.

Despite the frequent use of flashbacks, the film generally follows straight chronological sequence much more carefully than does the novel, in order that the relationship of characters and incidents may remain explicit and clear. The flashback is carefully set within its frame of reference by use of the dissolve, the persistence of the voice in the "present" which is narrating the events of the past, and similar techniques which identify the sequence as a story within a story. Seven of the novels in the sample begin

midway in the action, then pick up background through the literary equivalent of the flashback technique. Only two film versions of the seven—*Wuthering Heights* and *Kitty Foyle*—retain the same approach, and in the case of *Kitty Foyle,* the flashback acts merely as a frame in which the rest of the story is told in straight chronological sequence, whereas the novel hops back and forth in time as incidents occur to the narrator.

Within the more stringently controlled chronological order, the film employs additional devices which help to make even more specific the time and place of ensuing scenes, the relationships of characters, and the dramatic bearing of juxtaposed scenes upon each other. Such a cinematic convention, which occurs in all of the films, is that which orders the dialogue in such a way that the final words of one scene will identify or presage elements in the ensuing scene. Both visual and verbal elements may be used to achieve this effect. In *A Tale of Two Cities,* Mme Defarge mentions that the Evremondes are high on her register of doomed aristocrats, and as her speech ends the camera moves to a close-up of the Evremonde coat of arms on her knitted register, then dissolves to a close-up of the same coat of arms on the door of a carriage, thus identifying the occupant of the carriage as the Marquis d'Evremonde. The swift transition and visual association made possible by the dissolve technique obviates the danger that the spectator will not know where the ensuing scene is laid or who the new character is. It acts as a filmic substitute for explanatory passages in the book, but it sometimes requires a rearrangement of the sequence of action or the direction of the dialogue in order to make possible the particular relationship of events upon which its clarity depends.

Summary

On the evidence of past experience and measurements of audience attitude, the producers of films are convinced that the level of audience intelligence places definite limits upon the complexity of the film content that the average movie-goer can be expected

to comprehend. To be sure that they are reaching such an audience with the ideas they are presenting, the producers use many techniques designed to bring those ideas within the assumed range of the spectator's experience. The techniques range from the obvious one of substituting simple words for difficult ones to the complex one of dramatic construction which emphasizes single, major ideas, minimizes conflicting claims for audience attention, and orders events in the most readily assimilable sequence. References requiring for their understanding more than the most general kind of common knowledge are eliminated; words, phrases, and names are carefully selected to eliminate any possible connotations that might confuse or distort; obsolete and outdated concepts are modernized. And the precise and specific are preferred to the vague, the general, and the abstract—in action, in dialogue, in characterization.

While such simplification does not invariably change the basic ideas and intentions of the original novel, it does reduce their complexity and profundity, the richness of detail and analysis, and the scope of the material. No matter how demanding the novel may be, the film is generally so reorganized as to state its major points in terms that are reasonably unmistakable even to him who only passively receives the film's communication. In other words, the film is deliberately designed to make no demands upon the spectator that require more than passive acceptance of the material presented. By keeping so carefully within the bounds of the prior knowledge and experience of the audience, it lessens its opportunities to enlarge the understanding and experience which is one of the functions of great art.

NOTE: Three additional articles based on material from Mr. Asheim's dissertation "From Book to Film" will appear in forthcoming issues.

Prison Record: A Document on Tape

ARTHUR B. FRIEDMAN

ARTHUR B. FRIEDMAN was a writer-producer for the Armed Forces Radio Service, working as a civilian, following his return from service in World War II. At present he is a lecturer in the Radio Division of the Department of Theater Arts at the University of California, Los Angeles.

RECENTLY the author attended a meeting of educators discussing the possibilities of the use of television in the classroom. Their enthusiasm grew less when someone mentioned that television sets were quite expensive, very limited in their visual range, and immobile. Someone else observed that educators had not actually taken advantage of radio, which had been around a good deal longer and had presented very few of the complex problems now posed by this latest goliath. Whatever the eventual outcome of this discussion, the fact remains that we very seldom take full advantage of what we have at hand before we become infatuated with newer gadgets.

The magnetic recorder—which began by using wire and disc—has now been with us almost as long as motion pictures, beginning its development more than fifty years ago. Using plastic or paper tape impregnated with metal, it received a tremendous impetus during World War II, and emerged as a very practical and economical competitor in the field of communication. The magnetic tape recorder is easily portable and very simple to operate, and it offers many advantages over film and radio.

The magnetic tape recorder is now a full-fledged member of our family. It would be criminal to treat this talented youngster as a poor relation when his full maturity holds much promise for the intimate study of our social problems.

The tape recorder is already being used in many educational institutions. Instructors have found the device most useful in preserving current radio programs repeated for class use. It has been used to record classroom exercises in speech, drama, and

English courses, and to preserve talks at assemblies, in speech clinics, and so forth. Such uses are, of course, a step above the employment of the tape recorder by the general public to entertain their friends at home, record musical programs or radio hours, dictate letters, supplement home movies, or even preserve the earliest spoken words of their children with the hope of following speech patterns. The educator expects to go beyond such superficial uses of the tape recorder. He cannot be satisfied with it as a reproducing medium unless it is used to record significant content that only this machine can completely capture.

The most fruitful and challenging use of the tape recorder probably lies in a field that has just begun to be explored. Radio has recently presented human activities documented through tape recordings. Among these have been *We Human Beings,* a social study on VD presented by Columbia University, *It's Your Life,* an award-winning series on health conceived and produced by Ben Park in Chicago, and Parker Wheatley's tape-recorded shows on such subjects as alcoholism.

It is in the field of social relationships that we can put the tape recorder to best use, and here educators have the opportunity to exploit this device more effectively than other groups. The magnetic tape recorder provides us with the means of analyzing and explaining the functioning of the human mechanism as a social being, and of preserving such studies for criticism and further development by others.

By capturing the emotional impact of the human voice, the tape recorder can lend a dimension to social studies that has not been fully realized in the past. This cannot be done effectively through motion pictures, for they must rely on actors, and this professional element fails to give us the feeling of immediacy, the sense of actuality. Radio has fallen heir to these same ills within the confines of the studio. By and large, where pictures and radio have attempted to capture the on-the-spot flavor in the production of training or educational documents, they have failed. Such

materials can be presented most successfully through the magnetic tape recorder.

Interviews can be quickly and easily obtained in the natural setting. The background noises lend an authenticity to the recording that is impossible in the studios of motion pictures and radio. Furthermore, the spontaneous verbal reactions of the subject, his emotional response, his hesitancy, his inflection, lend a kind of depth to the recording of data that cannot be captured on film or inferred from the printed page. Obtaining this emotional response should be indispensable in the field of social studies. Problems of alcoholism, of family relations, marriage and divorce, old age, and of migratory workers are an example of the many fields that can be treated very effectively with the tape recorder. At the present time, the author, together with a UCLA student, Robert Jones, acting as a special assistant, is engaged in one such field of study. This study is concerned with the California prison system.

Our penal system has been undergoing drastic changes during the past ten years. Obviously, the public's impression of prison management and prison life, gained from current radio programs and motion pictures, is somewhat warped because of the emphasis these media have placed on the stock prison "tough" and the inhumane prison official—all in the interest of entertainment.

Because I was a member of the university faculty, and because I was using an entirely objective method of recording, Mr. Richard A. McGee, director of Corrections for the State of California, welcomed my study where he had denied others entrance. It was our desire and our intent to record faithfully the facts about the philosophy and management of the California prison system, and to show just what happens to a man from the time he enters the penal institution as an inmate to his experience when he leaves on parole. Such a project would not have been possible without taking advantage of the special qualities inherent in the tape recorder.

Though the series of recordings are not yet completed, many of them are already in demand. For example, they are being used for purposes of instruction in the in-service training programs of prisons, and for the orientation of inmates. Many of these recordings were presented to the meeting of the Prison Congress at St. Louis in October, 1950. Requests have been received from ministries of justice in foreign countries who want to use the recordings to study prison methods. Criminology classes of the University of Southern California and the University of California at Los Angeles have found the recordings useful as supplements to textual material. (This is indeed a method of presenting a *living text,* of bringing the prison into the classroom.) Eventually we hope to present the series over the radio as a public service feature. This, then, represents an attempt to lend *content* and *purpose* to the recording mechanism from the educator's point of view.

Some have felt that a number of the recordings have been quite remarkable. Among these are recordings of Disciplinary Court cases at San Quentin and Folsom; interviews with inmates and their wives on the visiting grounds of the California Institution for Men at Chino; hearings of the Adult Authority setting the parole date of an inmate—each of these emphasizing the dynamic interplay of ideas and emotions between the inmates and the officials. To us, the material itself is not so remarkable, perhaps, as the fact that the tape recorder has enabled the recording to be done on a scale never before attempted. We feel that the rather sensational aspects of some of these recordings are not really the important element. What appears to be more important is the fact that actual procedures have been faithfully recorded to serve as points of reference for prison officials of other institutions to study or challenge. We feel it is important that such procedures should be recorded as they occur and that they should be studied objectively by educators and students interested in all aspects of prison management. The opportunity to concentrate on the infraction of prison rules and the questioning of the man involved

was most important to us, for different instructors would be able to use this same recording as a point of illustration to complement their own area of study. In this way, instructors in psychology have found such recordings as valuable to them as they are to instructors in criminology.

One of the most important considerations of this work has been the establishment of proper rapport with the inmates and the prison officials. Here, too, we found the tape recorder to be a distinct advantage over other media of communication. For example, it was not necessary to descend on our subjects with a battery of technicians. Robert Jones and I have been able to handle, without additional aid, all problems related to the actual recording of voices. We did not appear to be a "big operation," but were able to approach the inmates on a more intimate basis. The simplicity of the equipment itself also helped put the men at ease. They were not confronted with klieg lights, reflectors, booms, cameras, and sundry paraphernalia required by motion pictures, for example. Furthermore, the operation of the recorder itself was easily understandable to the men, many of whom expressed a keen interest in the mechanism.

The tape, of course, can be played over and over again without impairing its quality, and it can be used many times because previous recordings can be erased automatically with each use of the machine. We were able to establish and maintain an ease of relationship and a naturalness of conversational tone by talking to the man informally before we began, and showing how the recorder operated. Then, when we were ready to record the actual interview, we needed only to rewind the tape and use it again with automatic erasure. Though we in no way influenced the answers, this procedure actually established a kind of rehearsal period while the inmate got used to the recorder. Such a practice would not have been possible, of course, had we been using film instead of tape.

Furthermore, we were able to play back immediately the re-

cordings we had made. This delighted the inmate and infected his associates with an eagerness to coöperate in order that they, too, might hear their voices. This intimate appeal, the casualness with which we were able to operate, helped us make the inmate forget the microphone placed in front of him. At the beginning, we were afraid that the prisoners might have "mike fright," but this was not the case. Whenever possible we attempted to keep the recorder out of sight; but the microphone itself did not seem to disturb any of the men, especially after we were able to exchange and record comments with them, and make them realize they could stammer or make mistakes in their speech to be remedied later through editing.

We believe that another reason for the ease with which the inmates conversed was due, in part, to the extreme mobility of the recorder, allowing us to enter the familiar environment of the man. For example, we taped men at work in the license plate factory at Folsom, in the furniture factory at San Quentin, in the machine and welding shops at Chino against the backdrop of the noises and confusion which formed a part of that particular endeavor. It was not necessary to move the inmate into a motion picture studio, or to impose the artifices of the radio studio on him. He remained at home in his own environment. Indeed, one inmate at Folsom felt so much at home in the presence of the Disciplinary Court that he spoke with his customary profanity, ignoring the microphone completely. We have retained this inmate's flare for profanity, hoping to present graphically the kind of problem a "maximum security unit" often faces in case of discipline.

At no time did we attempt to hide the microphone or to trick the inmate into the recording of his voice without his knowledge. At all times we explained our purpose, described the function of the equipment, demonstrated its use, and received permission from the inmate to progress with the interview. In each case a clearance sheet was obtained giving us permission to use the voice.

Here, too, the tape recorder provided us with another advantage. We found a willingness among the inmates to coöperate when we were able to assure them that no attempt would be made to identify the voice. We would not use the real names when addressing them, for we were not interested in identification. All we wanted was to record the procedures as we found them. There could have been no effective filming of these same procedures, of course, without visually identifying the inmates.

We feel that, in this respect, the tape recorder inherits a valuable element from radio. Hearing only the voice, the audience becomes a creative contributor to the illusion of the visual image. This is desirable from the standpoint of school and university training. We employed no camera to focus the audience's eye on what it did not need to see.

Much of the interview is wasted, of course. There is always a great deal of repetition, of stammering, of searching for words and phrases. Without taking liberties with the intent and flavor of the recordings, we can correct such faults by editing the tape; all that is needed is a pair of scissors and a roll of splicing material. The recording tape may be cut and pieced together for purposes of flow and continuity. Sections of unwanted material are easily deleted. With careful editing, we have been able to compress the recordings into more or less uniform lengths approximating fifteen-minute broadcasts. Sometimes, such as in the Adult Authority Hearing and a special classification procedure at San Quentin, the recordings are about a half an hour in length.

Perhaps the greatest advantage of tape recording is its ability to capture the catch-in-the-throat quality of spontaeous speech. This series on the California prison system deals with only one element of our social structure that may be captured in terms of the emotional impact evident in the voices of the people living this drama. There are many others waiting to be recorded. In the opinion of the author, it is our responsibility as educators to seek out these elements of our society and to study them not only in

terms of the printed page, but also in terms of this added depth. The "living text" made possible by the magnetic tape recorder and provided by the human voice lends such a quality to these studies.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

WHAT GOES ON in Hollywood? The place has a compelling interest for the sophisticate and the naïve, and each sees it in his own image. It is not only a place where movies are made by skilled technicians and creative craftsmen, but it is also an assemblage of wonderful and glamorous people who are supposed to lead lives of almost unbelievable interest and excitement. Perhaps, after all, as the well-worn cliché has it, it is only a state of mind. At any rate, it seems to have something for everybody. The result is an unending stream of books, novels, and articles describing the Hollywood each author happens to be interested in. But rarely has the place been examined as a social system. This is what Dr. Hortense Powdermaker attempts to do in *Hollywood The Dream Factory* (Little, Brown and Company, Boston, 1950). Using the techniques and attitudes of the social anthropologist, she approaches Hollywood in the spirit of an investigator on a field trip to the South Seas. The Hollywood safari took a year during which the investigator observed the strange behavior of the inhabitants at their feasts, at work, and at play. She studied their rituals, taboos, and myths. She talked to those who had power and those who were trying to get it. The result is interesting and sometimes exciting reading.

Dr. Powdermaker is not only a trained anthropologist, she is a shrewd and sympathetic human being. She sees Hollywood in terms of its power structure in the larger context of American culture, and notes the effect of all this on the people who live and work there. As a social scientist, she asks the right questions. But the answers sometimes seem curiously insufficient and oversimplified. This may be due in part to the fact that the book is neither a technical monograph reporting the results of a field study nor a

popular presentation of an anthropologist's insights and impressions gained from a field study. The author is quite aware of the chaotic complexity of her subject, but, somehow, this does not come through. The effect of oversimplification is enhanced by the rather self-conscious use of the models and format of conventional anthropological studies of primitive cultures. Hollywood certainly has its "taboos," "myths," and "magic"—indeed, what occupational subculture has not?—but the constant use of these terms seems artificial and strained. This reviewer experienced the same sense of insufficiency in the thumbnail sketches which represent samplings of the author's extensive interview data. Masked by the anonymity of Mr. Truly Gifted, Mr. Cynic, Mr. Well Adjusted, Mr. Mediocre, typical life patterns of directors, writers, producers, and actors are presented. Instead of vitalizing the text as has been the case in many similar studies—where the identity of respondents also had to be protected—Dr. Powdermaker's people seem unrepresentative and almost pallid. In interpreting this material the author seems also to have been overly impressed by the high frequency of frustration. Frustration, or the compulsion to verbalize it, is an occupational disease in Hollywood. There is no reliable yardstick to use here, but it may be questioned whether there is a higher frustration potential in the studios than in any other group of intellectual workers.

The chapters on "Emerging from Magic" and "Hollywood and the USA" for this reviewer were the most satisfying. Here the author views the power structure in Hollywood and sees the outcomes of an enterprise which is at once creative in the sense that it commands the energies and talents of creative people, and a business concerned with the sale of a commodity. The manifold effects of the conflicts implicit in this situation are discussed with cogency and insight.

It is very possible that a year is insufficient for the study of a system which is as unique and complex as that in Hollywood. But whatever the defects of method and presentation, Dr. Powder-

maker's study merits careful reading by anyone who wishes to know more about the system which produces motion pictures.

Two other important contributions to the communications field are *Public Opinion in Soviet Russia* and *Reader in Public Opinion and Communication*. Studies of behavior in Soviet Russia, which by Western standards are both critical and objective, are hard to find. In *Public Opinion in Soviet Russia* (Harvard University Press, 1950) Alex Inkeles gives a clear account of the theory, structure, functioning, and effects of the mass media of communication in the USSR. The subtitle, *A Study in Mass Persuasion,* is perhaps a more accurate characterization of the book. The main emphasis, and the one which makes the book peculiarly valuable at this time, is on the effects of a particular social system (not our own) on the mass media of communication, and on the effects of those media on the system. This study is a contribution to the comparative sociology and psychology of communications and especially propaganda. Most of us know only about communication and the related subjects of propaganda and public opinion in the context of our own social order. This comparative emphasis, if for no other reason, makes *Public Opinion in Soviet Russia* indispensable for anyone interested in communications in the contemporary world. The neglected subject of face-to-face communication ("oral agitation") in the formation of attitudes is an unusual and important addition to the book. This is the first volume from the Russian Research Center at Harvard University. There is a foreword by Dr. Clyde Kluckhohn, and an extensive bibliography.

A certain indication of the growing importance of communications as a professional field is the appearance of textbooks and books of readings. *Reader in Public Opinion and Communication,* edited by Bernard Berelson and Morris Janowitz (The Free Press, Glencoe, Illinois, 1950), is a collection of readings from representative and widely diversified sources. The theory and formation of public opinion, the impact of public opinion on

public policy, the theory of communication, the structure and control of communication media, communications content, audiences and effects, and the relation of communication to democratic objectives are among the section headings under which the readings are classified. The forty-seven articles chosen for reprinting are, with one or two exceptions, by contemporary specialists in the field. Walter Lippman's discussion of stereotypes, which first appeared in 1922 in his book *Public Opinion,* is reprinted, as is a selection from Charles H. Cooley's *Social Organization* on the significance of communication, which first appeared in 1909.

This collection is useful not only as a textbook, but as a reference work containing valuable source material for any reader who wishes to inform himself about communications research, theory, and method. It is especially important that the editors have recognized the dynamic relationships between communication and public opinion. There is a bibliography of some two hundred titles.

Another report of the Public Library Inquiry is before us. These studies were made possible by a grant of $200,000 from the Carnegie Corporation to the Social Science Research Council. The present study is entitled *The Book Industry* and is by William Miller. It is published by the Columbia University Press. All the Public Library Inquiry reports recognize the public library as an essential part of a communications system in a democratic society. *The Book Industry* is concerned with all phases of trade book publishing in the United States. These include the editorial aspects, book manufacture and publishing costs, marketing of books, and the relations of the industry to the public library.

Communicating Ideas to the Public, by Stephen E. Fitzgerald (Funk & Wagnalls, New York, 1950), is a straightforward, untechnical exposition of the techniques of communications in modern business. The discussion is in the context of public relations and the professional activities of the public relations counselor.

The uses of the various media—radio, TV, films, newspapers—are discussed in simple terms. It is written for the layman with no nonsense about social science. The author does, however, utilize social science research results, and even admits that while most public relations counselors would "cringe at being called social scientists," there *is* "an air of social science about the best of them." Presumably they try to live it down.

Those professionally interested in communications, mass or otherwise, who look to Freudian psychology for insights will find two recent books interesting and useful. *The Psychoanalyst and the Artist,* by Daniel E. Schneider (Farrar, Straus and Co., New York, 1950), is concerned with the processes by which the individual transforms unconscious material into art which is accessible to all men. This is the process of artistic creation the discussion of which follows the more or less conventional patterns of Freudian analysis. The author, however, manages to escape the blind alley formulation that art and artistic creativity are wholly the product of neurosis. There are interesting analyses of the plays of Sophocles and Shakespeare, as well as such contemporaries as *All My Sons* and *Death of a Salesman.* Dr. Schneider is a practicing psychiatrist and also a novelist.

Freud: Dictionary of Psychoanalysis, edited by Nandor Fodor and Frank Gaynor (Philosophical Library, New York, 1950), is a comprehensive glossary of the basic terms in psychoanalysis as defined by Freud himself in his published writings. The definition for each term is a direct quotation from the writings of the master, and the source is identified. This should be a very useful book.

JOURNALS AND PAMPHLETS

The Film Centre, 167/8 Tottenham Court Road, London, W. 1, is publishing a series of nontechnical pamphlets on the general principles involved in the use of films and film strips in education. Nos. 1 to 4 are before us. Each is devoted to a particular subject. The first contains a general discussion of the use of films in edu-

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cation by H. G. H. Hughes and Sinclair Road. The other three are on films and film strip projection, the choice and care of educational films, both by Peter Brinson, and the choice and care of film strips, by George Seager.

Sight and Sound, published by the British Film Institute, 164 Shaftesbury Avenue, London, W.C. 2, is in many respects the most literate and knowledgeable journal devoted to motion pictures which comes across this reviewer's desk. The August and November issues (because of a dispute in the London printing trade, the September and October issues were not published) are before us. There are articles by Roger Manvell, Ernest Lingren, James Agee, and Charles Ford. Sample titles are: "Interview with Cocteau," "Dr. Goebbels and the Cinema," "The World of Jean Painlevé," and "Mr. Deeds and Willie Stark." Film reviews include *Panic in the Streets, Sunset Boulevard, The Wooden Horse,* and *Asphalt Jungle.*

The first postwar report of the National Council of Scottish Educational Film Associations (2 Newton Place, Glasgow, C.3), entitled *Handbook of the Scottish Educational Film Association, 1949–50,* is a comprehensive review of the use of educational films in Scotland. There are articles on the use of films in primary, secondary, and adult schools; research in visual education; and the production of educational films.

The current (Fall) issue of our distinguished contemporary, the *Public Opinion Quarterly,* contains several articles of particular interest to *Hollywood Quarterly* readers. The Hollywood producer, Walter Wanger, in "Donald Duck and Diplomacy," discusses what Hollywood films have to offer a world audience on the subject of American democracy. He takes issue with the criticisms recently expressed by Norman Cousins in the *Saturday Review of Literature,* and concludes that the picture of American life given by films is at least as good as that given by other communication media.

Theodore Geiger presents the results of a study of the musical

taste of radio audiences in Denmark, conducted for the Danish Broadcasting Service. He finds that when "classical" music is labeled "popular," almost twice as many people listen to it. He calls this "snobbism in reverse."

In "A National Policy on Television," Dallas Smythe presents a comprehensive analysis of the problems which must be faced in TV. He compares radio with TV, especially with regard to such questions as advertising support and government control.

Dorothy B. Jones in "Quantitative Analysis of Motion Picture Content" gives a condensed statement of the results of her analysis of 1,200 films, the total output of a major Hollywood studio. The article is mainly concerned with the classification categories used.